

Beyond Hannes Meyer's Bookshelves: the Preserved Private Architectural Library and Interpretation of the Soviet Practices from the Stalinist Era

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Abstract

In August 1930, following numerous professional experiences influenced by the emerging rational and functionalist approaches towards architecture and urbanism, Swiss architect Hannes Meyer, as the director of the interwar Bauhaus, was unwelcome by local authorities in Dessau. His dismissal was connected to his Marxist and Socialist beliefs that led to his immigration to the Soviet Union. He spent a significant amount of time there between 1930 and 1936, when various tragic events and shifts occurred in Soviet society during that time. His attempts to contribute with his expertise and knowledge during a period of changes in Soviet artistic and architectural policies, directly and indirectly, influenced his perception and interpretation of the Soviet practices, when he travelled and lived abroad. He and his wife, Lena Berger-Meyer, managed to save numerous of their books and materials from the USSR and other countries, some of which were partially transferred to the university archives (Archive der Moderne) of the Bauhaus-Universität Weimar, Germany. His private materials are relevant for complex drafting a profound comprehension of his time abroad, along with professional experiences and contacts, that left a traceable impact on his preserved private archive. Certain materials from before and after his departure from the USSR were preserved in their private collection. They are evidence of his connections and direct/indirect familiarity with the early Soviet architectural discourse of the Stalinist epoch and its promotion and interpretation abroad. This text presents Hannes Meyer's "Russian", "early Soviet" or "Stalinist" private library, which is from the moment when his familiarity and perception of Stalinist architecture and urban planning emerged. This text also focuses on a few distinguished representative books that capture historical developments incorporating the published discourses, and this critical analysis also connects numerous names of the Soviet academics and architects and the available published materials with the architectural and urbanistic books that H. Meyer owned. These provide valuable insight into his private library and its related publications with its historical moment. His preserved collection helps to build a complex and more profound understanding of the professional profile of Hannes Meyer and his Soviet colleagues, and it offers insights into intellectual surroundings and the available professional sources at a specific moment of his professional life.

Keywords: Hannes Meyer, private library, Soviet books, architectural history and theory, time in and after the USSR.

Introduction

On 1 April 1927, Swiss architect H. Meyer became a master for architecture in Dessau Bauhaus, and within one year he succeeded W. Gropius as a director. His directorship was between 1 April 1928 and 1 August 1930. Simultaneously, in 1928, in the fifth issue of the Soviet avant-gardist journal *Contemporary Architecture*, H. Meyer's short biography with the ADGB Federal School in

Bernau near Berlin¹ and the translation of his text *Neue Welt (New World)* were published next to the translated article by W. Gropius. His *Neue Welt (New World)* was accompanied by his quote “*Tradition is a hereditary enemy. Modernism is an infidelity friend*”². Shortly thereafter, due to his work in the USSR during the emerging architecture of the age of J. V. Stalin, in a short biography H. Meyer noted the early 1930s as “a development of scientifically based building theory (in the opposition of the formal ‘Bauhaus style’) by extending the workshops on a cooperative basis and as a productive and research requests for people’s needs.” From 1930 until 1936, H. Meyer was teaching architecture and building science at the WASI (the successor institute of VKhUTEMAS-VKhUTEIN), and simultaneously worked as the main architect of GIPROVTUS and a consultant at the GIPROGOR in Moscow and was involved into the large urban projects during the Soviet industrialisation³. The private archive of H. Meyer is indivisible from his architectural practices, publications, and teaching, and it enriches the understanding of his professional profile. His private library at his archive is an incomplete and fragmental glimpse at the objects that surrounded him and his wife in their everyday life with his professional contacts, connections, and architectural surroundings before he left the USSR.

Numerous books were dedicated to the cultural profile of H. Meyer during the time in Bauhaus and his work in the following years that were published mostly from the second half of the 20th century. C. Schnaidt, M. Droste, R. Franklin, F. Dal. Co, K.-J. Winkler, M. Kieren, P. Oswald, and A. Maglio published distinguished studies on his life and professional practices, and the Architectural Museum in Frankfurt am Main and the Museum of Design in Zürich hosted the exhibitions about him⁴. Nonetheless, the legacy(ies) of his private materials and library from the USSR and their relations to his and his wife experiences remain an open question. His cultural profile and private archive, which his family divided and transmitted to the public institutes of Germany and Switzerland, attracted the attention and interest of numerous researchers. Students from Dessau and his wife were with him in the USSR, who later reflected on their and his time there, namely K. Püschel, P. Tolziener, and Lena Meyer-Bergner⁵. In Kassel (Germany), T. Effrusi studied H. Meyer’s time in the USSR, while at the Bauhaus-Universität Weimar, M. Gvozdeva is currently researching his private archive that his family divided between a few collections and countries, and she with A. Shuba reflected on his private preserved materials with their relationship

¹ Гропиус Вальтер. 1928. Архитектор, как организатор современного строительства. Перевод с нем. Г. Д. Копелянский. In: Современная Архитектура, № 5. pp. 146–147.; Ганнес Мейер (Баухауз). 1928. Школа АДГБ в Бернау (Германия): [Проект и разъяснение к проекту]. In: Современная Архитектура, № 5. pp. 149, 151–152; Ганнес Мейер. Биографическая справка. С. 148.

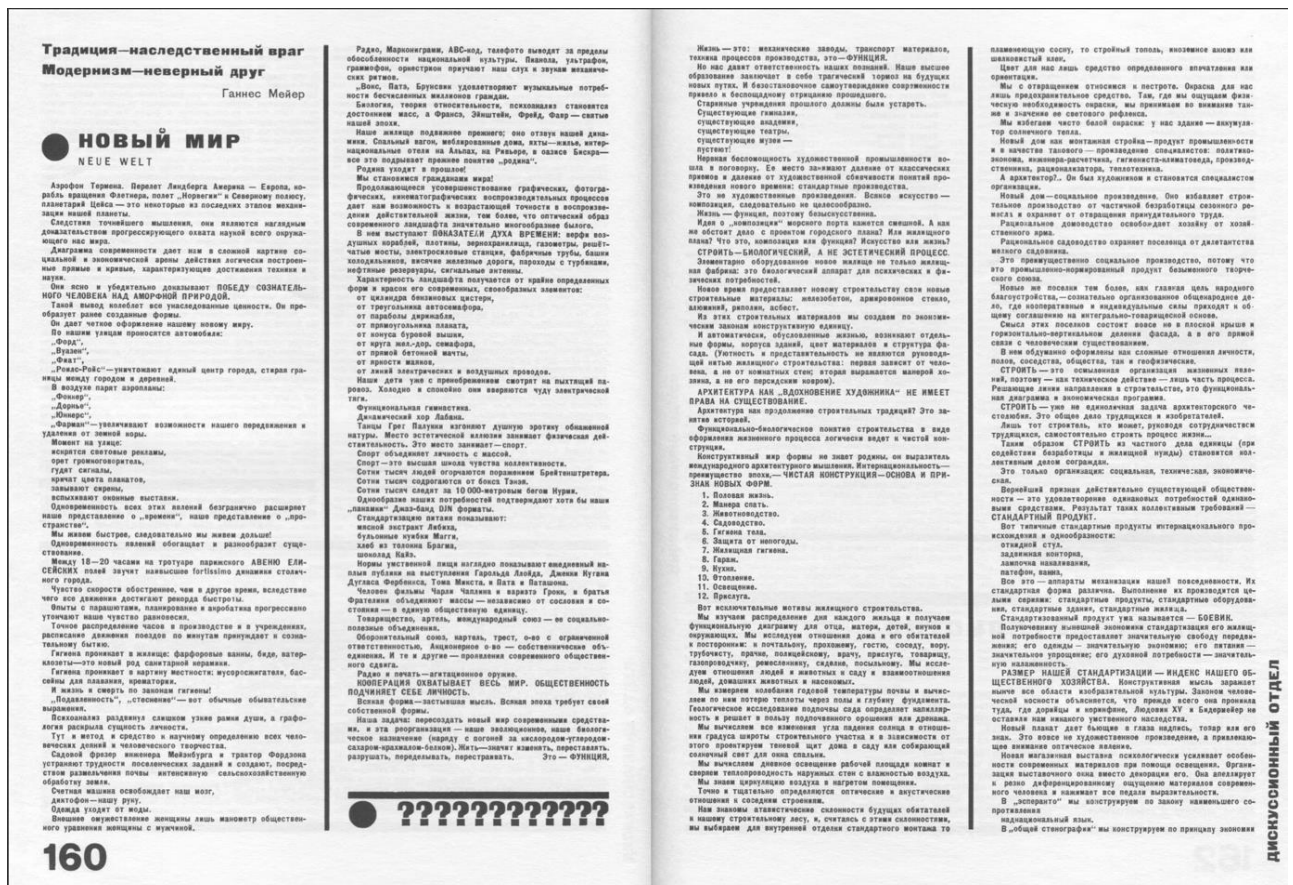
² Ганнес Мейер. 1928. Новый мир. Перевод с нем. И. Гуревич. In: Современная Архитектура, No.5. pp. 160–162.

³ AdM, N54.82.3-5. Bibliographische Notizen. pp. 42; 102-103.

⁴ Schnaidt, C. 1965. *Hannes Meyer: Bauten, Projekte und Schriften*. Stuttgart: Hatje.; Winkler, K.-J. 1990. *Hannes Meyer: Beiträge zum 100. Geburtstag 1989; 5. Internationales Bauhaus-Kolloquium in Weimar im Juni 1989, Hannes-Meyer-Ehrung in Dessau 1.7.1989*. Weimar: Schriften der Hochschule für Architektur und Bauwesen Weimar. № 86.; Droste, M. 1989. *Hannes Meyer: 1889 – 1954. Architekt, Urbanist, Lehrer*. Berlin: Ernst.; Dal Co F., 1973. *Architettura o Rivoluzione - Scritti 1921-1942*. Padova: Marsilio.; Oswald, P. 2019. *Hannes Meyers neue Bauhauslehre: von Dessau nach Mexiko*. Berlin: Bauverlag. Kieren, M. 1989. *Der Architekt Hannes Meyer, Direktor am Bauhaus 1928 – 1930*. Berlin.; Maglio, A. 2002. *Hannes Meyer: un razionalista in esilio: architettura, urbanistica e politica 1930 – 54*. Milano: Angeli.

⁵ Meyer-Bergner L. and K.-J. Winkler ed. 1980. *Hannes Meyer. Bauen und Gesellschaft: Schriften, Briefe, Projekte*. Dresden: Verlag der Kunst.; Püschel, K. 1997. *Wege eines Bauhäuslers. Erinnerungen und Ansichten*. Dessau: Anhaltische Verlagsgesellschaft.

toward forging the architectural Stalinist policy and discourse⁶. The forementioned contemporary researchers did not cover how H. Meyer's private library looked and what it included, which issue this text is addressing. To understand H. Meyer's private library, numerous questions are relevant. With a close look at his library, it is relevant to investigate how his books correlate to his biography and time in the USSR, and which political orientations were presented and referred to his publications, and how the thematic scope of his books varied. Where was he able to find information for his understanding of the changing discourse, and for his interpretation of the Soviet architectural practices of the 1930s, and what a few preserved his book included? Another question also arises after a finding about the existence of his books from the relatively short period of time from the early Stalinist era: can the private library of H. Meyer be representative for early Stalinism historiography of architecture and urban form?



I. Gurevich's Russian translated version of H. Meyer's *Neue Welt* (*New World*) from 1928 at the issue of the *Contemporary Architecture*.

⁶ Gvozdeva, M. and A. Shuba, *Hannes Meyer with His Preserved Private and Published Materials during the Emerging and Forming Stalinist Architectural and Urbanistic Discourse*. pp. 58-59. In: Celli S. and F. Deo ed. 2023. *Architects in Exile. Stories of New Spatial Experiences*. Thymos Books.

H. Meyer and the Soviet state necessity

Shortly after the Russian version of H. Meyer's *Neue Welt (New World)* was released, the economic downturn of the Great Depression emerged in Germany. When the effects of economic stagnation were felt in Germany during the late 1920s and early 1930s. After returning from the Zurich Bauhaus exhibition, when the Dessau-Törten housing estate was ready for the occupation, the mayor of Dessau asked H. Meyer to resign from his position of the Bauhaus director. His *Open Letter to Lord Mayor Hesse of Dessau* reveals the formulated reasons for his demission, which were expressed in his "alleged introduction of politics into the Institute. A Marxist (...) could never be Director of the Bauhaus"⁷. Shortly after H. Meyer with a few colleagues and students moved to the USSR to build socialism. As he wrote to his Russian colleague, the distinguished Soviet architect, N. Kolli, due to "the political necessity" he with his brigade was involved in development of the general master plan for Moscow, he was a member for the first commission for constructing the Palace of Soviets. He also participated in consulting and making the development plans and projects for Kertsch-Crimea, Diatkovo, Briansk, Ivanovo-Vosnesensk, and worked for the development of Gorki, Tschita, Birobedschan, Perm, and the Ural and Siberian regions. In 1936, he returned to Switzerland. The official written reason for leaving the USSR in his letter to the Soviet colleague was being unable to secure a material existence for his three children. He also lamented "scandalous conditions" within the [Soviet] Academy of Architecture in Moscow, when he was kept away from the teaching activities. After Switzerland, and a short travel to the USA, he moved to Mexico in 1938, where he participated at the Congress for Industrial Democracy and at the first congress of the forming Confederación de Trabajadores de América Latina (CTAL) that was a regional labour organisation⁸. These were after the Resolution of the Politburo of the Central Committee of the CPSU(b) from 23 April 1932 "On the Restructuring of Literary and Artistic Organisations". He was also able to become familiar with the emerging and reconstruction projects of Moscow and other parts of the USSR not only due to his work there but also a few obtained books and albums.

⁷Mallgrave, H. and C. Contandriopoulos, ed. 2005. *Architectural Theory, Vol. II (1871-2005)*. Malden, MA: Blackwell, p. 238.

⁸AdM, N54.82.3-5. The letter of H. Meyer to N. Kolli. pp. 186-189. *Bibliographische Notizen*. pp. 42; 102-103.

The owned books of the Meyer family



The preserved part of H. Meyer's private library that hold at the archive in Weimar.

A curious example of a distinguished architect's private collection is the small library of H. Meyer from his family archive. A small number of the preserved materials and books in German and Russian is a uniquely distinguished individual trove, which is at the Archiv der Moderne (AdM) at the Bauhaus-Universität Weimar in Germany. The parts of H. Meyer's private archive were transferred to Weimar in 1977 and 1981. The collection consists of several German and Russian books that through the cultural attaché of the Embassy of Eastern Germany (GDR) the wife of H. Meyer, Lena Meyer-Bergner, gave to the university archive in Weimar. Not all his private estate is in Weimar as his personal archive was divided between the institutions of Zürich, Frankfurt am Main, Weimar, and Dessau⁹.

The publications in Russian from the USSR with the German books that were owned by H. Meyer and his family as systemised at the archive:

- *Nekrasov A. I. Notes on the History of Old Russian Architecture: XI-XVII centuries. 1936.*
- *Mehring F. On Prussian history from the Middle Ages to Jena. Vol. 3. Berlin. 1930.*
- *(With an introduction by Ludwig Pollanau)*
- *Mehring F. On the Prussian history from Tilsit to the founding of the empire. Vol. 4. Berlin. 1930.*

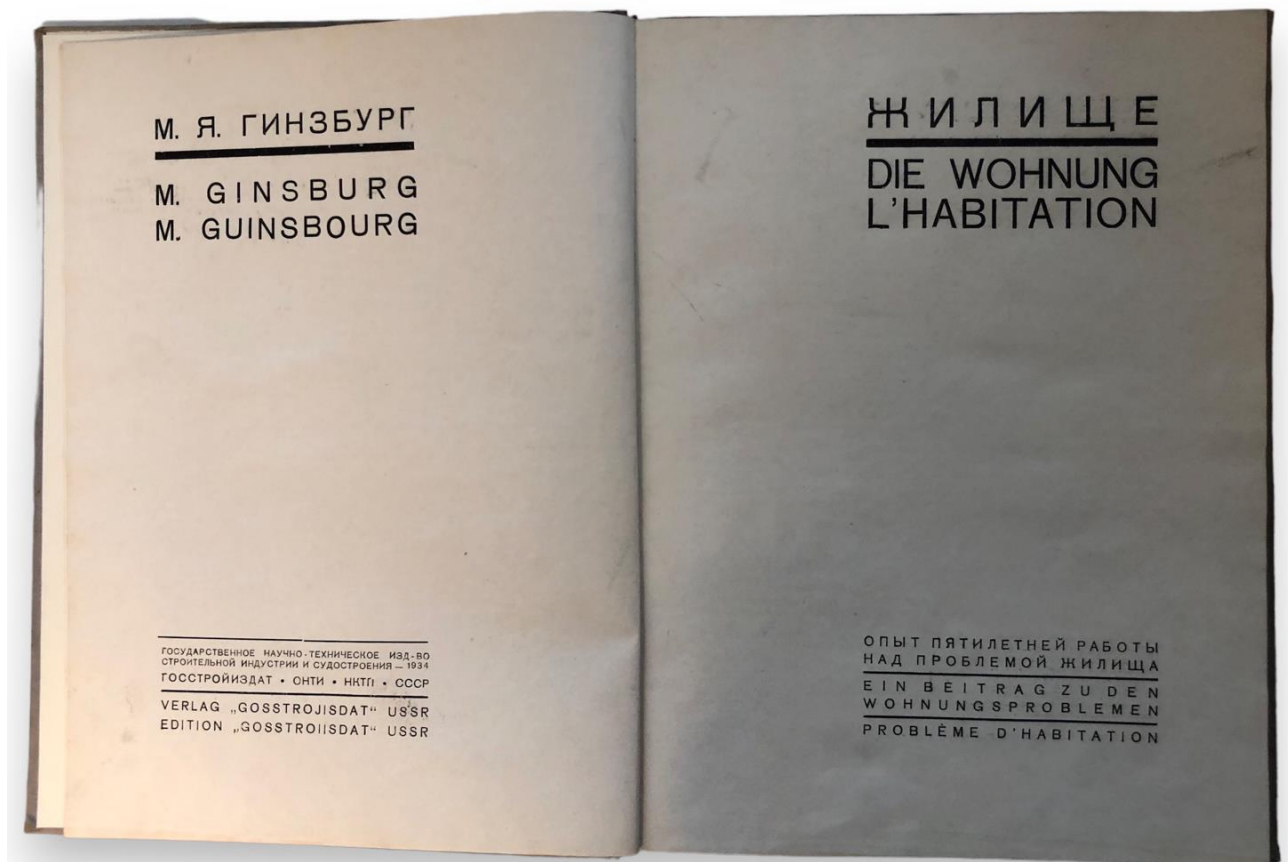
⁹ It is known after the consultations with the local specialists of the AdM, namely P. Goetz and C. Wolf.

- *Milyutin, N. A. The Problem of Socialist Cities Building: Basic Issues of Rational Planning and Construction of Soviet Settlements. 1930.*
- *Mehring F. On the history of philosophy. Vol. 6. Berlin. 1931*
- *Mehring F. On the history of Germany. Vol. 5. Berlin. 1931.*
- *Ginsburg. M. J. Dwelling [or Housing] = Die Wohnung = L' Habitation: experience of five years' work on the problem of dwelling, 1933.*
- *Sobolev N. N. Russian Folk Woodcarving, ed. by A. V. Lunacharsky and A. M. Efros, 1934.*
- *Luntz. L. B. Culture and Leisure Parks. 1934.*
- *Rempel. L. I. Architecture of Postwar Italy. 1935.*
- *Izvekov. N. P. Architecture of the Stage. 1935.*
- *Works of the Architectural Studios: Design Department of the Mossovet for 1934. 1936.*
- *(Four volumes, the workshops of I. V. Zholtovsky, A. V. Shchusev and I. A. Fomin)*
- *Problèmes d'architecture: collection of materials. 1936-1937.*
- *(two volumes in four books, H. Meyer had three out of four books (first books of the first volume, and two books of the second volume))*
- *Michalovsky. I. B. Theory of Classical Architectural Forms. 1937.*
- *Chernysheva, Z. S. Tupolev, M. S. Rubinstein Yu. S. Architecture and Construction of Balconies. Under the direction of prof. A.V. Kuznetsov. 1938.*
- *Mikhaylov, B. P. Architecture of Metal Structures. 1938.*
- *Moscow is Reconstructing: Album of Diagrams, Toposchemes and Photos of the Reconstruction of the City. Ed. I. P. Ivanickiy; text by Victor Shklovskiy. 1938.*
- *Yavein, I. G. Architecture of Railway Stations. 1938.*
- *Denike, B. P. Architectural Ornament of Central Asia. 1939.*
- *Shkvarikov, V. A. Layout of Cities of Russia in the XVIII and Early XIX Centuries. Moscow: All-Union Academy of Architecture, 1939.*
- *A. V. Bunin, M. G. Kruglova, Architectural Composition of Cities. 1940.*
- *Bronstein, S. S. The architecture of the town of Pushkin. 1940.*
- *Arkin D. E. Images of Architecture. 1941.*
- *USSR: The album illustrating the state organization and national economy of the U.S.S.R. (Ed. of the album: I. V. Sautin, and I. P. Ivanitsky. Compilers: V. M. Podgornova, V. S. Iuniev, and G. N. Serebrenikov. Artists: A. S. Grigorovich, L. M. Lissitzky, and M.V. Nikolaev).*
- *Zverintsev, S. P., Nesterov S. A. A. Sport Constructions. 1935.*
- *(with the preface of N. Ya. Kolli)*
- *Brunov N. I. The Album of Architectural Styles. Moscow: State Publishing House of Fine Arts, 1937.*
- *Mácsa I. L. Creative Method and Artistic Heritage, 1933.*

The majority of his preserved books are in the Russian language that are on the theory and history of Russian and global architecture and urban forms by the Soviet specialists, many of whom he knew in person because of the urban projects in the fields of architecture and urban planning with the membership at the Academy of Architecture. His publications in Russian were on the contemporary Soviet architectural practices and rediscovery of architectural and urban history, and their thematic varied from the architectural history of previous epochs, the Soviet reconstruction of

Moscow and building in the USSR, the certain types of architectural constructions and practices, such as parks of culture and recreational architecture, constructions of balconies, architectural scene and sports construction to the Russian folk carving and architectural ornament.

The majority of publications from the architect's trove were in the Russian language, which are on specific urban types of building and forms, architecture, and related issues, and on theory and history, and current practises of architecture. They predominantly incorporated the contemporary illustrations of projects. In his collection, there are a few books: the four volumes on the architectural studios of Mossovet from 1934 (the first was general, the other three were on the studios of I. V. Zholtovsky, A. V. Shchusev, and I. A. Fomin), and the album on the reconstruction of Soviet Moscow from 1938, and another album on the USSR with its organisation and economy. These publications were not the only books from his collection that were preserved in Weimar. There are unique early modern theorisations by N. A. Milyutin and M. J. Ginsburg, and the other publications due to the rediscoveries of the Russian and foreign architecture of previous epochs, and studies on the certain architectural and urban forms.



Dwelling [or Housing] = Die Wohnung = L' Habitation: experience of five years' work on the problem of dwelling by M. J. Ginsburg, 1933.



The cover of *Moscow is Reconstructing: Album of Diagrams, Toposchemes and Photos of the Reconstruction of the City* (1938)



Two pages from the album *Moscow is Reconstructing* (1938)

In the collection, there are not only the Soviet publications, but also four books by Franz Mehring in the German language were preserved. F. Mehring as the German publicist and politician was one of the first historians to apply Marxism to the writing of history consistently, while others were in Russian from the Soviet specialists of the fields of urban forms, architecture and the related fields. The four publications by F. Mehring are not the further focus as their relation to the professional debates of the Soviet architects and scholars are questionable. It is unknown about the other German books in their private library, which are not in Weimar. The four German books by F. Mehring were not published in the USSR as professional literature for Soviet architects, and the relations of the aforementioned four German volumes to their private library from the USSR does not reflect on their contacts and explain the early professional evolution and urbanistic and artistic debates of the Soviet architects and academics. The preserved four are in German conversely to other publications from his archive in Weimar, which are in Russian.

N. A. Milyutin's *The Problem of Socialist Cities Building: Basic Issues of Rational Planning and Construction of Soviet Settlements* with its translations and architectural changing discourse



The cover of N. A. Milyutin's *The Problem of Socialist Cities Building: Basic Issues of Rational Planning and Construction of Soviet Settlements* (1930)



N. A. Milyutin's *The Problem of Socialist Cities Building: Basic Issues of Rational Planning and Construction of Soviet Settlements (1930)*

One of the most distinguished Soviet publications from the high-level politician and architect was the work of N. A. Milyutin *The Problem of Socialist Cities Building: Basic Issues of Rational Planning and Construction of Soviet Settlements*. The known as *Socgorod* publication represented the contemporary architectural vision of its time from the USSR urban planning after the first years of the Soviet authorities coming to power. His text presented as due to a result of needs to decentralised urban metropolises, which was close to what was advocated by M. Ginsburg ideas and oriented towards western urbanistic debates, because of the planned industrialisation of the USSR, “which leads us to the question of creating new large industrial centers”¹⁰. N. A. Milyutin's concept made it possible to provide virtually unlimited linear growth with constructing the industrial enterprises and settlements near them.

N. A. Milyutin presented his work as a Marxist analysis of modern building problems, where he reflected on the main tasks of urban planning as “considering specific social relations, the level of technology, and material base”, which included the need to eliminate the existing socio-economic distinctions between urban and rural areas (city and countryside). In addition to Milyutin's interests and favouring constructivism ideas from the beginning, with which he was fascinated, he stated the advance positions of the leading constructivist architects, namely Le Corbusier, W. Gropius, M. Ginsburg, A. Vesnin, and I. Leonidov. Further, the book includes numerous examples from the OSA group and Le Corbusier. N. A. Milyutin rejected a sacralised status of the historical heritage as something uncritical¹¹. His book included a short section on architectural decoration, which controverted the urbanistic and architectural policy of the following years of Stalinism completely.

¹⁰ Миллютин, Н. А. 1930. *Проблема строительства социалистических городов: Основные вопросы рациональной планировки и строительства населенных мест СССР*. (Москва; Ленинград: Гос. изд-во, p. 5.

¹¹ Ibid. pp. 7-9.

His publication promoted the housing unit and sliding windows. It stated that their epoch was “the epoch of machine, construction economy, new material relations, and new everyday forms” (which created the need for new architectural forms). At the same time, the various styles, such as Empire style, Baroque, Renaissance, and Gothic were seen good for the previous epochs rather than for his¹².

The official urbanistic doctrine until June 1931 was N. A. Milyutin’s book¹³. Shortly, after the publication of the Russian version, the Czech version after the translation by Petr Denk appeared in Czechoslovakia during 1931¹⁴. In the same year, Wladimir Grossmann, after studies at the architectural faculty in Berlin and his participation as a promotor of N. A. Miljutin’s *Socgorod* at the congress on housing in Berlin, where he tried to publish the translation¹⁵. Regardless of the presence of quotations from Marx, Engels, and Lenin, this publication was an example of disappearance within the official discourse, which appeared in 1930 as an official fundamental theorisation. The short publication was dismissed from the represented bibliography shortly thereafter. Nonetheless, in November 1931, W. Grossmann asked N. A. Miljutin for a permission for publishing the book in German. Shortly after the book started to dismiss and disappear in the USSR, when, on 16 July 1932, N. A. Miljutin asked to return the provided materials with drawing and photos if they had not been at the published in Berlin yet. W. Grossmann returned the materials, but offered to edit the materials and include them into the publication “the Building New cities in the USSR” that was prespring by the German publishing house *Rowohlt*¹⁶.

I.L. Mácza’s book and the signed copy of H. Meyer

Ivan Ludvigovich Mácza or known in Hungary as János Mácza was the Hungarian avant-gardist and art critic, who moved to the USSR in 1923. From 1926, he worked at the Department of the People's Commissariat for Public Education and was part of the editorial board of the OSA magazine “Modern Architecture”. From 1928, he taught art history at Moscow State University. A year later, he established the VOPRA (All-Russian Society (or All-Union Association) of Proletarian Architects, when he published *The Art of the Era of Mature Capitalism in the West*¹⁷. He was also the head of this Cabinet of Theory and History of Architecture at the All-Union Academy of Architecture in Moscow, where he opened the first session of the aforementioned Cabinet at the end of June 1934. His opening and closing words are illustrative for understanding the agenda of the forementioned institute during the 1930s, which was presented in the following decades to different extents.

The essential question for the theory of arts was stated in the problem of artistic method, which was the topic of his book. His book focused more on the history of the art of Europe with ancient

¹² Ibid. pp. 75-77.

¹³ Mumford, E. P. 2018. *Designing the modern city : urbanism since 1850*. New Haven: Yale University Press, pp.163-164.

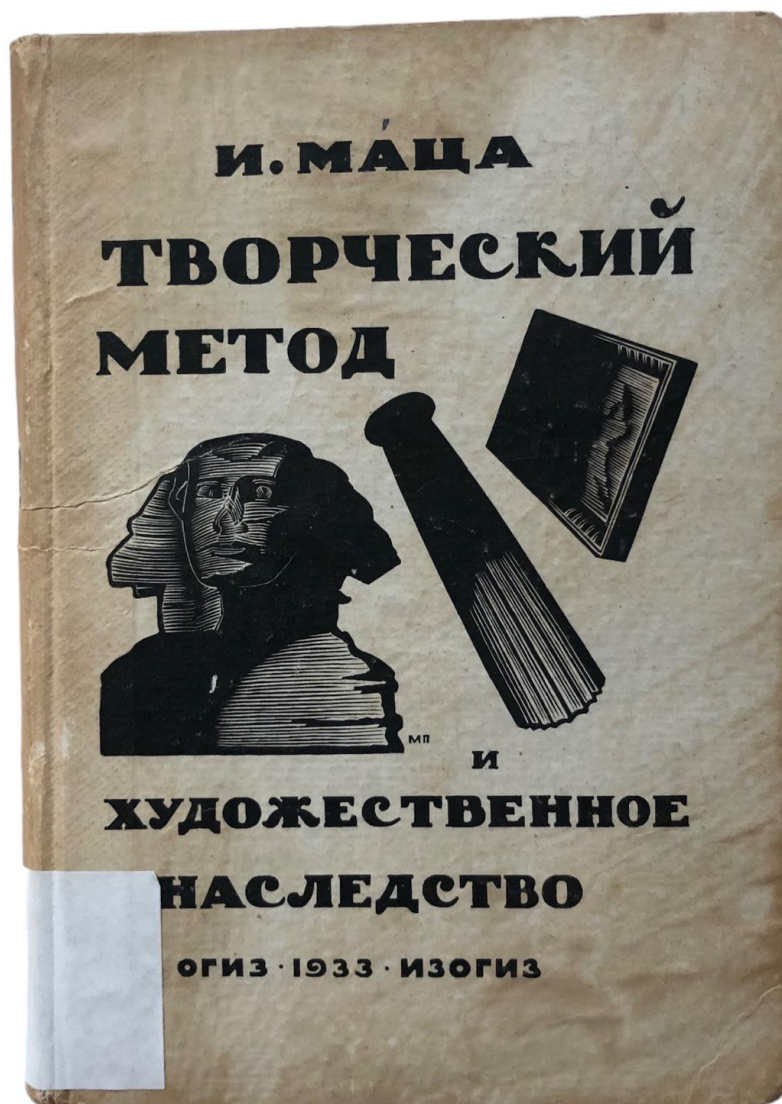
¹⁴ Miljutin, N. A., 1931. *Socgorod*. Knihovna Levé fronty.

¹⁵ The letters between W. Grossmann and N. A. Miljutin from 1931 and 1932 from the Miljutin’s family archive. They were shared by the Russian-German researcher - D. S. Chmelnizki that he copied from the collection of N. A. Miljutin’s daughter.

¹⁶ Ibid.

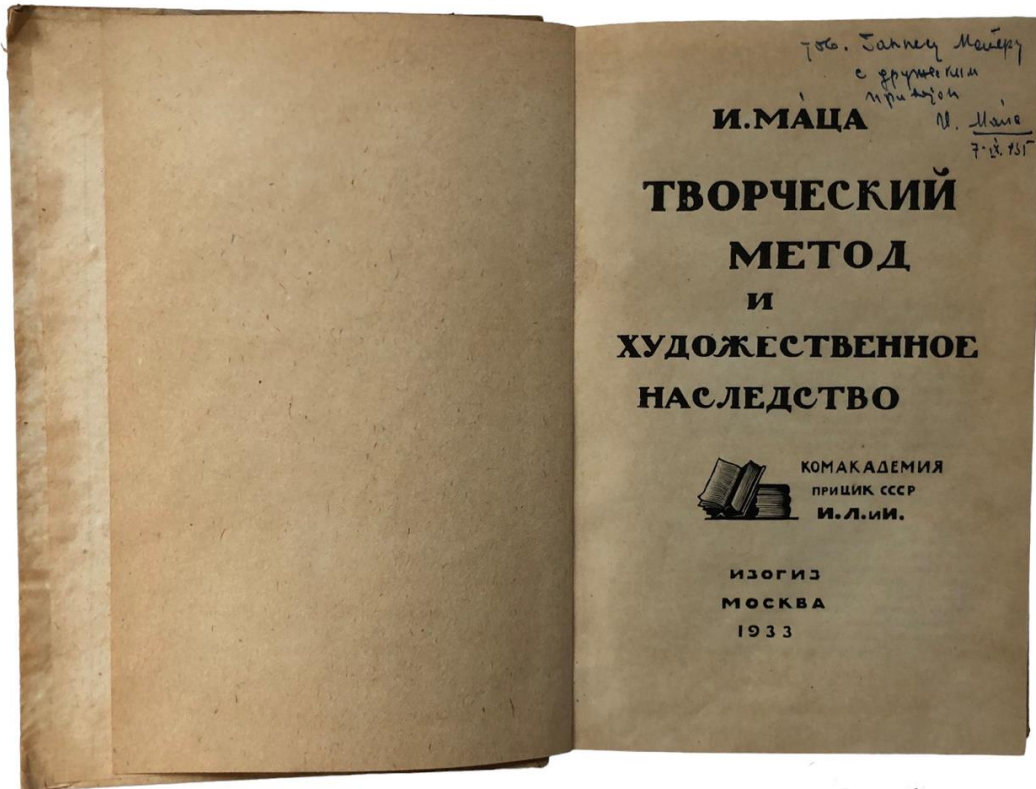
¹⁷ Маца, И. Л., 1929. *Искусство эпохи зрелого капитализма на Западе*. Москва: издательство Коммунистической академии.

India as an attempt to fill the missing material on classical antique Greece, the Renaissance, and 19th century art to illustrate creative development. According to I. L. Mácza's preface, his book was the result of his restructuring and overcoming the methodological errors that were peculiar to him. He also lamented that many had previously lacked self-criticism, and that for Marxist art history and for himself, there was a tense period from late 1931 to early 1932, which was changed with the resolution "On the Restructuring of Literary and Artistic Organisations"¹⁸.

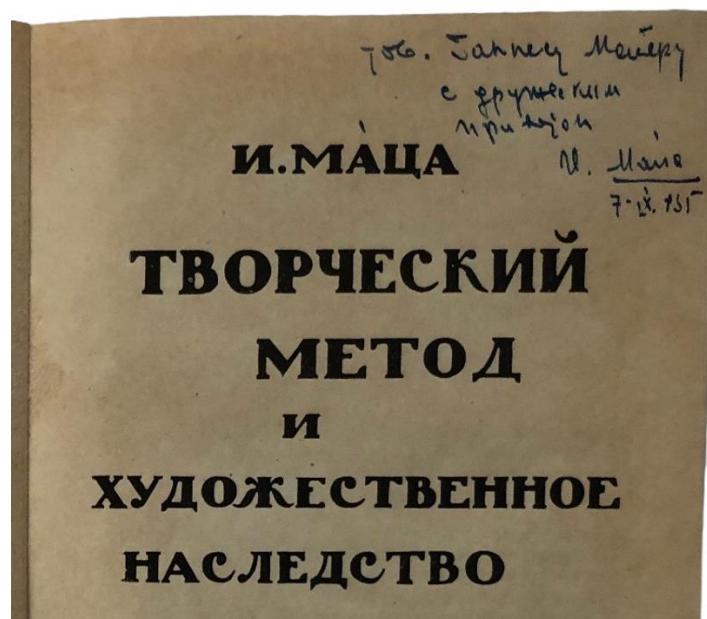


The cover of I. L. Mácza's *Creative Method and Artistic Heritage* (1933)

¹⁸ Маца, И. Л. 1933. *Творческий метод и художественное наследство*. Москва: Комакад. при ЦИК СССР ИЛ и И-Изогиз, pp. 5-8.



The book with I. L. Mácza's dedication to H. Meyer.



The signed fragment of the page with the note by I. L. Mácza for H. Meyer.

The stated tasks for the Soviet artistic front were presented in words, “putting into practice in the practical work the political and artistic-political guidelines given by our party. This is the main condition for art to become a real assistant to the Party in carrying out its Leninist policy, so that the socialist offensive on the front of art can be launched in a real, creative way. This is precisely the condition for our class victory over bourgeois art.”¹⁹ I.L. Mácza emphasised the essence of the orientations and assistance of the Party, and the fight against bourgeois society and its practices were strengthened and presented in the rhetoric. His book was a unique case, where in the art and architectural literature quoting J. V. Stalin after his speech at the 16th Congress of the Russian Communist Party, I.L. Mácza accented the repressions as an element of a process of adverting of socialism. After quoting this Congress report, he included the information that there were possibilities “to arrest and exile tens of hundreds of thousands of kulaks”, but the stated need was in replacing the old forms of Capitalist formation due to building new forms of economy²⁰. His book is a compelling written source from the perspectives of selecting the words and formulations, which tended to be politically and ideologically correct, and included the detailed studies of the texts by Marx and Engels as emerging classics. The topics to which the chapters were dedicated are also relevant as they represented the thematical scope and emerging professional concerns of artists and architects, namely the methodological preconditions of research, the idea of artistic process and its types, the idea of artistic object and its types, the interpretation of image and material of art, form, colour in art, and composition²¹.

There is one of the quintessential formulations is in I.L. Mácza’s conclusion, which reflects the predominant reorientations in the Soviet architectural circles of the early 1930s toward a rediscovery of artistic heritage, “there are opening up to us the possibilities of using the artistic heritage in a way that no other period in the development of art has been able to do. We inherit all the riches of the past, and through our understanding of the world we can appreciate these riches in a way that no one before us could, we can find in them that which has hitherto been hidden. We shall be able to give a new voice to the mastery of the best masters of the past, to give a new, ideologically enriched, sensuously vivid charm to the technical work of our predecessors. For the proletariat has become the true heir of human culture, wresting it from the hands of the usurpers.”²² This presents idea that the emerging Communism was the last period of human development, and all achievements of humanity should be adopted and give a new “sounding” during their reimplementation of old techniques.

One dedication in the preserved shortly presented book tells us about H. Meyer’s contact(s) with I. L. Mácza, and the short greeting in the owned book is reminiscent of their professional acquaintance. Other books in the collection of H. Meyer do not include a glimpse of whether they were obtained and received due to the institutional affiliations, professional friendships, and acquaintance, but they are representative for the professional and academic surroundings of their owner in the USSR.

¹⁹ Ibid. p. 10.

²⁰ Ibid. pp. 10-11.

²¹ Ibid.

²² Ibid. pp. 323-324.

The proceedings after the sessions of the Academy of Architecture in 1935



The covers of three H. Meyer's books *The Problems of Architecture* from 1936 and 1937.

The radical adaptation of the Stalinism architectural policy took place when H. Meyer and his colleagues witnessed the fights with Formalism. In 1934, the directorate of House of Architects was established that included N. Kolli, A. Zaslavskii, L. Bumazhnyi, S. Kozhin, and S. Lassagor. Further, H. Meyer with other Soviet architects and academics participated in the All-Union meeting of Soviet architects, where H. Meyer was surrounded by the distinguished Soviet architects including, the Vesnin brothers, A. G. Mordvinov, K. S. Alabian, I. A. Fomin, V. N. Nikolaev, among others²³, some of whose publications were in the collection of H. Meyer later. The confirmation of H. Meyer's participation or absence in the sessions of the Soviet Academy in 1935 was not found in the archives of Russian or Germany by now, when the contributions of his Soviet colleagues in the spring and winter sessions of the Academy of Architecture in 1935 resulted in the books in his trove from 1936 and 1937. The three books out of four after the sessions present in H. Meyer's collection. His books were published after the spring and winter sessions of the Academy, which resulted into four books *The Problems of Architecture*. The confirmation of his participation at the aforementioned sessions. There is no information on whether he participated in these discussions in 1935 or from whom he received the copies after moving from the USSR. As well as there are no information in his private documents that hold in Weimar if the books were from obtained by H. Meyer, his Russian colleagues, or his Czechoslovak student that was a part of his brigade, A. S. Urban. Under these sessions, he presented the architecture of interior and housing inside furnishing, which was emerging as the separate field, later it became the discipline of design, when industrial and graphic design were a part of the responsibilities of artists and architects. A significant number of authors of the texts in these volumes held distinguished positions at the Soviet architectural circles, and they are representative for understanding the other publications with their

²³That is known from the photo found by Ilya Pechenkin, which is at ЦГАМО (Центральный государственный архив Московской области). Личный фонд Льва Бумажного Ф. 815. Оп. 1. Д. 284. Л. 1.

authors in H. Meyer's private library as some of the personalities who contributed at the sessions also were the authors of his other Russian books.

The Problems of Architecture, originally in four books (two volumes from 1936 and 1937, respectively) represents the collective manuscripts of the [Soviet] Academy of Architecture, when the crucial criticism in Soviet academia and architecture toward the respected specialists started and the 'searches' for the correct approaches toward Soviet history and theorisations of the architectural practices occurred. These publications illustrate some of the main parts of architectural and urban history, which were seen as essential for the rediscovery of past epochs, and professional and academic debates of the Soviet architects with the presented criticism in Soviet academia in the age of Stalin and thereafter. The structure was not chronological, not even the contributions analysed the early urban development from ancient time until contemporary projects; it was divided thematically and according to the architectural categories. The main parts of four books were: the theory and history of architecture, planning of cities, living and public buildings, decorative works, industrial constructions, and of kolkhoz (a form of Soviet collective farming), and constructional technologies. The contributions were divided according to these categories.

The first two books after the third session of the Academy appeared in 1936, while the Academy published two others in the following year. H. Meyer had three of them in his collection: the first volume was from 1936 and two other volumes from 1937. The first two volumes from 1936 had similar structures with thematical sections in contrast to the following two books from 1937, where the contributions from 1935 were included, when Hannes Meyer was the member of the Academy at the Department of Housing Sciences²⁴. In the first book and first volume, the importance of the meetings and decisions of the Central Committee and the Council of People's Commissars on construction was emphasised, and the names of communist leaders appeared, whose decisions had weight. For instance, the instructions of comrades J. V. Stalin, S. M. Kirov and A. A. Zhdanov on the historical science were mentioned, as well as political sessions, decisions, and instructions on architecture, construction, and history by the other [high-level] members of the Communist party. The criticism of architectural and urban planning practices appeared on the pages of the newspaper Pravda, where criticism was seen as "formalistic, eclectic and crudely naturalistic perversions on the art front". The style of the criticism did not differ greatly but the accusations differed (in formalism, eclecticism, and "naturalistic perversions")²⁵. The 'Formalism' was also found in the project of the architectural and construction complex MTS by Kandakhchean²⁶. The experience of exposing 'Formalism' in Soviet practices was already in 1932, when the 'Formalism' was getting to a level of a pejorative verbal expression²⁷.

From the beginning of the first volume of the first book, the Hungarian scholar, who worked in the USSR, I. L. Mácza, undermarked that an increase in the qualitative side of Soviet architecture was connected with critical analysis and rediscovery with the reuse of the entire (global historical) architectural heritage. Not exclusively, I. L. Mácza declared that a need for the rediscovery of

²⁴Droste, M., Kleinerüschkamp, W. 1989. *Hannes Meyer: 1889 – 1954. Architekt, Urbanist, Lehrer*. Berlin: Ernst.

²⁵Александрова, А. Я. ed., 1936. *Проблемы архитектуры*. Т. I, кн. 1. Москва: Издательство Всесоюзной Академии архитектуры.

²⁶Ibid.

²⁷ Михайлов, А. И. *Группировки советской архитектуры*. Москва: Огиз - Изогиз, 1932. pp. 40-65.

building and architectural culture that was accumulated during the previous stages of architectural history appeared in the discourse of the Soviet architects in the 1930s. His words were not stated as a questionable phenomenon; even the abstract modernistic tendencies dominated before. From his words, it sounds as an undeniable and indisputable practice that the historical heritage, especially from the classical periods, had an essential role. His words marked that the concepts of “classic” and “classiness” («классика» and «классичность») were in “an honourable place within the vocabulary of Soviet architecture.”²⁸

Architectural Terminology by I. B. Michalovsky was one of the articles within the monography that is also worth special attention due to the existing discourse and future emerging initiative for developing an architectural encyclopaedia. In the article he marked not exclusively about a difficulty of developing an explanatory illustrated dictionary of architectural terms of its time. His remark is enlightening a complex understanding of the four books, and after the sessions of 1935, he suggested that the emerging collective monograph did not need an exhaustive completeness, which the books did not gain, that would have appeared in a large, multi-volume, richly illustrated architectural encyclopaedia (that would be the first in Russian). He expressed the idea that the Academy of Architecture in Moscow had the capacity to compile an encyclopaedia, which was partly released with presenting history of architecture and urban planning in the following decades²⁹.

The four books are compelling for understanding the developing Soviet urbanistic discourse and presented criticism of the 1930s, when strong criticism with the searches appeared in the academic publications as the statements of controversy of certain research provisions, such as “sins”, shortcomings, mistakes or critical aspects, which should be avoided in the future. Due to the presence of these controversial issues in the Soviet scientific environment, the collective publications of *The Problems of Architecture* are significant as the illustrative materials of the leading Soviet analytics of past and presents urban forms, such as A. Ya. Alexandrov, Mihailov, N. Ch. Polyakov, I. L. Mácza, N. I. Brunov and D. E. Arkin, and among other scholars with their analyses and emerging issues.

The criticism was an essential part of the first volume from 1936 as that is obvious from the preface and the discussions on the reports in the first volume from 1937. The presences of the criticisms were due to the start of the constructing ideological history of architecture and urban planning and not a direct acceptance of the previous “bourgeois West” methodology and positions. For instance, A. Ya. Alexandrov, who wrote the preface for the first volume, criticised many of the published speakers, their research and presentations of the current architectural practices with some exceptions in relation to his colleagues from Moscow. The study of the villages was seen in the survey for future reconstruction.

These three out of four books as other H. Meyer’s books in his trove are compelling for understanding the developing Soviet urbanistic discourse and presented criticism of the 1930s at the Soviet architectural circles. At that historical moment a strong criticism with the searches appeared in the academic publications in Moscow and beyond. These covered the statements of controversy

²⁸ Александрова, А. Я. ed., 1936. *Проблемы архитектуры*. Т. I, кн. 1. Москва: Издательство Всесоюзной Академии архитектуры. p. 3.

²⁹ Михаловский, И. Б. *Архитектурная терминология*. In: Милонова, Ю. К. ed. 1937. *Проблемы архитектуры: Сборник материалов*. Т. 2, кн. 1. Москва: Издательство Всесоюзной Академии архитектуры.

of certain research provisions, such as “sins”, shortcomings, mistakes or critical aspects, which should be avoided in the future while reapproaching history of architecture and urban planning with writing their theory.

In 1936, H. Meyer left the USSR, which gives an idea that he participated in those sessions before returning to home country and moving to Mexico without his civic wife and son - Margarete and Johannes Mengel, who were unable to leave the USSR and experienced of political clearances as other foreign and Soviet colleagues of H. Meyer^{30,31}.

A.V. Bunin and M. G. Kruglova and their book *Architectural Composition of Cities* from 1940

One of the books with “the international significance”, according to H. Meyer, was by A.V. Bunin and M. G. Kruglova³² from 1940 that was in the private collection of H. Meyer. *The title translation of their monography Architectural Composition of Cities* was differed in the English version of H. Meyer’s article at the Harvard journal, and it sounded as *Architectural Layout of Cities*³³. This book was completed under the Urban Planning Cabinet of the USSR Academy of Architecture, where their publication was developed for architects and architectural students, and other specialists, who were connected to urban planning. The publication from 1940 was at the private library of H. Meyer, and it consisted of four parts: urban plan and architecture of city centres, the silhouette of city, squares, and streets with a conclusion. The book was developed as an up-to-date combination of historical examples from the past epochs that presented the compositional solutions of historical solutions with including a few contemporary³⁴.

One of the most illustrative elements of the book from 1940 is the developed tables on the architectural perception. Their table on a visibility on the optical conditions and the adjacent table of dimensions included the analysis of visibility of high-rise buildings. One of them was the table with a unique example analysis after their fieldwork in Moscow and Leningrad. The authors analysed the different distances from constructions and how visible their elements, from a

³⁰ M. Mengel was arrested by the USSR Interior Ministry (NKWD), accused of espionage, and sentenced to death without trial, while her son got to the state children home), Bauhaus students and some members of the “Red Bauhaus Brigade” as Bela Scheffler and Antonin Urban experienced the Stalinist repressions. B. Scheffler was arrested, and shortly was released, and arrested again in 1942 and murdered. Simultaneously, A. Urban as Klaus Meumann died at the same year as the wife of H. Meyer in Gulag. Another member of the brigade, architect Philipp Tolziner, was arrested and spent ten years in Gulag. Another their colleague, Kurt Liebknecht, was imprisoned as well, and Mikhail Okhitovich was arrested in 1935 and shot in two years.

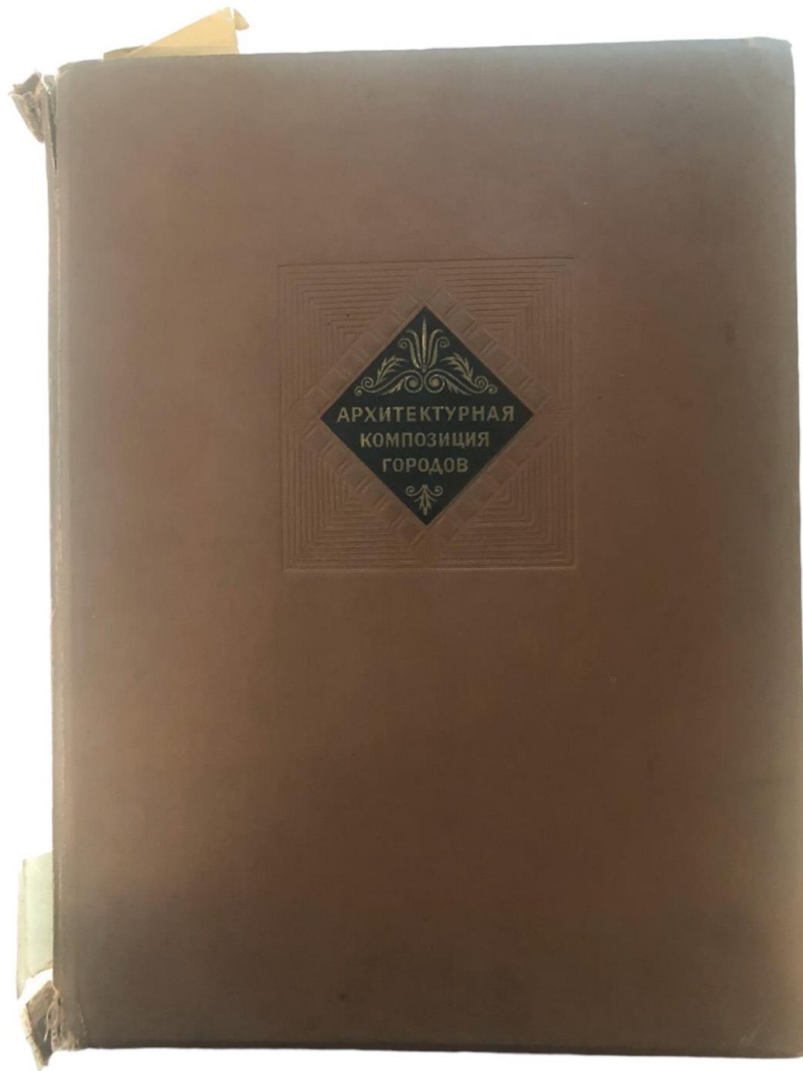
³¹ Don Alphonso. Stalin, Ulbricht und dem NKWD gefällt das. Welt, 23.10.2018. [checked online 3.3.2023: welt.de/kultur/stuetzen-der-gesellschaft/article182590506/Don-Alphonso-Druck-auf-das-Bauhaus-Stalin-und-Ulbricht-gefuehlt-das.html]

³² A.V. Bunin and M.G. Kruglova graduated the architectural faculty of the VKhUTEIN in Moscow during 1930, where studied at the psychoanalytical method and perception of space after N.A. Ladovsky's workshop. After studies, A. V. Bunin and M.G. Kruglova worked on the general master plan of Moscow under Kurt Meyer, who was repressed later. A.V. Bunin also participated in the works of the commission for constructing the Palace of the Soviets. From 1934, before there was a separate discipline history of urban planning in the USSR, they were teaching at the departments of ASI-MAI (the Moscow Architectural Institute): under the chair "The Fundamentals of Architectural Composition - Introduction to Architecture", and the chair "Town Planning".

³³ Meyer, H. *The Soviet architect*, TASK magazine, Harvard, February 1943.

³⁴ Бунин, А. В. и М.Г. Круглова, 1940. *Архитектурная композиция городов*. Москва: Изд-во Акад. архитектуры СССР,

distance³⁵. The appearance of this table preceded by the workshop of N. A. Ladovsky, who created the Psychotechnical Laboratory in the 1920s for developing the feelings of sizes and spaces in the future architects³⁶, which A.V. Bunin and M.G. Kruglova saw and experienced during their studies under the workshop of N. A. Ladovsky, and what formed them³⁷.



The cover of A. V. Bunin's and M. G. Kruglova's *Architectural Composition of Cities* (1940).

³⁵ Ibid. pp. 126, 150-151.

³⁶ Vöhringer, M. 2007. *Avantgarde und Psychotechnik: Wissenschaft, Kunst und Technik der Wahrnehmungsexperimente in der frühen Sowjetunion*, Göttingen: Wallstein Verlag,

³⁷ Саваренская, Т. Ф. А. В. Бунин как ученый и педагог. In: Под ред. Бондаренко И.А. *Градостроительное искусство: Новые материалы и исследования. Вып.2: Памяти Андрея Владимировича Бунина*, Москва: URSS. 2010, p. 23.

They started to develop the compositional analysis, which was a notable part of the Soviet architectural discourse of the 1930s, in their previous book on the Renaissance ensembles from 1935, for which N. N. Chernyshkov and E. E. Lancere helped with the drawings for the book by A.V. Bunin and M.G. Kruglova, which was published in 1935. In E. E. Lancere's diary, he shortly recorded his impression of their book, after getting acquainted with a typewritten text and where he worked on its drawings. As a contemporary view of an artist, who was a close colleague and had a critical view for the work, he wrote about their book the following: "The theme is interesting, but in this way everything is not deduced from the data, but on the contrary, examples are put up for canonised statements, and such a tedious repetition of the same things, the bourgeoisie oppresses, the bourgeoisie takes over, the bourgeoisie degenerates... and this is with the theme of Renaissance art"³⁸. In his diary, he also managed to tease out the early research work of Bunin and Kruglova, when a compositional analysis within was still in its infancy: "Bunin's wise aphorism (again I read this highly suggestive and controversial book): "All compositional unity is built on inequality. Where the constituent elements are brought to equality, there is no composition, no unity"³⁹.

Their book presented examples that were considered outstanding and current, and the aforementioned research was more the document of its time as other certain books brought from the USSR. Two books, from 1935 and 1940, with presenting the historical examples were after N. A. Ladovsky together with his colleagues and students developed the psychoanalytical method for developing spatial volumetric thinking for future architects, and his students and colleagues (V. F. Krinsky, I. V. Lamtsov and M. A. Turkus) published the first edition of *Elements of architectural and spatial composition* for students of architecture in 1934⁴⁰. The mentioned book by V. F. Krinsky, I. V. Lamtsov and M. A. Turkus is not in the collection of H. Meyer's books, and it was echoed in the book by A.V. Bunin and M.G. Kruglova due to the tables on the architectural perception that book with the published tables was at the library of H. Meyer.

Relations and connections with the own books

H. Meyer did not own a whole corpus of Soviet professional literature on the theory, history, and contemporary architectural practices of the Stalinist epoch that was published after he arrived in the USSR. The systemised archival list of preserved publications from the private library also included two crossed out items. These are the publications that are not in Weimar. His Russian publications were by the Soviet specialists, many of whom H. Meyer knew in person because of the urban projects in the fields of architecture and urban planning with his membership at the Academy of Architecture. However, there are no information in the archives of Weimar how his books were obtained.

Upon close inspection of his books, it is still questionable whether he read in detail or had a quick look through them. His relationship toward his Russian books is unknown. The open question is whether the books were digested and impacted on the architectural projects and teaching by H. Meyer due to the marginalia absences in the preserved books that H. Meyer or his wife were able to

³⁸ Лансере, Е. Е. 2008. *Дневники*. Т. 3. Москва: Искусство-XXI век, pp. 76-77.

³⁹ *Ibid.* p. 83.

⁴⁰ Кринский, В. Ф., Ламцов И. В., and М. А. Туркус, *Элементы архитектурно-пространственной композиции*. Москва: Госстройиздат, 1934.

mark or write. His books are mostly without hand-written marginalia. The exceptional book is by I. L. Mácza, which the author signed. H. Meyer's Russian language skills are not documented as his correspondence with the Soviet colleagues was in German. It is likely that the preserved library from the USSR was more on a level of antilibrary⁴¹ as his Russian books were what he and his family had and preserved rather than he scrupulously read. There is no information on other books they owned, which were in German or other languages. Nonetheless, the changing architectural discourse of the Soviet architects from the 1930s was reflected in his publications after.

Interpreting the interwar and Soviet practises with the Soviet translations of classics

The original extent of his library is unknown, as is how often his books travelled with him. It is also unclear whether his library with a few books helps him to develop his architectural projects, but it is relevant as a few sources for reflecting on his interpretation of the Soviet practises and outcome written *oeuvre*.

In 22 lectures, with H. Meyer's attempts to explain the Soviet architecture in Czechoslovakia, where, according to his memories, were the opposition to the Soviet practices in the left-wing architectural circles⁴². H. Meyer tried to follow the new Soviet architectural policy in the 1930s, which followed with its explanations in Czechoslovakia⁴³, Scandinavia, Mexico, and USA. On his lecture, he said: "With the help of the experiences of the past the expression for forms of life must be sought for the future, for the lifestyle of socialism and communism" and "Socialist architecture must take into account the peculiarities of the national culture of the tribes and peoples living on the territory of the USSR; it must endeavor to understand properly the desires and habits of the broad masses of the people."⁴⁴ Another occasion when he interpreted the Soviet practises was the Soviet Architect text in Spanish with its translation to English at Harvard.

During his time in Mexico, he wrote the text on the Soviet works and experiences from the fields of architecture and urban planning that appeared in Spanish, which was translated to English for the Harvard TASK magazine. Without the bitterness, his text showed his perception and advocacy of the Soviet practices and urbanistic tendencies and debates in the 1930s. H. Meyer praised the appearances of the classical architectural publications and some of their first translations, which were available for the Soviet architects only in the original or foreign languages previously. In his text, H. Meyer marked the work of the Academy of Architecture with the words: "The press of the [Academy of Architecture] BAA has disseminated the classical works on architecture, some of them translated for the first time into Russian: Vitruvius, Vignola, Palladio, Letarouilly, Viollet-le-Duc, Burckhardt, Geymueller, Brinckman. It has published monographs on Soviet buildings, in popular editions of from 20,000 to 200,000 copies. It publishes scientific works carefully chosen by architects and specialists of the BAA, made possible by these new forms of collective work"⁴⁵. In

⁴¹Antilibrary is a notion that Nassim Taleb developed and refers toward the collection of books that as a whole was not read and digested. The term is an attempt to describe the collected books, which are owned by people but were not read.

⁴²AdM, N54.82.3-5. The letter of H. Meyer to N. Kolli. pp. 186-189.

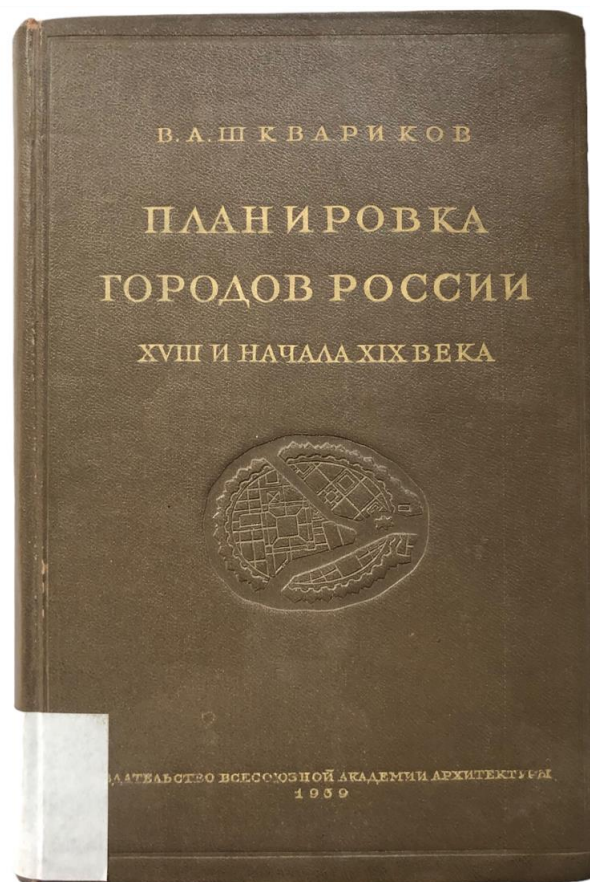
⁴³O *architectuře a bydlení v SSSR*. 26 Jan. 1936. In: *Právo Lidu, Přednáška arch. Hannes Meyera v Praze, in Národní Listy*, Prag.

⁴⁴Droste, M. 1989. *Hannes Meyer 1889-1954. Architekt, Urbanist, Lehrer*, Berlin.

⁴⁵Hannes Meyer, February 1943. *The Soviet architect*.

his Spanish article, which he wrote in Mexico on the Soviet architects he referred some of other books from in his preserved collection in Weimar and a few that are not there.

This article was published in Spanish and English. In his private documents, the German version of his text the Soviet Architect with the authorial corrections was preserved that dates 4th January 1942⁴⁶. In a form of praise, he questioned, “In what other country has it been possible within the last decade to publish the whole scientific architectural literature independent of advertising and without commercial side issues?” In addition, a few of the books from his Russian library were referred to after presenting the Soviet practices. He brought the attention of his reader to three of Soviet publications from 1939 and 1940 characterised with “international significance”. They were by V. A. Shkvarikov, A. V. Bunin, M. G. Kruglova, and C. A. Kuznetsov and on Russian urban planning of the 18th and 19th centuries, architectural historical and contemporary compositions, and architectural constructions. The final English text did not include the reference to the book *Architecture of Ancient World* by B. P. Zubov, F. A. Petrovsky (1940), which is in the German draft of his text⁴⁷.

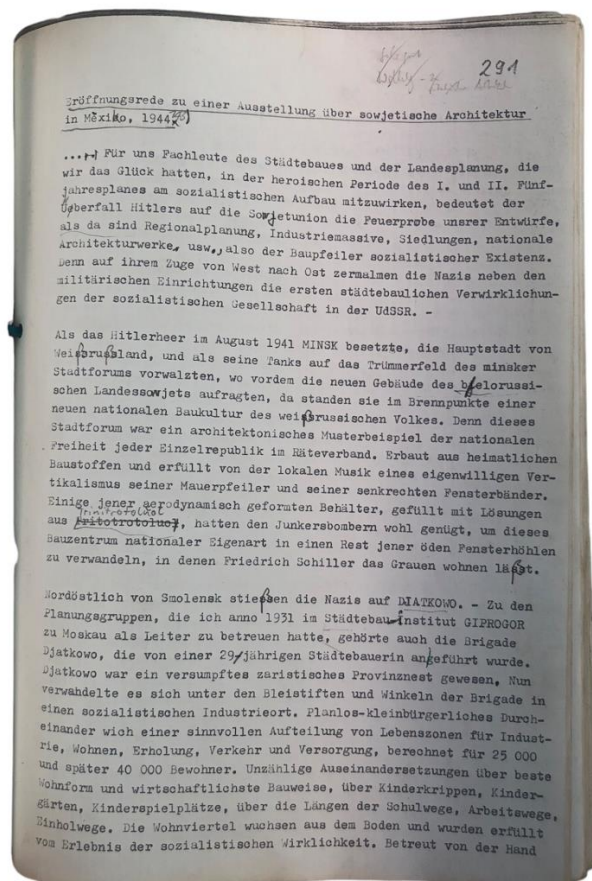


The cover of H. Meyer's book *Layout of Cities of Russia in the XVIII and Early XIX Centuries* that was written by V. A. Shkvarikov from 1939.

⁴⁶AdM, N54.82.3-5, 260-280.

⁴⁷AdM, N54.82.3-5, p. 272.

In a contrast with the praised publications by V. A. Shkvarikov, A. V. Bunin, M. G. Kruglova, H. Meyer's library in Weimar does not include any of his referred European architectural classics in Russian. He did not have these theorised studies of architecture from the foremost historians of urban forms and the art historians' perspectives from the Renaissance until the 19th century, which he should have been familiar with from the German versions, but those classic works were a part of the Soviet professional discourse at the Academy of Architecture. H. Meyer owned the Russian books on Soviet buildings and architectural forms with his Soviet colleagues' versions of the history of urban development. However, the unique stories are behind each of the translations of those referred architectural classics during the early 20th century. For instance, one of the curious cases was the translation of Palladio's *Four books on Architecture* that were attributed to I. V. Zholtovsky as the published translation stated. According to the preserved archival documents, his wife, E. P. Ryabushinskaya, did the translation with his editions, which contrasts with information on the title page of the 1936 edition⁴⁸.



The page of the opening speech by H. Meyer for the exhibition on the Soviet architecture in Mexico from the time of the Second World War.

⁴⁸ Печёнкин, И., и О. Шурыгина, 2018. Палладио по-русски. Новые данные о переводе «Четырёх книг об архитектуре» в начале XX века. In: Искусствознание. № 3. pp. 238-263.

Besides the references toward the book by A. V. Bunin and M. G. Kruglova with their colleagues' monographs by H. Meyer, his architectural work was presented by A. V. Bunin and his colleague - T. F. Savarenskaya. During the early 1970s, they included the short references to the work of H. Meyer and his views in their narrative⁴⁹. These are in the part on *The emergence of a new urban planning aesthetic*, where they reflected on the emergence and development of a new Functionalist style, and marked the distinguished personalities, among who was H. Meyer. They also critically described the failing of this style based on the examples of Le Corbusier, A. Perret and H. Meyer with their projects for the Palace of the Soviets and the Palace of the League of Nations⁵⁰.

A. V. Bunin's and T. F. Savarenskaya's reflections on H. Meyer's works, and his references to the Soviet translations, and the discovered story on the Russian edition of Palladio's Four books on Architecture, indicate that there are no doubts that there are more fascinating and relevant stories from publishing and inside of the aforementioned materials to rediscover for understanding the professional contacts and architectural history, reading culture, and history of books and literature from the 20th century.

Conclusion

The small library of H. Meyer's books in Russian is a specific selection of publications of a particular historical decade, which is a valuable trove of rare Soviet books from the early Stalinist era. His books are representative as the fragments of professional emerging and changing Stalinist discourses of its time due to the respected positions of the main architect at the numerous organisations, professional contacts, and architectural practices of H. Meyer in the USSR. This corpus of architect's books from the USSR is a fragment of the Soviet historiography of architecture and urban forms from the 1930s. Even though, the books of H. Meyer are not numerous, they are representative for its historical moment and professional discourses of the Soviet architects. This private library of a particular personality, who collected specialised literature during his or her work, and it can be seen as a small part of historiography from a certain perspective of individual, who worked in his or her particular historical moment and field(s). Although, the collection demonstrates the available literature of a certain historical moment, and what was accessible to a certain social class of Soviet and foreign architects and academics, if the collection is the professional literature of a specific chosen individuality.

The available collected professional literature specifically of the Soviet architects and academics represents as it is from the perspectives of the distinguish individual and architect as H. Meyer, who shortly worked in the USSR with his students and colleagues. His personal archive is essential not only for understanding the professional development and the formation of the interests of an architect, who owned the particular books, but also for analysing what was known and was present to different extents for the Soviet and foreign architects, artists, teachers, and students that were

⁴⁹Бунин, А. В. и Т. Ф. Саваренская. 1979. История градостроительного искусства Т. 2. Градостроительство XX века в странах капиталистического мира. Москва: Стройиздат.; Шуба, А. В. Неопубликованный труд А.В. Бунина по советской истории градостроительства 1970-х годов, pp. 344-347. In: Наука, образование и экспериментальное проектирование. Москва: МАРХИ, 2021.

⁵⁰Бунин, А. В. и Т. Ф. Саваренская. 1979. История градостроительного искусства ... Т. 2. p. 160.

associated and connected to the architectural education and practices in the USSR. The part of his private archive in Weimar demonstrated not only his professional interest but the dominant professional and academic discourses from the late 1920s and 1930s, when he was in the USSR.

He was well informed about the forging architectural discourse of the Soviet professional circles during the early Stalinism. Because of this, his publications from the USSR do not only define him (there were not found evidence in his private materials that he read his Soviet books), but they define his professional environment during his and after time in the USSR. For instance, the accumulated books, as the gifted book by I. L. Mácza or the marked books as with the “international significance”, and the three from the 3rd session of the Academy of Architecture from 1936 and 1937, did not show only his professional interests and illustrate his attempts to understand the changed Soviet architectural policy in Moscow but the publications help to get an insight for his professional surroundings of architects in the USSR. The books did not represent only their owner but his surroundings at that certain moment of life. Due to this, the books are not only the physical objects, but they had and still represent the intellectual dimension(s) and had the stories and ideas behind them.

Despite numerous publications, it is questionable if and how the legacies of H. Meyer remained in Germany, the post-Soviet countries, and Mexico after his works there. Numerous studies and research interests were dedicated to his professional life in these countries and beyond. His and Bauhaus's legacies are also traceable at the Department of Architecture, College of Design and Engineering, National University of Singapore, where Associate Professor Wong Yunn Chii works. He teaches a course on Modern Architecture there, and he perceived himself as a student of Hannes Meyer as he read and tried to critically understand H. Meyer's writings and works that is known after the discussion at one of the panels of the APRU (the Association of Pacific Rim Universities) University Museums Research Symposium and following my consultation with him during November 2021.

The archival materials:

Bauhaus-Universität Weimar, Archiv der Moderne (AdM):
 N54.82.3-5. Bibliographische Notizen. pp.42; 102-103
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 The books of H. Meyer. Sign.: N/63/82.1-29.
 The letter of H. Meyer to N. Kolli. N54.82.3-5. pp. 186-189.
 Bibliographische Notizen. pp.42; 102-103.
 Zeitschriftensammlung. Sign.: N/54/82.18. pp. 260-280.

The materials from D. S. Chmelnizki:

The private letters exchanged between W. Grossmann and N. A. Miljutin from 1931 to 1932.
 These letters are currently in the family archive of N. A. Miljutin's daughter, which D. S. Chmelnizki photographed.

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Личный фонд Льва Бумажного Ф. 815. Оп. 1. Д. 284. Л. 1.

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