

# Expressionist utopia and dystopia (architecture, literature, film)

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### Abstract

In the early twentieth century utopia and dystopia in expressionism were associated with the metropolis, which brought about the ambivalent feelings of anxiety and disgust but also of fascination and hope for the future. Images and designs of the cities were also a metaphor of man, the present and future society, the relationship with nature and cosmic space as well as the relation between the past, present and future. Comparing expressionist painting, architecture, and film we could talk about the two scenarios of the future, of a utopia and a dystopia; the vision of the ultimate collapse or restoration of the harmony of the universe. In creating a future world, art was to play an important role, architecture in particular, as the artists attributed to it the ability to transform the human environment and also to transform man and society. The cited examples of the works of Paul Scheerbarth, Stefan Żeromski, Bruno Taut and Lang's *Metropolis* allow us to show the visions of restoration of the harmony of nature and technology, of art creating the future world unity of man with the cosmic space but also of the fear of progress that is not accompanied by spiritual values and balance at all levels of existence.

**Keywords:** Glasarchitektur, glass houses, Metropolis