

Contemporary Architecture and Design.
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Lecture – 10
Phases of Modern Architecture- De Stijl

Welcome students to the online NPTEL course Contemporary Architecture and Design. In the previous class we started discussing one of the first, one of the movement of the first phase of contemporary modernist movement which is Bauhaus. Today we will discuss another parallel movement of Bauhaus which is which is not in the architecture.

But mostly predominant in the fine arts and furniture design and industrial design movement. Also there are some examples of architecture as well which is the movement De Stijl which is; which has some other names like Avant Garde and neo-plasticism.

So, we will discuss the De Stijl movement and how it got influenced with Bauhaus and how Bauhaus and De Stijl were similar and what are the dis-similarities between them as well. So, this Bauhaus movement started in Europe, De Stijl movement also started in Europe and we will discuss their similarity. So, before that let's just understand how where this is positioned in the Bauhaus, in the in the modernist movement.

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Modernism

Going beyond architecture: Asymmetry in building ✓

Breaking the nature into simplistic patterns and forms (abstraction): Organic architecture; abstract art

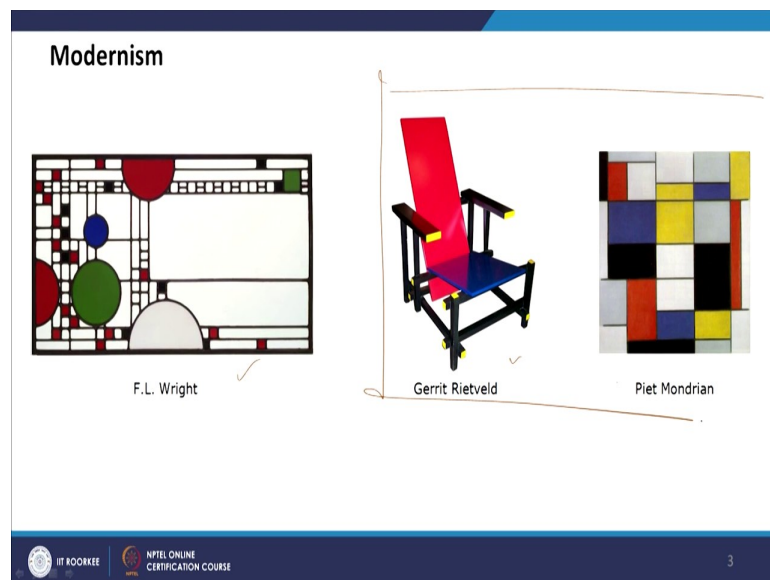
Purity in design: Purity of material (Brutalism); purity of Form (basic geometry); purity of colour (white architecture; primary colours in fine-arts)

New Materials: steel, glass, concrete

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So, in the modernist movement we know the asymmetry of the building is there and then asymmetry of building wall is one of the key characteristics feature and purity in the form and pattern was one of the style. And then purity of material and those things were there and the new materials was used in modernist movement.

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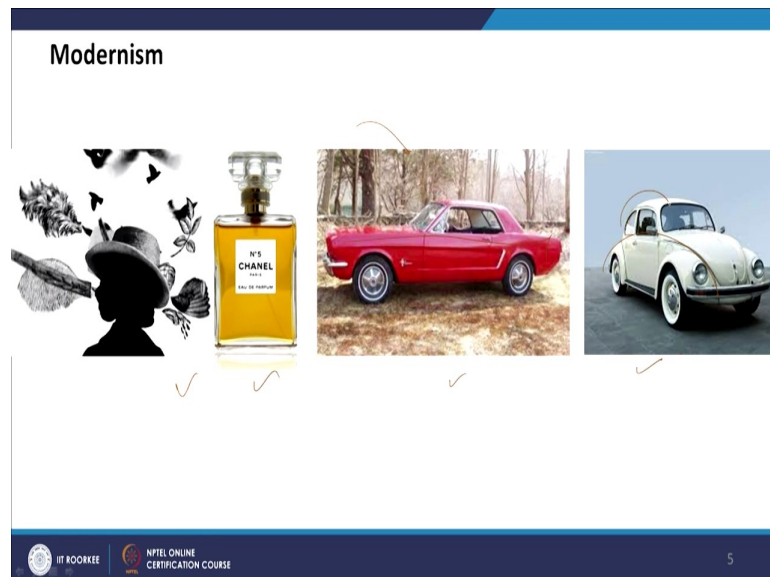
So, some of the modernist movement and this is actually a De Stijl movement's industrial design and painting which got some similarity with the modernist movement. Will discuss what are the similarities and through the colour panel and the visual composition and the inspiration of the form and abstraction as well.

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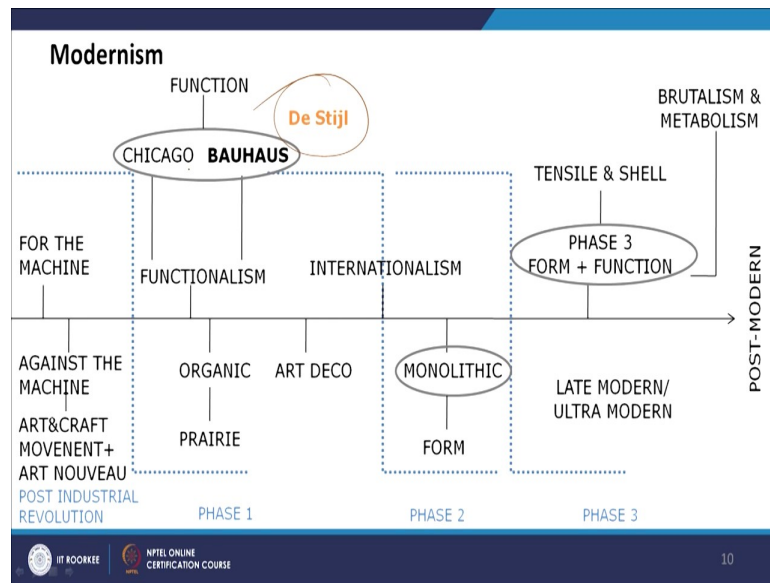
So, in the Bauhaus, we have seen Bauhaus has a juxtaposition of cuboid new material and asymmetry was the key fact... characteristics of the Bauhaus which again influenced internationalist movement and the later phases of modernism. Ah so in the in the visual style.

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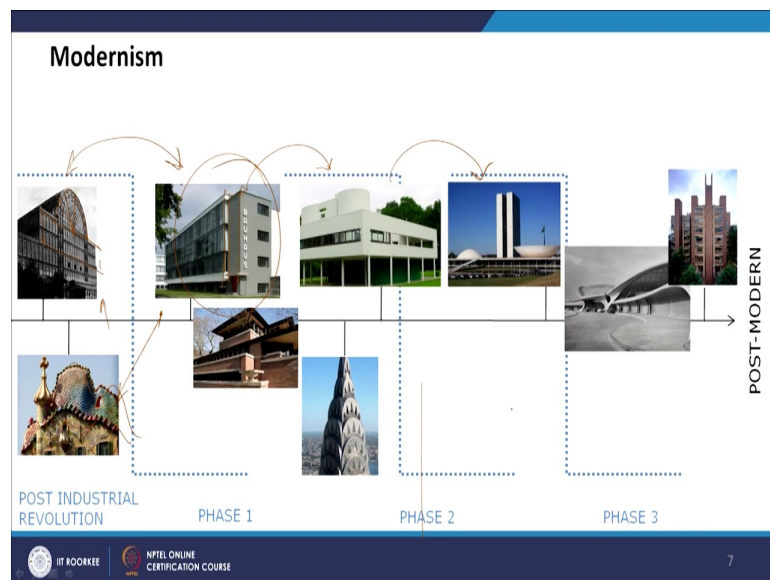
Now, if you look at in the parallel movements of other furniture design and product design we see the similarities as well. So, minimalist approach of design and purity of design was there, in the in everywhere.

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So, in the time frame of Bauhaus is positioned here which is part of the early phase of modernism which is from the functionalism and there if you look at the style.

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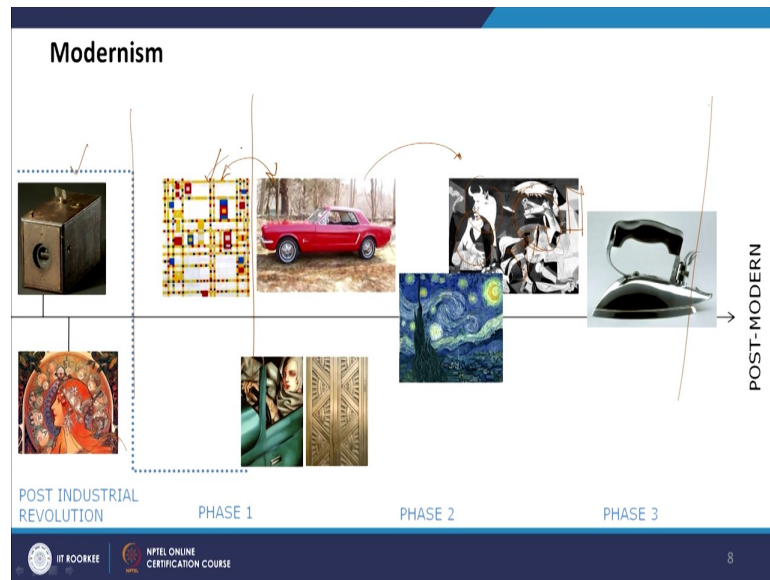


Bauhaus is this which has some similarities with the previous style of for the machine movement as we are discussing in the previous class and the way of truth to the construction process.

Here also we see the true construction process and pure form which is the for the machine movement, but opposing the against machine movement's curvilinearity and

exaggeration of form and then again the similarity in an international style and the later phases of a phase 2 as well. And now if you this is the time... time frame, this is the some buildings in the time frame of modernism and now if you look at some paintings and industrial design of the modernism.

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So, this is machine design, a machine made design and this is the biomorphic art nouveau design and this we see parallel to Bauhaus is De Stijl movement. And what are the similarities we will discuss, again we see the similarity in the automobile design as well. So, how these are similar and then in the cubist there was a similarity with the cubist and De Stijl.

If you look at this is the cubist painting of a Guernica by Pablo Picasso here also you see black white which is there and then they divided into different cubes and different geometric forms. So, this is the human figure human figure and ox and horses they are divided into geometric abstractions which is also has some similarity with the De Stijl movement as well.

Now, here with the Bauhaus we have De Stijl which is more... which started mostly from the fine arts has a connection with the Bauhaus.

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De Stijl

The style Dutch

Background

- Predominantly an Art movement
- Dutch artistic movement founded in 1917 in Amsterdam. Main time frame 1917 to 1931 : main centre- Netherlands
- This 'New Style Aesthetic' was also adopted by the De Stijl founder Theo van Doesburg between the two World Wars as well as later
- De Stijl influenced a significant part of the minimalism movement and cubist movements.
- Neo-Plasticism – abstraction and purity of design

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Now, De Stijl is a Dutch word which means the style... De Stijl and background was predominantly is an art movement and a Dutch artist founded the movement which is almost similar to 1920s which is the time frame when we start in the modernist era which is almost parallel to that, just 3 years before that in Amsterdam and Bauhaus school was founded in 1925. So, more or less they are overlapping design movements. So, a main time frame was 1920s to 1931 the main centre was Netherlands which is also in Europe and Bauhaus centre was Germany.

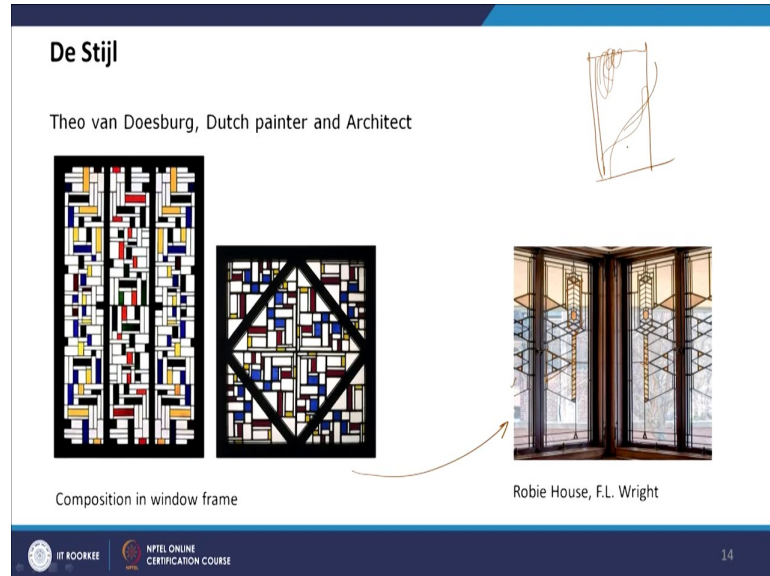
The new style of aesthetics, which is the new style of the De Stijl they called them and Theo van Doesburg was one of the key... protagonist of this style and he was mostly a painter. But he also designed some conceptual architectural building and few interior design he have done and other painters such as Gerrit Rietveld are also there.

So, the De Stijl influenced got its influenced a significant influence in the minimalism movement as minimalist style and the cubist movement which we were seeing that the way cubist painters break their visual abstraction from figurative to make the abstraction through cubist rectilinear form which is also has some similarity with the De Stijl style.

And this style is also called neo plastic style the new way of abstraction of pure design and its looks like a plastic art. Because the usage of colour of 3 primary colour red, blue and yellow and the pure red, pure blue and pure yellow and with the lines and with the

black line and white background. So, that looks like an assembly of different plastics in the picture frame. So, now look at the window design and of a Theo van Doesburg.

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So, this is a window frame designed by Theo van Doesburg, if you look at the window this is juxtaposition of three primary colour yellow, red and blue which is the colour palette of De Stijl as well as in the Bauhaus. And then we see the rectilinear form and pure square within a square is used again we see the similar colour, but the red got little replaced and then he used mat finish of red which is brown and this is. But still it has similar colour tone and somewhere we will see the green, usage of green which is also there in the Kandinsky's painting and Frank Lloyd Wright's painting as well.

So, red, blue and green will be the main protagonist then white and black and sometimes grey and sometimes usage of a green at this particular tone of green is also there. Now, if we look at organic design or prairie design which we will study later.

So, there will be a similarity in the organic way of window design which is designed by this particular example is designed by Frank Lloyd Wright in his famous Robie house. Here we will see the organic way of ornamentation is also quite similar and then Frank Lloyd Wright's painting is also we discussed in the previous class and we have shown that. So, here there is similarity in the Frank Lloyd Wright's painting as well. So, there will be usage of triangle some pure geometry and yellow, red will be there. So, we will see this later when discuss organic movement as well.

But now, if you think that just before what was the window frame style we have also discussed that the Tiffany window which was part of art nouveau style and there was lot of exaggerated ornamentations and figurative depiction of a ornamentation. Thought there was a little bit of abstraction a lot of curvilinear lines where there and this was a very ornate window was there in the in tiffany windows which is um... tiffany and was an American designer and it was part of the art nouveau movement. .

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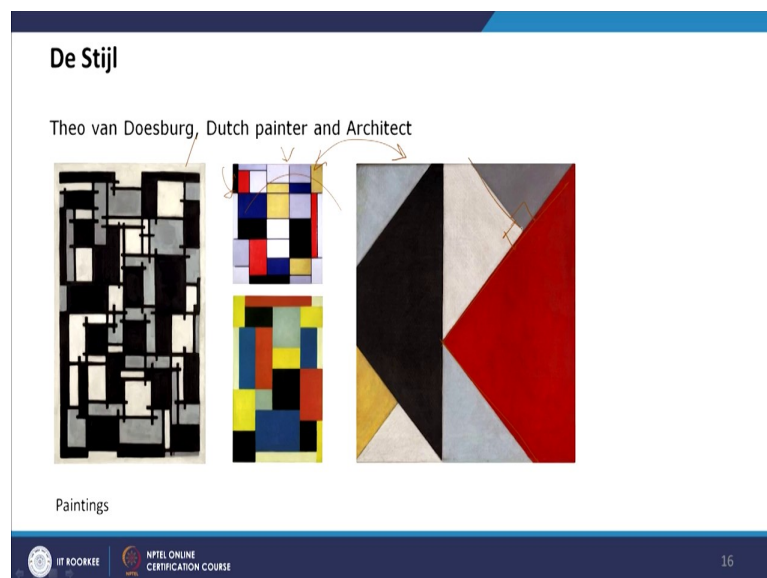
Now, when do I suppose paintings if you look at the abstractions, so elevation and plan was together. So, that kind of abstraction was there which we will see in a cubist movement there. So, there will be juxtaposition of plan, elevation. So, time the space will be distorted into different ways. So, this plan, this is a plan of the table was what they are playing is depicted over here the cards are there. So, this kind of breaking the element, breaking the breaking the product into different dimension is also there in cubist movement and if you look at the way the figures were broken in pure geometry. So, this is the style of the design movement.

Now, if you look at the predominant colour over here, this is a black white and then you have yellow, blue, red and then little bit of green which is added over there. Here in the painting also I will see the colours which is coming out is red yellow and blue and then green is also there, the red is used in a different tint.

So, there is a bluish tint over there, but this also emerges as a, as a depiction of red, this is not exactly red this is a purple, but still because there is a bluish tint all over there. So, red plus a blue which is purple got, purple was used, but still the predominant feature are these 3 colour which is in the in 3 direction of colour wheel this is red, blue and yellow.

And then if you mix blue and yellow you will get green; red, red and yellow orange and then blue and red purple or violet you will get and. So, here you will see more or less colours selection of in these 3 direction which is a triadic colour selection process. So, that got used here.

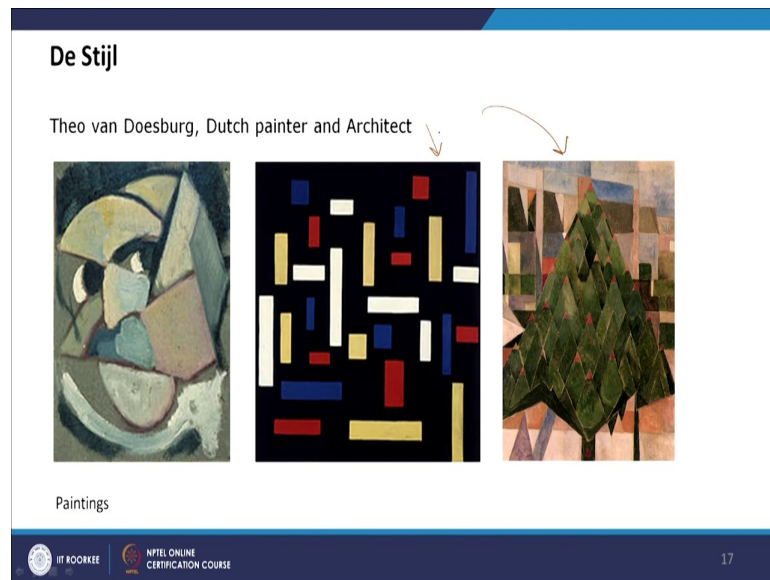
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So in this painting, in these paintings also you will see the similar colour tone here we will see the black, this composition is only black, white and grey and here in the other paintings which are like yellow, blue and red this is used. And if you look at some other painters expression of De Stijl movement Piet Mondrian's painting has very similarity in the composition of Theo van Doesburgs painting.

So, we will see Piet Mondrians some of the work and we will see the similar colour tone and the juxtaposition of similar colours and these means again we will see in this in 90 degree angle, but just tilted in the 45 degree rotation. But the same colour palette maintained in throughout the De Stijl movement.

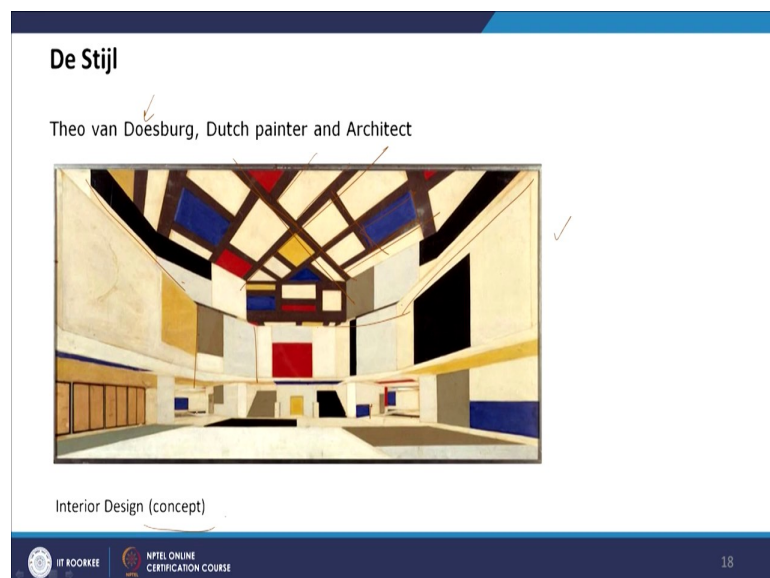
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Now, Theo van Doesburg's other movements were here there is a expressions of other figurative, tree is broken in geometry, but here there is no again the art for pure art's sake which was there in the Bauhaus movement in Kandinsky's work. It does not convey any meaning that is also there, but there is some expression of tree and metaphorical representation of a tree is also there.

So, here this is a example of Theo van Doesburg's interior design. So, this is the conceptual design of Theo van Doesburg's.

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Now, through this we can understand why architect... architectural movement which is Bauhaus and De Stijl movement which emerged from visual art is slightly different. Their colour tone is same, their way of articulation is same, but still movement which emerge from fine arts is philosophically a little different from Bauhaus.

Bauhaus we see the functionality is the first priority and there would not be any ornamentation of interior and if you look imagine, remember the Bauhaus art and craft design schools interior. There will be just white and red patch in a particular frame, but there would not be any ornamentation is very minimalist. Now, if you look at the interior design which is done which is conceptual design done by Theo van Doesburg there is lot of ornamentation here in the interior which Bauhaus will not do.

But now, if you look at the ornamentation the way of ornamentation comes from Bauhaus paintings. So, it is again rectilinear, lines are there and within the one line and these rectangles and cubes this one primary colour is imposed over here, but if you look at this lot of broken elements a lot of elements are there within the interior design. So, lot of different colours and colour patches were there within the interior, but which Bauhaus will not do, Bauhaus will be more functional and minimalist whatever is required and then bare minimum design elements will be added.

So, there is a slight difference between Bauhaus and De Stijl and De Stijl as it is called in neo plastic design. So, lot of plastic elements, it is like lot of different plastic coloured element, coloured plastic elements are juxtaposed to each other and that creates aesthetics. So, De Stijl movement has an aesthetic has an urge to showcase their aesthetic value.

And an aesthetic ornamentation into that, but the aesthetics ornamentation style was pure geometry and rectilinear and pure form and pure colour, but there was aesthetics treatments on top of. It is not just function, there is an aesthetic value aesthetics enhancement added to the facade which Bauhaus does not do.

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Now, this is his design which is, which he redesigned for a dance hall of... dance hall of France which is done by the Dutch painter Doesburg which is one of the few design which he has done in interior design. So, here also you will see the elements are there which are added elements on top of the ceiling. So, these are ornamentations which have, which does not have any functional value, but just are decorated with the wall it was added. Again you will see the same colour palette, but still this does not so have some functional value in it this is just for pure form and pure art and pure aesthetics these are elements.

So, these elements are added. So, this again talks about the a little difference between De Stijl movement and Bauhaus and if you look at the other this panels and of which is used in the interior was again white and black. The same colour tone is used and the steel colour is used which is the purity of material, there is similarity, but still is this conceptual dissimilarity between Bauhaus and De Stijl movement. Now, if you look at the De Stijl furniture you will understand it much better way.

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So, if you look at this furniture these furnitures are not minimal this furnitures are assembly of cuboid, but there are lot of elements are there. If you look at, if you remember the Wassily chair which is named after Wassily Kandinsky that chair was minimalist, but this chair is these furnitures are not minimalist there, they does not talk about the functional, functionality first.

Because if you look at this chair these are not. So, ergonomic this is aesthetics is more important than ergonomics, but aesthetic is coming from pure geometry. But still, if you look at the functionality of this chair the hand rest of this side is there, but here the hand rest is in different side. So, this is more of a, that is why the neo plastic[ism] plasticism is there.

So, different elements of adjust juxtapose, but this is not talking about the ergonomic usage first and then form, this is form is very important over here and sometimes might overpower the function. Even here if you see this is not minimalist and lot of elements are added over here, even in this chair this chair might not be. So, ergonomic, but does, but just the assembly of nice aesthetic assembly composition of different elements, because it comes from a fine arts style and this here it is not a form follows function here.

Ah. So, these are some of the designs done by Gerrit Rietveld who is a Dutch furniture designer and architect. Now, if you look at Bauhaus this is the what the similarity is the

colour, shape and form is translated from Bauhaus, but the functionality approach is overpowered by the aesthetic element which came from the Bauhaus.

So, Bauhaus aesthetics has been translated into the De Stijl movement, but not the philosophy of function first and then form. Now, if you look at some other examples of Gerrit Rietveld's chairs.

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So, similar things are there, this is an expression of a form rather than an functional approach of how a chair should be designed, but this form is aesthetically designed and then at the aesthetic value is much more than the functional emphasis.

So, here also you will see the element is used as it is. So, the textures of wood, wooden textures are visible and also if you will see the members are juxtaposed and the... this is an assembly of different cuboids all together and that creates a form of a chair. Now, Gerrit Rietveld's some building design if you look at.

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The same concept of juxtaposing different elements and different colours... which comes from the primary colour palette are there.

So, this building which is Rietveld's Schröder's building for which is designed by Mrs Schröder and which is in Netherland again. So, again if you look at the composition of building this is juxtaposition of different cuboids and different lines. And here this railing of this the balcony again works as the Mondrian's or Theo van Doesburg's painting of black lines, then white background and some red line and yellow line and some line ah. So, this is image from the painting the concepts of neo plastics... plasticism and then the superimposition of different elements different colour elements lines.

So, this acts as a black line and white background and yellow the line and these are coming up and then the creates a solid and void of this building and here this black patches with the void acts as a black background. And the other side of the building this is the front facade, this is side facade and this is other front facade of the building. Again you will see this black lines and white punctures and these kind of elements will be there and again you will see the play of solid and void, still similarity will be like its steel and glass and pure geometric rectilinear form which is quite similar to the Bauhaus movement is also there.

But here also you will see the same colour yellow, blue and red. Now, this is some other a side view of the building again the usage of new technology is overly used which is quite similar to the Bauhaus and for the machine movement.

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And again you will see this part is puncture there is no column and this part is acts as a void which can be translated into paintings as a black patch and then white and then some red lines over there. So, it emerge from the painting of Mondrian and Theo van Doesburg's style.

Now, within that so now you can clearly understand.

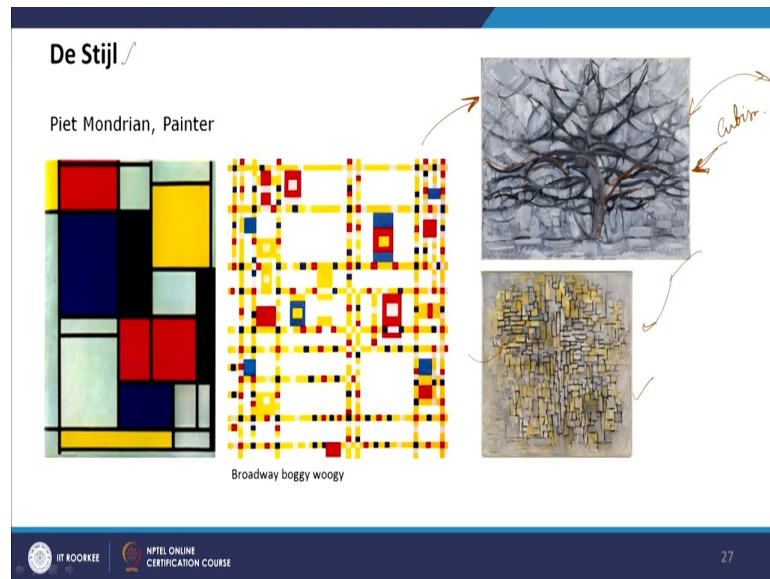
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This is, this is Gerrit Rietvelds chair also within this building, this design is definitely not minimalist. So, there is lot of elements, lot of straight lines are added. So, these elements are just a visual elements, they have no function, but just to decorate the building it is there, though there is some. So, though there is a visual similarity, but the conceptually it is more exaggerated it is not Bauhaus.

So, there is a difference is actually a lot of difference in the in aesthetics value, expression of Bauhaus and De Stijl movement even each and every elements has the same colour palette, but lot of elements are coming in the within the interior. But all these elements are rectilinear, pure geometric and only on these 3 colour, 3 primary colour. Then if you look at Piet Mondrians painting which is also pretty similar to the Theo van Doesburgs painting as well as Gerrit Rietvelds design furniture design and architecture and painting.

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So this is a Piet Mondrian's painting and is one of the famous Piet Mondrian's paintings of Broadway boogie woogie. So, this looks like top view or the plan of a Broadway and then small curves within the Broadway and city of some, some cities rectilinear cities plan. And then this is again the same colours, same rectilinear linear patterns and cubes and rectangles and squares are creating this pattern.

Here it is again the juxtaposition of the same colour which has been followed in De Stijl and Bauhaus movement. Now, also in the painting we there is some meaningful expression in De Stijl movement which was not there in Bauhaus in Kandinsky which is mostly like just an expression of pure art without any meaning.

So, it is, it is tree but here you will see the same colour tone which is there, this is monochrome black white and grey and here it is again divided in some basic geometry and, but here you can see the cubism, cubism style which is broken into some abstract form. This is definitely De Stijl movement, but cubist movement got attached with this and some inspiration was there with the cubism movement as well and here also you will see the same lines are coming and this does not depict any meaning in this painting, but yellow and blue tints are there in this painting.

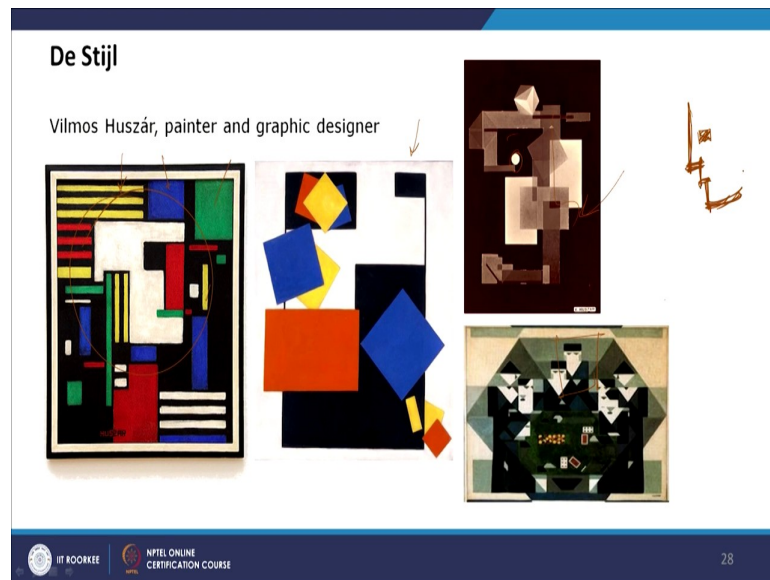
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Now, Vilmos Huszar's painting if you look at has the same colour tones, same colour palette the same way of breaking a human faces into geometry and again the human faces eye and nose and these things will be broken again in geometry. And if you look at this the way it has been broken in geometry with the same three colours primary colours plus green and then black and white you can it will remind you of the Bauhaus face which is which was the logo of Bauhaus.

So, here you will understand the similarity of Bauhaus and De Stijl they has the similar thought process of making and depicting a figurative form which is normal biological form and into a pure basic geometry.

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Now, another example of a, the same painters and graphic designer are cigarette packets and these are also same and again this is what I was talking about the same way which was broken the human faces into the pure geometry.

In next class we will start with the other modernist movement which was emerged from the contemporary style and we will start with the Chicago movement which is also a functionalist movement and in the parallel time frame, but emerged in America.

Thank you.