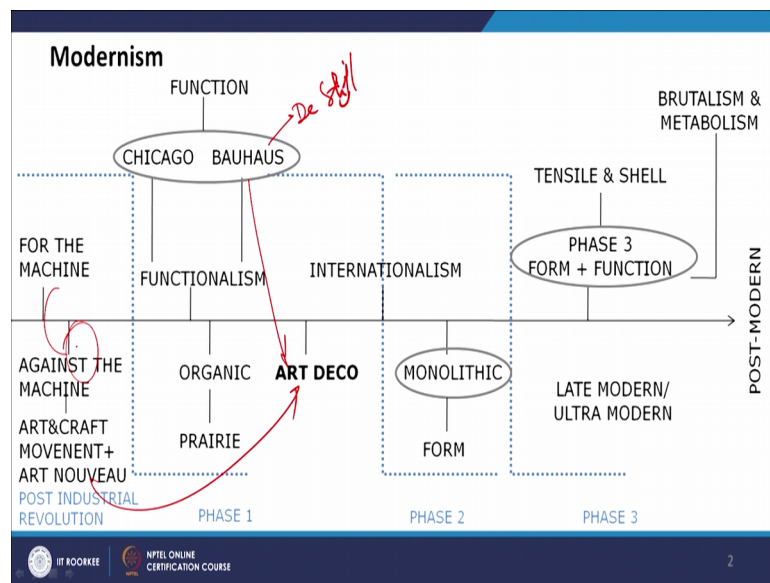


Contemporary Architecture and Design
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Lecture - 17
Phases of Modern Architecture-Art Deco
Part II

Welcome students to the online NPTEL course Contemporary Architecture and Design. In the previous class we started discussing art deco movement and how art deco movement has taken inspiration from art nouveau as well as, it also has a eclectic mixture of a machine aesthetics and the abstract geometry with inspiration from art nouveau. And it also opposed the artistic style of De Stijl and Bauhaus style.

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So, if you look at the time line its position here in the after Bauhaus and functionalism Bauhaus and De Stijl will be related with, De Stijl will be related with the Bauhaus style and it has a inspiration from art nouveau also it is blending some machine aesthetics in the visual style.

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So, we have discussed the main with the architecture styles of art nouveau.

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Art Deco (Modernism Phase 1)

The term Art-Deco came from the "International Exposition of Modern Industrial and Decorative Arts", 1925, Paris. The term first used by Architect *Le Corbusier* in his article "L'Esprit Nouveau".

An eclectic form of art, that combines Hand-crafted traditional motifs with Machine-made imageries.

This art is influenced by previous Art-Nouveau movement (against the machine movement of post-industrial revolution). But the bio-morphic and asymmetrical visual language of Art-Nouveau was diluted and influenced by machine-made geometric patterns in the Art-Deco movement.

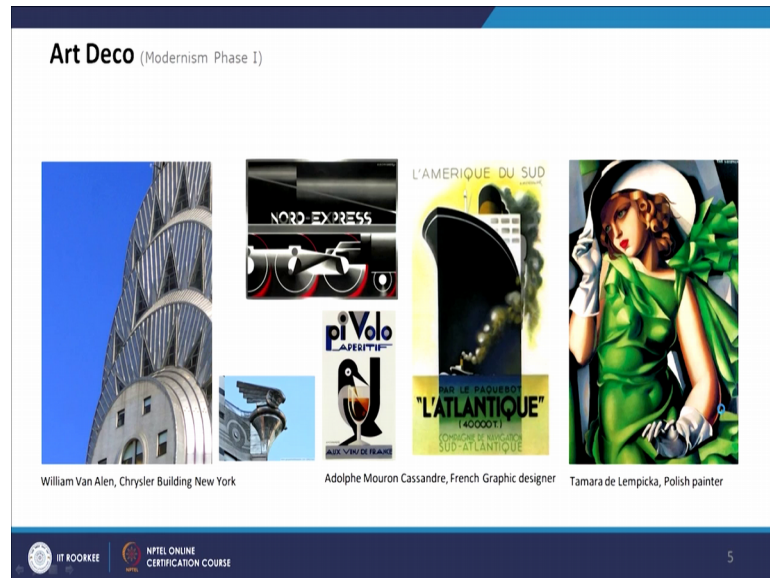
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We have discuss the Chrysler building and the Manhattan other building like empire state building. And then we have also see in the interior of those buildings and how art nouveau art deco style has a visual what is the visual style of art deco.

As we have discussed earlier this is a this is coming from the modern industrial, international exposition of modern industrial and decorative art in 1925 in Paris. And this is eclectic act as blending the hand crafted traditional motifs with the machine made

imageries and it is also taking inspiration from art nouveau, but art nouveau style is changed and the biomorphic style and biomorphic line qualities and asymmetry is changed and there is more symmetric geometric forms and more biomorphic line is change into the more abstract geometric forms and asymmetry is translated into symmetry.

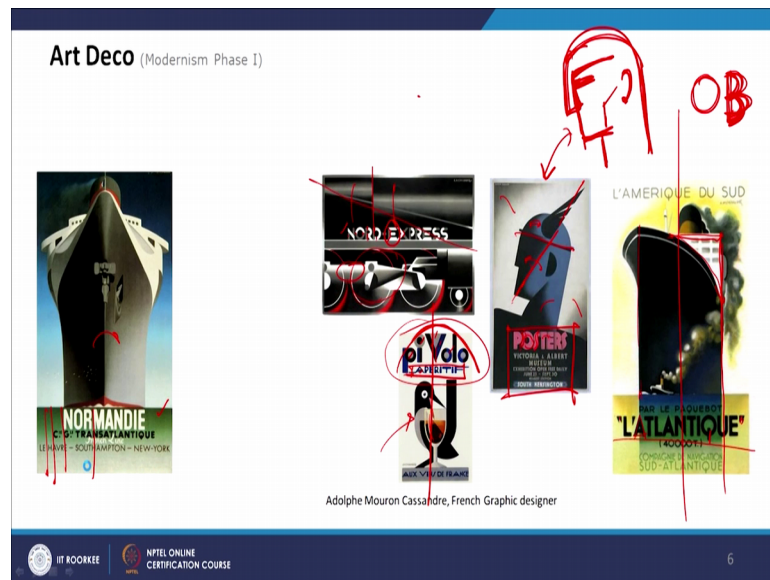
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And machine made geometric patterns are there the way art nouveau had the whiplash pattern. And art deco has the sunburst patterns which is there in the Chrysler building and many other places in the empire state buildings door also we have seen the same kind of her patterns are there.

So, William Van Alen Chrysler building as a architecture model of art deco style. Then there are other painters in Europe also. So, this is an America. In Europe like Adolphe Mouron Cassandre and Tamara de Lempicka they are form Europe and they have they Europe also emerge has seen the emergence of art deco style in a various artistic domains.

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So, let us discuss the we have discussed already the architecture styles and few interior designs which is there within the buildings that we have discussed. And let us right now discuss the paintings and poster designs which is there in the same style.

We will see the similarities of there in the architecture style as we have already seen the architectural styles similarities of architecture and interior design. The way Chrysler buildings gargoyle is designed and the Chrysler building treatment facade treatment is there, and that is the similar visual vocabulary is there within the interior of empire state building interior, the way empire state buildings door murals are designed there has a similarity with the gargoyle design of the Chrysler building. And also the colour tone we have seen is metallic colour tone is there, and sun burst pattern, pinnacles, or the centre spire is there to show the luxury of the building and it gradually tapers down on top form the base and this vertical lines and the spire.

And we have also seen vertical lines are very important and these geometric lines are shown to a elongate the building more visually elongate the building. And we will see the lines and all these geometric lines also in the painting and posters, and similar kind of treatments similar metallic finish machine aesthetics is also there, but lot of ornamentation is will also be there in the design.

So, if you look at the Cassandra is a work. And if you look at this poster first then in this poster this poster also has some design which is on the hedgier of this man has some

ornamentation, and then but if you look at here there is a straight line passing through and through this poster which is divided and this straight line you can see the gradient lines over here also create street straight lines in the visual frame which is present in the poster. So, this is breaking in the geometry, breaking the geometry in breaking the biomorphic figure. So, human faces biomorphic figure which is getting abstracted in the more geometric pattern.

Now, if you look at the way this gradients are used in gradients are used in this poster. So, you will see there is a metallic shine present in this design. So, here the way this is this gradient is used so it looks like a very smooth surface. So, human face is does not have a very smooth changing line of light and shadow, but it is a it is a given in the that way. So, there its looks like a it is a metal casted model of human being it is not a original human, but it depicts the human. But that looks like a its metals made human.

We will discuss this in; we will see this similar kind of tone in other arts artists expression as well. So, here in all the hedgier, even the neck and face has the same metallic tone as the background. So, it is a one particular changing line which blends with the hedgier. So, in that line only the light and shadow difference is there which is not like the contour of the face it is not biomorphic.

Now, if you look at the similar style is also there in Bauhaus though it is opposing Bauhaus, but Bauhaus face the Kandinskys Bauhaus design face if you look at Bauhaus was face was also broken in this kind of geometry geometric way. So, if you look at the Bauhaus poster, which is designed in the yellow and black and blue. So, face is also broken in the similar way.

So, this is the modernist movement. So, in the modernist style the more biomorphic the biomorphic styles are actually less modern and then if you go in the modernist movements. So, we will see the more rectilinearly in the in the in the design. So, in the natural elements are changed into more abstract figure. So, figurative to abstraction we are going to as the figurative to abstraction form. So, but there is a difference, so you cannot call this a Bauhaus movement because Bauhaus only uses those primary colours and its less in ornamentations so there is actually ornamentation and then if you look at the font the font is very ornamental. So, Bauhaus font if you see the Bauhaus font has

some similarity, but Bauhaus font also uses pure circles and pure geometry pure geometry which is also there.

But if you look carefully in the font there some ornamentation drop shadows are there which is tilted. So, there is a shadow of p in the shadow of the previous letter has coming on the on top of the next letter. And if you see the other font designs will we can understand this better. For example, this so some part of this font a single font is in two different colour Bauhaus will generally not do this because Bauhaus is talking about the minimalism. Even it breaks all this lines. So, it might be if you look at a single font there lot of added lines are there in the font which Bauhaus is not talking about Bauhaus minimalist style.

Now, in this design also same metallic finish because this is a is a crane of course, has a metallic finish, but still is the same kind of treatments are there these lines are added lines to exaggerate the aesthetics. Even there is a broken line and if you look at. So, this looks like a one metal is folded on top of other even here in this you will see lot of lines going on top of each other. Even in this form which is the bird is broken into pure geometry and lot of shines are added on top. So, on the glass also there is a shiny surfaces are added.

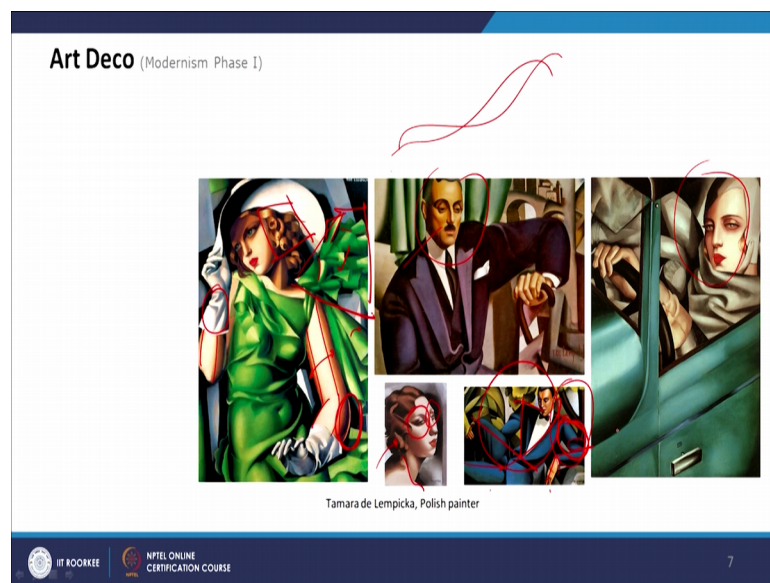
Even if you look at this font this is not definitely not a Bauhaus font because lot of ornamentation is added in top of the font because this not Bauhaus has a pure geometric element this is also pure geometric, but lot of ornamentations are there. If you look at v is there, three colours and there is one line added top of it. So, it is not talking about the minimalism even the i p and all the lines are there. And if you look at the font behind this has a lot of added elements and has a stretch till give the feeling. So, this is not any breaking the pure triangles and pure circles.

And if you look at there is a there is a curve symmetry which is there in the overall composition. Even in this geometry this rectangle is continued. So, this is the different element of the ship and this is top of the ship the spaces for accommodation. So, this is this is following the same straight line which is going down and then it is also has a visual bilateral symmetry. And even if you look at the font design they are geometric, but they are ornamental because they not pure equilateral triangles and little tilt is there in the in the other elements as well and they also has a symmetry in the bilateral symmetry

in design. Even in the this designs also they has a metallic shine, and in the water also there is a flat gradient in the water and also gives the feel of a metal in the design.

Now, this is a polish painter Tamara de Lempicka he is a mainly a painter. The Cassandre's work are also mostly on the poster he designed lot of posters are the commercial art and the Tamara de Lempicka was a painter.

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Now, if you look at the Tamara de Lempicka's way of treating the human figures you will see metallic finish in the in the colour palette. So, the way the drapery has been designed it is not there is no biomorphic line in the drapery the way we have seen in the Alphonse Mucha's work were who was in art nouveau painter the draperies will be floe and it will flow from one side and all the lines will be curvilinear lines and none of the lines will be rectilinear. But here we see though it is defecting drapery lot of rectilinear lines are pure angular lines are there which gives the metallic shine. So, it looks like folded metallic plate are on top of each other. And even if you look at the shine it does not follow the draperies curvilinear shine it follows the metallic shine than the drapery.

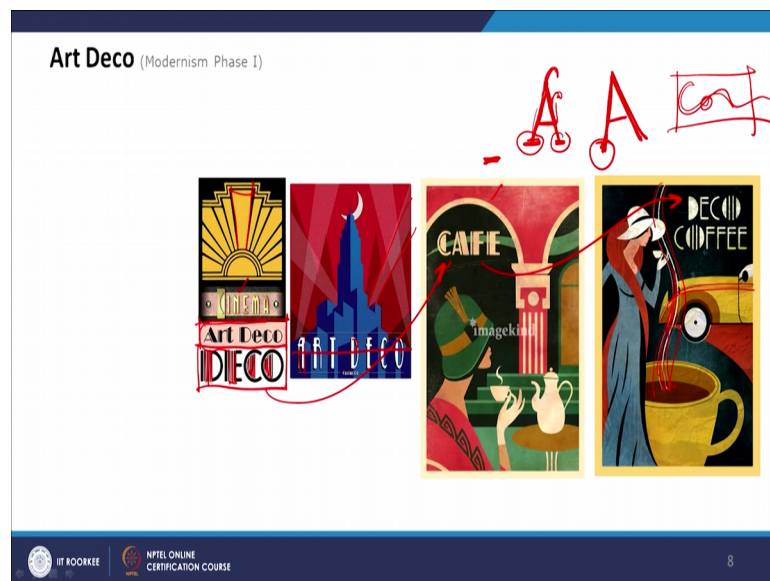
Even the hair in the Alphonse Mucha'ss works who was in art nouveau painter the hairs will be floe, but here looks like a metal plates curled metal plates and the shine if you look at the hairs shine it is all metallic shines. So, metal is the aesthetics of metallic shine is there. In architecture we have seen Chrysler buildings and empire state buildings decorations. They have shown the metal as a metal was in the visual palette of

architecture. It was directly used metal was directly use in facade exterior facade as well as the interior facade of architecture be the silver tone metal or the gold tone of metal but the metallic finish is there in painting and poster design also we are seeing this metallic finishes also there.

Even the gloves and even the human figure is looking like its design with a casted form metal. Even if you look at the hand it has a straight gradual line on the hand. Even if you look at the shine on the hand, so its look like its design out of metal and even if you look at this face all these lines and these ears looks like is a casted form metal. And in that similar style is followed throughout the hard in the different domain.

So, even every elements its looks like a juxtaposition of pure geometric form if you look at the drapery over here its straight lines are and straight angles there and it is coming out from a pure geometry.

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Now, there are some other works of art deco style and where we will see the pattern of art deco emerging and repeating in different posters and paintings. So, this is art deco poster. So, here we are seeing a sunburst pattern which is there in Chrysler building as well as the empire state buildings interior design. Even in the chandelier we have seen the sunburst pattern, and from this poster we see this is coming from a geometric the font is coming from geometry, but lot of ornamentations is there.

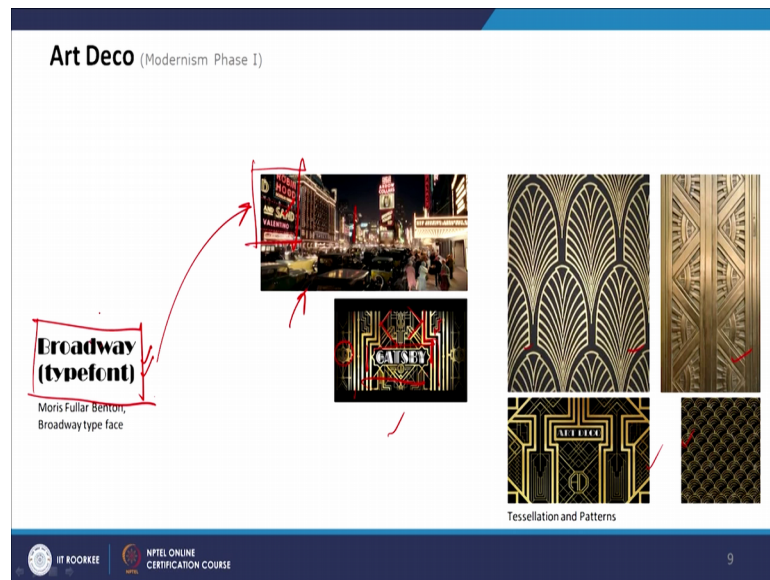
So, Bauhaus fonts were pure geometry, but less ornamentations with their minimal ornamentation, but here a lot of added elements are there in a typography. So, in typography, typography is a very type faces are functional elements. So, it follows the visual ergonomics and it should follow the way people will read and it should be very quick. So, these ornamentation in a type face is actually quite heavy on the ornamentation because type faces should be very quick, you should quickly grasp the font and generally font design will be very less elements will be added.

Though there are two different series of fonts which is serif fonts. So, these ends are called serif ends and another is sans serif fonts when there will not be any serif ends. So, this there will not be anything there. Within then there is also different kinds of classifications, Egyptian on the slabs serif humanist and other different styles, but generally in the font you will not see in the in the in the posters and others you will not see different elements or the body of the text, but the elements are there in the logo generally and where you will take time to read. For example, Coca-Cola or something and here in this poster this has to be very quick to reach your mind. So, this kind of ornamentation in font design is quite heavy on the ornamentation.

For example, in this font also there is a line on top of it, and this font cinema is not coming from a geometric not coming from a very minimalist pure geometry thing, so basis elongated. So, there is a stylistic transformation is there from the pure geometric style even in this font you will see this bottom part of this font could have been added ended here, but it is elongated from the bottom. So, that gives the stylistic enhance stylistic feature in the in the font design.

So, in this also you will see lights are coming from the behind of this building which shows the luxury and the garnishes of this style of design and which is also the motto of art deco which shows luxury. And in this posters also we will see similar kind of font there is quite similarity in the font design and in this posters as well and also here we see geometric geometrically broken down, for example, these lines are also geometrically broken all these lines in the cars are also parallel to each other.

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Now, if you look at this is the colour palette and the visual palette of art deco style and there is a movie called Great Gatsby, you can see the movie that movies is totally design in art deco style. So, that movie each and every seen has a art deco eliminating to it. So, if you look at the interior of this set design and also the exterior lot of art deco elements are there.

Even the poster this is the poster of Great Gatsby. If you look at this font which is quite similar to the art deco other fonts, even if you look at this has a lot of geometrical lines and shine metallic shine and pure and this kind of tessellation on the patterns are there which is the art deco pattern.

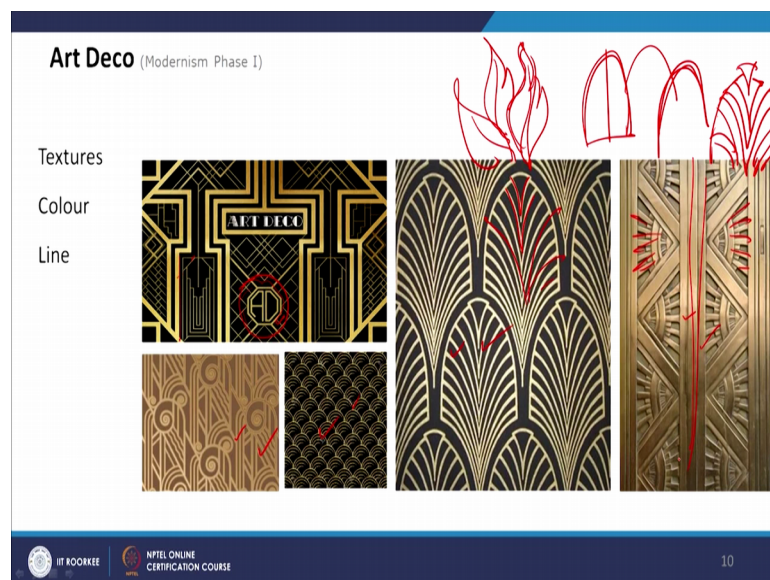
Now, this is the short form this movie. If you look at this all these neon lights and posters this has a art deco style and all the buildings here has a art deco style in that; so even in the fashion even in the costume design and hair styling if you look at carefully. So, you see the art deco style there. So, I am referring to that because if to understand the art deco style in different domains from movie industry to furniture designs, interior design and the fashion. If you look at the movie you will understand the coherence of the lines stylistic features of art deco.

So, this is a font Broadway type faces which is designed by Moris Fuller Benton which is called Broadway type faces. This is a art deco font, and quite famous font in art deco movement this is design in the similar time phases. So, this is a manifestation of a

geometric line, but has lot of ornamentalations and it is a very ornate font if you types. So, this cannot be a body of the text. A body of the text cannot be as we are talking about it cannot be very ornate it has to be quick to read.

So, it can act as a element to show the or the signage not the traffic signage, but the logo or the signage of a facade of a shop or shopping areas. So, this font of you look at has a geometry, but one side it is extremely thin and other side is extremely thin. So, this is little stainful for the eye, but this catches the attention. So, it has the more attention value into it.

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Now, if you look at the texture, colour, lines which is there in the art deco style. So, this is the art deco poster. Now, if you look at the Great Gatsby poster this is quite similar and lot of similar pattern is here. So, thick metallic lines and thin metallic lines are superimposed and they are going in a geometric form. So, even in this thing is has the A and D which is written in the similar is broken in the geometry and fitted in the geometric octagon.

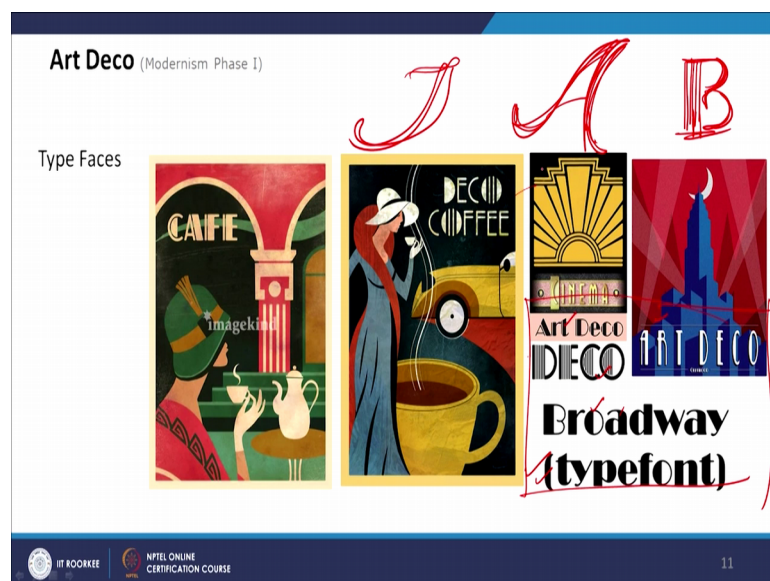
Even though, if you look at this tessellations or the texture of art deco but is the metallic shine is there. Now, to complement the metallic shine, so you will see in many cases the black backdrop is used to so that the metallic shine comes out because back black does not shine it is the darkest colour available. So, the metallic shine becomes more shimmery and more attractive to the eye. So, you will see this kind of tessellation in art

deco. If you search on the net you will see more different patterns of tessellation of art novenas art deco style and they also have a same pattern.

Now, if you look at the weight has this tessellation is evolved this gives a feelings of leaf different leafs are on top of each other, but this leaf is this leaf in art nouveau could have been in biomorphic styles and then on top of each other. But in art deco there are broken into geometry and to exaggerate this geometry they have again further added some other geometry pattern which does not evolve from leaf, but take the form of this leaf and then adds the ornamentation. This is a door design from this empire state building itself.

Now, here you see the sunburst pattern in the leaf also has the similar kind of this patterns which is coming from a particular focal point is there. So, sunburst pattern is there in this door and also this door has this metallic this is the metal doors. So, has the metallic same metallic finish in that door.

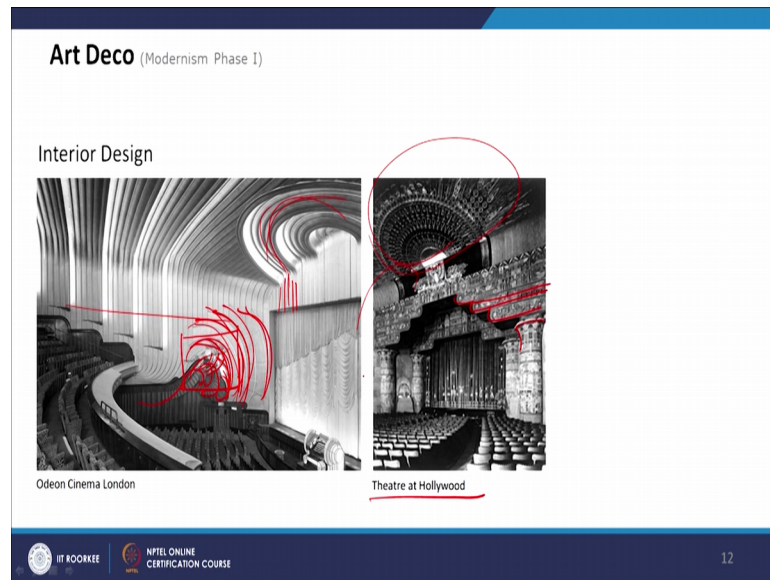
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Even in the typefaces we are discussing this broad Broadway type faces on the other type faces you see the similar, its geometric it is not curve and floe, but its ornamental. So, one ornamentation can be a biomorphic ornamentation where you add lot of angle and to the typefaces, but this ornamentation is a geometric ornamentation. So, all the lines are added in a geometric, all the geometric lines are superimposed and then the ornamentation is created. In the all these type faces you will see the similar coherence of the design style is there.

And also in the colour palette you will see yellow or the gold, yellow and black background yellow on the foreground and the metallic shimmer on this on the on the on the tessellation and the texture.

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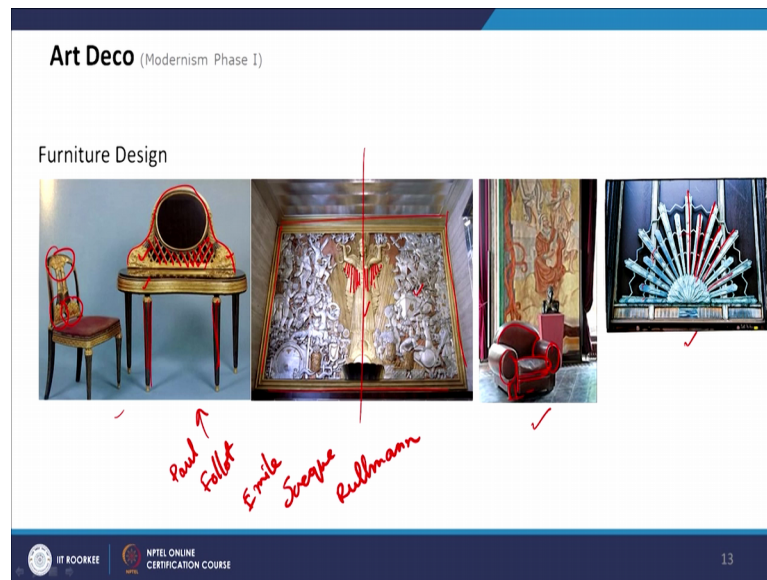


Now, if you look at the interior, few interior design this is Odeon Cinema in London the kind of visual palette same kind of line and same kind of designs styles you will see. So, all these lines are going parallelly going, this is all the lines are straight lines and then, but there lot of added ornamentation is there and this straight lines are giving metallic look throughout this interior and also the circles are breaking this straight lines, but all are in geometric all are geometric lines. But the ornamentation it is not a minimalist geometric ornamentation this is lot of different ornamentations are going on.

And if you look at the sculptures this is also broken into geometry and they have all the hands and arms are parallel to each other, and this is going with the circles this sculpture. And then again this wave like patterns are going with this circles and together they are creating a geometry and. So, there is a abstraction there.

This is a theatre of Hollywood which is design in the Egyptian theme. So, in the Egyptian columns capitals are added, but on top of this you will see lot of ornamentations, but all are in the geometric patterns. So, if you look at the ornamentation of this theatre you will see this is absolutely very heavy on this ornamentation ornamental value.

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Now, in the furniture design there are few furniture designers were there in the in this domain. So, here we will see Paul Follot's work, Emile Jacques Ruhlmann's work. So, you can see their works in net and this is Paul Follot is a very famous furniture design in art deco style.

So, if you see the art deco furniture these two are the art deco furniture. So, you will see same geometries all the straight lines are coming here and then metallic work is there. Metallic works is also there in art nouveau as well in some cases ah, but in art nouveau furnitures it will not be as geometric as the art deco furnitures. Art deco furnitures is in this cases there are ornamentations which ah, but which is very different from the art nouveau style.

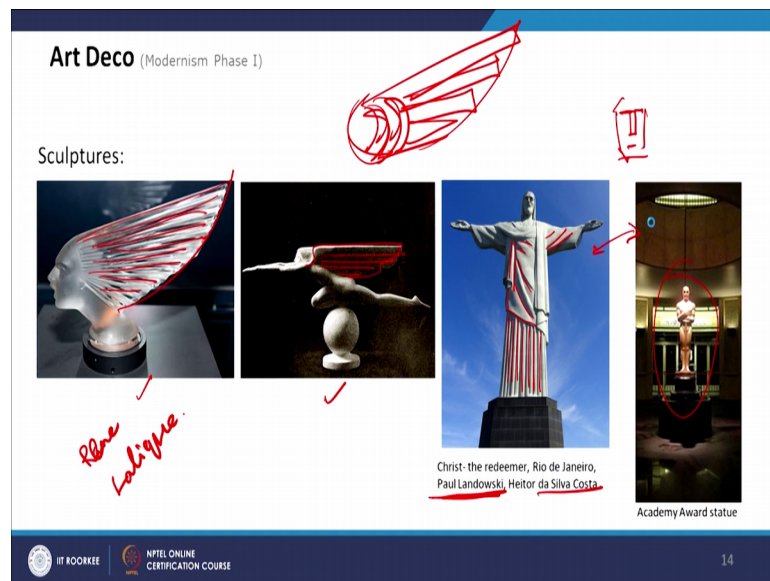
So, here in this you will see a geometric way of adding the ornamentation, but in art deco it was more biomorphic in nature. And also in this style this is metal is not added, but the pure geometry is broken with lot of different elements added on top of it.

Now, if you look at this sculpture also if this sculpture has a bilateral symmetry and which art nouveau will not do, and then drapery of this sculpture also has a same straight lines which breaks the sculpture into more the biomorphic form into a abstraction. Now, if you look at the sculptures this murals colour tone, will have a gold and silver which is predominately the colour tone of art deco and this gives the very luxurious feeling because of this metallic shine, metallic shine generally gives the very luxurious feeling

and the especially the gold and because it evokes the feelings of gold and silver in different ways.

Even here also you will see the sunburst something like a sunburst pattern is created on top of the door way and here also it is on lot of different elements are there, but this is geometric.

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Now, if you look at the sculptures. So, this is Rene Laliques sculpture. Lalique sculpture and this is a sculpture for America's movement and freedom. So, here also you will see this headgears are used in many sculptures even if you look at we were discussing here we have seen the headgears used in Cassandre's work here. So, these headgears are in this sculpture and this is crystal sculpture also that crystal gives the luxuries looks again.

So, this headgear is added even in the Chrysler building, if you look at the gargoyles wing the gargoyles wing has this kind of elements coming from the wing. So, if you look at the headgear it also has the similar kind of pattern and then straight lines are going from the head even if you look at this wing the straight same straight lines are there and even in this drapery is also there and this other drapery also this similar series of straight lines are going. Even in the in the Chrysler, in the empire state buildings statue you have seen the similar kind of straight lines.

So, this is a very famous statue Christ-the redeemer which is there in Rio de Janeiro of Brazil is done by Paul Landowski and Dilva Costa which is one of the famous sculpture of where you must have seen. Even if you look at this series of straight lines also there and the way this drapery has been design it has a lot of geometry, and break lot of rectilinearity is added. Even if you look at the face of the Christ has a geometric break. So, it is not as biomorphic as the Alphonso Mucha's work and it is also has a chiselled face and chiselled line.

So, this drapery has a very few lines to with the light and shadow it is not biomorphic and if you look at the other example is Oscar or the academy awards statue. If you see the Oscar or the academic award statue see the similarity of the Christ the redeemer and Oscar statue with the work in the in the empire state buildings work and Tamara de Lempicka's work, the way they have dividing the face. And even the in the door way we have seen the in the empire state building doorways the statue is designed it has a similar kind of elements in the in the design.

So, and also there is a similarity we have seen a little similarity with the art nouveau way the sculpture is designed in a Anthoni Gaudi's Sagrada familia, no not the architectural biomorphic lines, but only this sculpture is quite similar. And then art deco is definitely different because it is has a bilateral symmetry in both the cases and it is also symmetrical from the front this two and also we have seen the doorways sculptures and murals are also symmetrical. Here it is also the symmetrical line is maintain which is not there in art nouveau because art nouveau is talking about asymmetry. But here in the in the way it is designed and the geometric abstractions is there this is symmetry in that.

Also we have seen the Bauhaus posters is symmetrical with some of has some relation with the way art deco art deco posters are designed. But there are definitely lot of difference you have understood through the discussion, because of the colour palette, because the way the lines are creating the pattern, and the gold shimmer, and the design bilateral design of this sculpture.

Thank you.