

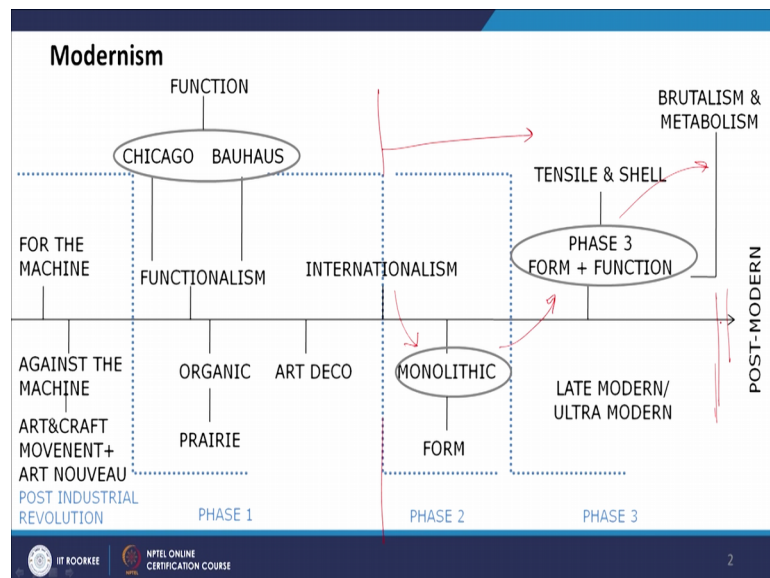
Contemporary Architecture and Design
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Lecture - 20
Phases of Modern Architecture- Expressionism

Welcome students to the online NPTEL course Contemporary Architecture and Design. In the previous classes we discussed the internationalist movement which is in between the modern phase 1 and phase 2, and that is the that was carried forward in the modern high modern and or the late modern movement with the minor iterations.

And with the internationalist movement there are also few movements which a flourish in Europe and America, but those are mostly art movement which did not (Refer Time: 00:59) to the architectural domain in a with much emphasis. So, we will discuss other movements which other movements which were, there in the art fine arts domain which was the in the in the first modernist era.

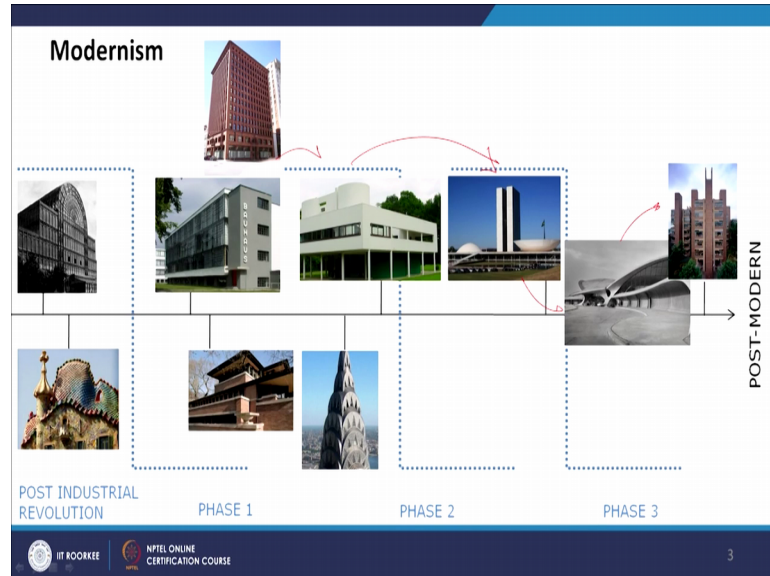
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So, if you look at the timeline we are right now we have discussed till the first phase, which is variety where different kind of architectural movements were flourished which a where the thought process were different, where philosophies were different. And mostly from here there is internationalism with different iterations it will develop to the

to the high modern or the less or the late modern movement and after that the post-modernist movement will start.

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Now, if you look at the photographs so, there will be as we were discussing earlier, quite continuity from the internationalist movement in the later phases of modernist movement.

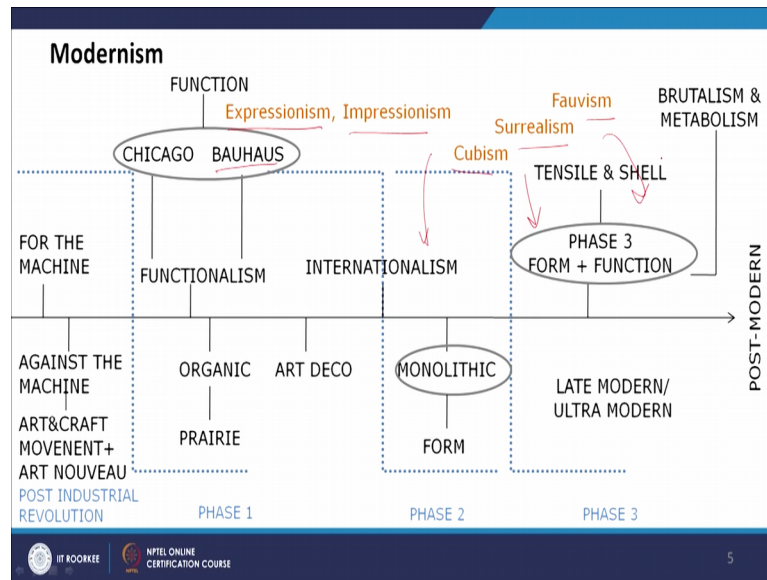
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Now, if you look at the architecture or the fine arts, if you look at the other domains like fine arts and design, then they are some movements which was not there in the

architecture. And they followed they were developed because the style, because of the material used in architecture it was different, and fine arts the need of the fine arts and was different.

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So, we will see few movements which was purely fine arts movement, likewise we have seen that Bauhaus has a fine arts, move fine arts heavy movements which was De Stijl. So, we also have expressionism, impressionism, cubism, surrealism, fauvism and also the dadaism.

Those kind of movements mostly flourish in fine arts domain. So, these were also modernist movement, and they were happening parallely. And there were some visual linked between the these movements with the other architectural movements which we will see which was going around. But still they have they have mostly they have flourished in fine arts domain.

So, will briefly discuss those as well, because mainly we were discussing architecture, but apart from architecture what was happening around architecture in other creative field that was also important to understand. And their co relations, and how they are linked a philosophically linked, that will give a better understanding of the total contemporary design.

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Expressionism

Stylistic Features

- Semantic meaning was important rather than figurative detailing
- Expression of artists will be conveyed by the artwork
- Non geometry and mixture of colors
- Evolved as an Avant Garde style: Advanced guard—radical and experimental and opposing orthodox paradigm of early modern style

The slide includes several hand-drawn sketches in red ink: a small red square with arrows pointing to it from the left and right, a larger grid-like structure, a circle, a triangle, and two rectangles.

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Now, if you will look at the impressionism, so, this is mostly a opposing the internationalist or the Bauhaus thought process of design. In Bauhaus we have seen that Bauhaus or De Stijl, if you look at De Stijl mondrians painting and Kandinskys De Stijl paintings or other paintings other painters De Stijl paintings.

We have seen that this juxtaposition of pure colours which was yellow blue and red and then they mostly used rectilinear forms, and they have created grids, and that was the most commonly used pattern of De Stijl movement. And sometimes they have also used pure other pure geometric shapes for example, circles and rectangles. So, this De Stijl movement did not convey any meaning from the painting, but it was just a beautiful composition; so, arts for arts sake was the main motto.

So, here in De Stijl movement, as we have seen just pure visual composition, and in expressionism is this was opposed. And artist thought that the expression of artist own expression has to be expressed through the painting and painting should convey some meaning to the society.

So, that was the main thing of the expressionism, and also we have seen in internationalism that purity of the material and that the geometry has to be very strong and cuboidal. And those things and even the colour palettes what we have seen that black white and grey those colour palettes emphasis of the colour palette, and each and every design should be a similar looking and will not respond to the context that philosophy

also got opposed in expressionism. Actually internationalism came after expressionism. So, this is like the opposite side of the these two, but not exactly opposing a internationalism because it came later.

So, if you look at the stylistic feature of a expressionism so, semantic meaning was more important. Semantic is the way people read an object or an art or an design. The way of communication through science and symbols are semiotics and then semantic is the part of the semiotics how these things are communicate with people. For example, if we look at the red colour red, it just, it is just not an colour red. For in De Stijl movement, they will depict in this colour as a pure colour which is red and this is pure because you cannot make red colour if you combine other colour so, this is pure primary colour.

Now, in expressionism this red can be conveyed can convey the meaning of danger or horror, or it can also convey the meaning of love or affection. So, in the way expressionist painter will look at red is different than the way De Stijl people will look at the colour red. So, the way colour places the roll in the canvas was different.

Now, it was again more has more figurative detailing, and the figurative detailing here is not as definitely not as figurative as the pre renaissance or other pre industrial evolution paintings like baroque rococo or the renaissance paintings, it was not figurative like that. Because after the modernism we started going towards the abstraction, but in De Stijl we have seen that it is absolutely abstract and pure geometry. So, here we are talking about on abstract figurative form; so, in little more figurative than the De Stijl movement.

Now, expression of the artists own thought process own thought will be there other, unlike the De Stijl and Bauhaus movement. And then non geometry and mixture of colour different kind of different elements of design, like colour texture lines and everything will be used and you different types of lines and different types of colours will be used to convey the meaning of the painting.

So, paintings meaning which has to be conveyed is the first most important part, and then according to that the colour different kinds of lines and textures and everything has will be selected according to that. So, there is no preset guideline, for these other colour palette which will depict this style which was there in the Bauhaus and De Stijl movement as well as internationalist movement.

So, internationalist movement has a particular set of colour which depicts which will be depicted in the different billing facade of the internationalist movement and pure additive of the material was very important for the internationalist movement. But in expressionism different it was the colour palette was huge and from different hues they have taken colours to express the meaning which they wanted to convey.

Now, this was evolved from an Avant Garde style. This is a French term which is in English if we translate this is advanced guard. Or which is this is a community of different creative people ranging from dance, theatre to music to fine arts to design. They were radical in expression they were they created totally different kind of movements in their field, and which was opposing the orthodox paradigm of stylistic approach and they were experimental in nature.

So, from these many different art movements flourished from this Avant Garde style or this movements. So, later it different art movements like fauvism cubism and surrealism and where manifestation of Avant Garde movement. Now, if you look at the stylistic features, when we show the paintings and the architecture architectural examples, then you will like some understand it better in a better way.

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Expressionism

Stylistic Features

- Expression of an emotional idea through the abstraction of form > humanity over machine made
- Symbolism and representation of concept became more important over the pragmatic solution
- Utilizes the creative potentialities of artisans and craftsmen.
- Visual style inspired from caves, mountains, lightning, crystal and rock formations (rather than bio-morphism of Art Nouveau) > more rectilinear design than Art Nouveau
- Centre for the movement was Germany.

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Bio morphic
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So, the stylistic features where expressions, expression of an emotional idea is the first thing which will be abstraction of a form, but this form is like a figurative form. So, from figurative form there is a abstraction is going on. It is not just a pure geometric form

which will have no meaning. So, humanity over the machine made so, it is again going towards the most more ornamentation and not towards the machine towards ornamentation. And symbolism and representation of a concept is the pivotal thing, and that is the and some concept will come out from the design or architecture or the painting. Utilization of a creative potential of an artisans and craftsmen is it again gave importance to that.

And visual style inspired from cave mountains and lightning and crystals and rock. So, it is like if you look at to the art Nouveau and art and craft movement. So, they have taken inspiration from a flora and fauna. So, they were biomorphic so, the leaves and details of the plants and those kind of things were the inspiration and from there, they have they have developed a stylistic features. So, you we have already discussed art Nouveau style and art and craft movement style. So, we have seen lot of flora and fauna was there in their artistic style.

And for example, if you look at the parc guell it this lizard is there the lizards different the colours on the skin of lizards were depicted through the ceramic tiles different colour, ceramic tiles by Antoni Gaudi the. And then if you look at the casa Mila and Sagrada Familia there is like floral different whiplash curves which comes from the floral, floral leaves which was there even in the hotel tassel by victor Horta you have seen that whiplash lines, which does not have any reputation was there ah.

Now, if you look at the expressionism it is not biomorphic biomorphic has more soft curves. So, it comes from cave and rock and lightning on thunder, and a crystal formation of the rock like that kind of line qualities are there. So, it is more rectilinear , but it is also not geometry, because it the rock and the crystal formation and lightning they do not have a particular repetitive pattern.

So, all these lines are they are rectilinear, but they have a they are not even repetitive. So, these kind of lines were there in the in this style of expressionism, specially in architecture. So, this centre for movement was most mainly Germany, and the around other countries which was in the vicinity of the Germany for example, Switzerland, Austria. And even few painters like a Kandinsky who was the painter of Bauhaus shifted his thought in some of the painting, and then some of the paintings of Kandinsky is work also falls under expressionism.

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Expressionism

Einstein Tower Observatory; Potsdam, Germany, Erich Mendelsohn ✓

- An astrophysical observatory in the Albert Einstein Science Park, Potsdam, constructed between 1919-1921
- Mendelsohn depicted that the form is derived from "the mystique around Einstein's universe".

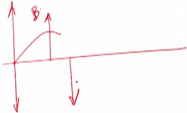

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Now, first example of expressionism in architecture is Erich Mendelsohn's Einstein observatory tower which is in Germany's Potsdam. So, it is a constructed between 1919 to 1921; just after First World War and in the initial stages of modern phase 1. So, this is an astrophysical observatory and so, it is designed in the Albert Einstein Park in Potsdam. So, the way Erich Mendelsohn have described it was like Mendelsohn depicted as a form the form evolved form which is the architectural form which evolved from the mystique space around Einstein.

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Expressionism

Einstein Tower Observatory; Potsdam, Germany, Erich Mendelsohn



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So, if look at the form so, this like this is turning and twisted like Einstein have envision the space time continuity, and it is not a linear it is like a membrane. And the time can also can space and time can be curved with the heavy mass, and all these things has came into his mind, and he have a created a fluid surface.

So, if you look at the surface so, this is blended from this staircase to this wall to the to it go goes to the roof. So, it is one surface which is becoming curved and then it is kind of creating the total pattern. And if you look at the line quality you can see it is has more rectilinear angularity in different places; Rather than the art Nouveau and art and craft movement movements line.

So, here also if you look at so, form it definitely more important than is have given much importance with the function. So, if you when we are creating this graphs so, if you place the movement when this functionality is more important. For example, Bauhaus and Chicago movements so, this will come here, and here in this movement expressionism the form has a much importance than a also with the function.

So, if you look at the form from outside this form has been envisioned, and this form itself has a meaning to it. And so, the form does not follow function so, form is given a very important role to a create in this creation.

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Expressionism

Goetheanum; Dornach, Switzerland, Rudolf Steiner

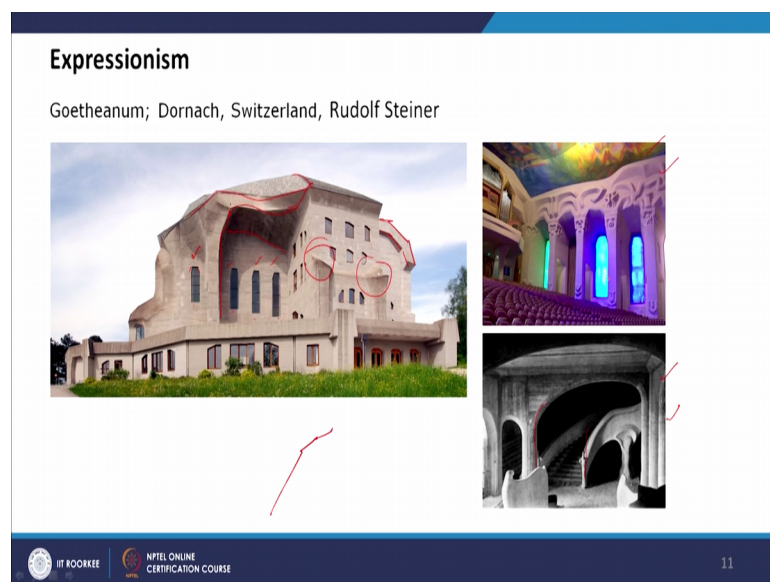
- Centre for Anthroposophical movement (
- It constitutes of library, galleries, auditorium spaces

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Now, another example for expressionism will be Rudolf Steiner's Goetheanum in Dornach Switzerland. So, this is a centre for Anthroposophical movements which this Anthroposophical movement where is also a movement which is coined by a Rudolf Steiner himself. So, he was an artist he was an visual art architect and also a philosopher. So, this movement talks about the inner upliftment of a person. So, anthropo means human and sophical like a philosophy and the thinking. So, you think within yourself and then you can uplift yourself.

So, these centre has a participants from different society. And so, it has a library, it has a gallery, it has auditorium spaces for some performance.

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And so, this design looks like something like this so, these are the photographs from outside, if you look at the photograph again it has the look like a cave, and if you look at the lines, they are more angular, but it is not repetitive. Each and every curve is like a in deserve a lot of curves are also there and this is not a flat surface, and this looks like a cave.

And the roof is also turning and twisting, but all these lines are more rectilinear than the art and craft movement or art Nouveaus architecture. And here also the windows which are slightly different this window is also slightly different also has a more rectilinear curves, but they are not repetitive. And even all these facades or something like that.

Even if you look at the interior spaces so, these spaces are also depicting a sense of a cave. So, it is it looks like a rock art design from outside. And the interiors are also very colourful the auditorium um so, painted in a different colours. And they different kind of illumination was also there.

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Expressionism

In Fine Arts

- Avant Garde Movement: (French: Advanced Guard > social reformer) redefined social norms, experimental, expression of peoples emotion
- Expressionism in Painting: Against the Machine—CAMERA

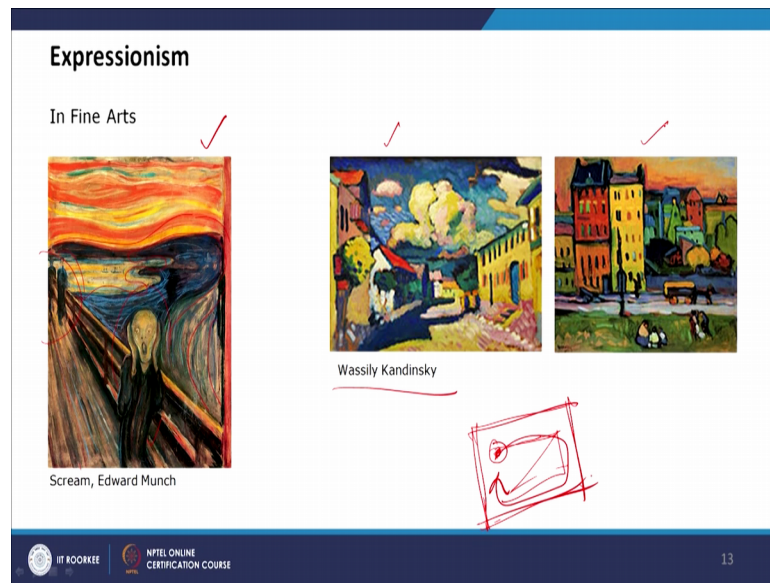
Abstraction and deviation from figurative;; Impressionism, Cubism, Fauvism, Surrealism

fi → Camera

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Now, if I if we talk about the fine arts, and the fine arts in Avant Garde movement was first there in the it was a French terminology which is advanced guard as we were discussing. So, it social different kind from different the domains of social reformer and the creative people like dancer's painters and a theatre artists, they came together and formed this kind this movement. From this movement different kind of other art movement which off shoot which is impressionism cubism fauvism surrealism, dadaism etcetera. And so, this painting is like one of the style of the painting is expressionism.

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And this expressionism painting when this came this expressionism in the painting was again is has a similar kind of thought process in a the way architects have envisioned, like, the inner thought of those the designer has to come out through come through the painting and or the design. So, here also in expressionism the meaning or they semantic connection between the painters and the user has to be there. So, there is a particular meaning towards the painting, and then each and every line quality and the colours selection and everything has to be around that has to convey the meaning, and that was the key aspect of expressionism.

And in expressionism onwards and specially the Avant Garde movement onwards, the style of art movement in fine arts movement got changed. And we have seen like in the other previous times like tiffany windows in arts Nouveaus they were they were abstract, but still they were figurative. And from these time onwards they were abstraction was much more, and because of the invention of the camera, they have the camera can capture more figurative when more detailed work of the nature.

And so, camera the capture from the camera which is a photograph will be more detailed. And will be closer to will be the closest to the nature. And so, from there from that time onwards when camera can do a better job to capture the nature, the painter did not start to did not stick to the paint stick to painting, the exact exactly what they are seeing. So,

they started expressing their thought and changing, what they are seeing with the thoughts, they have they are with the inner thoughts which they have.

So, earlier it was the figurative style was there because painters were used to have most skill to detail it out, and the document what they are seeing. And when camera replaced, camera was there so, painters took a different shift shifted their line and then they started expressing their thought process with what they are seeing. So, from that that time onwards many other conceptual layers got added with the painting than what we see naturally.

So, for example, we will discuss this painting which is one of the very famous painting by Edward Munch and which falls under expressionism; so, this painting is called Scream. So, the way Edward Munch expressed this sequence so, once he was passing through bridge and through the in the city with two of his friend, and then all of sudden he felt very tired. And then the sun was turning red, and then he felt that there was a scream of nature passing through a his ears, and he felt very weak. So, that was what he that sequence he wanted to capture in his paintings. So, in this painting if you look at so, everything is getting fluid as if something is passing some fluid sound is yeah passing through the nature.

So, if you look at the this fluidity of this pastel lines of that that will be depicted through this lines. And also if you look at the colour tone of this painting it has the warm colour is dominating. So, it is like blood red, and even on the river you can see the reflection of the blood red sky, and the yellow and the red reflection on the river. And everything is has a fluid line which is which has the tonality of red and two of the friends are kind of fading away, and this is the painter Edward Munch himself, and he is feeling the scream. And he is face if we look at his other way he has painted the face.

It is has a skull like structure which depicts horror, and also the expression is like a he is in phobia or he is in terror. So, that is how through all these lines and colours and this textures and tonality the expression which is the thematic centre point which is scream is expressed in the painting.

So, here the there is no previously set colour palette no previously set a kind of lines is there so, which was there in the Bauhaus and De Stijl movement. So, here in the expressionism which is quite opposite to Bauhaus movement and De Stijl movement; So,

Wassily Kandinsky Wassily Kandinsky was also there in the his paintings are also there in Bauhaus movements where we have seen some paintings which is just experimenting on the users eye movement, not nothing else beyond that.

So, he have created different focal points and the way they the eye move eye moves within a picture frame, he wanted to see and so, there was mostly river sea composition. So, that it comes from the focal point, and then again comes to the that first focal points so that the eye rotates within the picture frame. So, those kind of experimentation was done by Wassily Kandinsky. But here this is these are other paintings where he expressed nature and other elements, and the cityscape through his abstract expressions. So, these kind of paintings are not exactly the way he has seen it. So, there was a distortion there was abstraction, and then he have created these kind of paintings.

So, they some of his paintings are also come under expressionism, and also impressionism we will discuss other Avant Garde movement like impressionism cubism and surrealism in due course. And in the next class we will discuss so, we will continue with the architectural movements which is, which followed after internationalist movement.

Thank you.