**NAME FAZAL MEHMOOD**

**I.D 14825**

**Final Exam spring 2020**

**History of interiors 2 Marks: 50**

**Fill in the blanks: (10)**

1: FRANK LLOYD WRIGHT

2: SCULPTURE

3: AGE OF ELECTRICITY

4: ROBERT V DURRA

5: WAINWRIGHT

6: DIVERSE AESTHETICS

7: AGENTIVE

8: THE TRAINING OF YOUNG ARCHITECTS

9: VISUAL WORKS

10: CLASSICAL AND NONCLASSICAL

1: Write a brief note on architectural expression and identification of Beaux architecture?

ANS; Architectural Expression

Architectural expression is a wide term covering not only the outward manifestation of the inner purpose of a building or a group of buildings, i.e., an expression and indication of the total building programme, but also the close education of the human ego with the materials and mode of construction, which contribute to aesthetic sensation. Architectural achievement thus becomes a landmark of the pattern of society indicating resources, spiritual and material, as well as economic and technical limitations.

The human mind has been struggling against restrictions of technology and resources, directing all its efforts to overcome these, so as to achieve emotional freedom. The resourceful master discovered an answer to his problem by grafting reforms on the tradition, which directly influenced the architectural expression of the time.

History of architecture reveals that expression improved gradually with the development in technique. It has a simple origin in primitive cave-dwellings, sheep-skin tents, the hut and lake-dwellings on wood stilts. Here it aimed at protection from inclement weather, wild beasts and other enemies. The crude imperfections reveal the story of resources and existing social pattern.

The trabeated style of the Greeks had its origin in wood construction. Its limited structural organisation directly reflected on the plan. Due to structural limitations, the Greeks concentrated on refinement and achieved beauty through perfection of workmanship.

The colossal monuments of Egypt express the social conditions of the country under the Pharaohs. Without forced labour of a vast population of slaves and captives, such massive structures would have been impossible.

The warrior Assyrians and Persians believed in material satisfaction instead of spiritual mysteries and built luxurious palaces, decorated with pictures of hunting and fighting.

Absence of stone in Babylonia caused the development of brick construction. which resulted in the evolution of arches and vaults instead of a simple trabeated construction.

Daring and skilful application of the knowledge of engineering principles during the Gothic period gave rise to the system of covering space by means of vaults and light masonry infilling.

Today we find ourselves in possession of extensive knowledge of the machine age. Distances have been reduced and knowledge and social patterns have almost become universal. The vast world has shrunk so that we can even imagine it as being a small village. The tremendous advancement in science enables us to obtain structural systems of unique satisfaction: Huge voids can easily be covered and space can be enclosed to any desired height vertically. For the first time in history, advancement in science and technology have given freedom from restriction to mankind.

Beaux-Arts architecture is classical in nature with Greco-Roman styling. The Beaux Arts Movement (beaux arts means 'fine arts' in French) was popular in the United States from about 1880-1930 and reflected the wealth that accumulated during the Industrial Revolution. Beaux-Art architecture harkens back to classic Greek and Roman forms. This style of architecture originated from Ecole des Beaux-Arts (School of the Fine Arts) in France where many architects studied. The first Americans to study there were Richard Morris Hunt and Henry Hobson Richardson. They brought the style to the United States and inspired a number of other students to study abroad. Beaux-Arts architecture is synonymous with America's Renaissance movement.

(The Beaux-Arts Style)

Beaux-Arts architecture is massive and heavy, lending itself to the construction of monumental public buildings like train stations, schools, and government buildings. The style was seldom used in private homes but can be seen in the grand homes of the elite in Newport, Rhode Island.

2: Difference between Modernist Architect and Postmodernist Architecture.

ANS; Modernism and Postmodernism architecture

 Modernism and Postmodernism architecture both refer to a design movement emerged in 20th century. Although they might as well follow similar key ideas in design, there are still massive differences between the Modernist and Postmodernist architecture. The main difference between these architectural styles will be discussed, by referring to some of the architect’s perception towards modern and postmodern architecture.

Modern architecture focuses largely on the functionality of the form, and are basically identified by “form follows function” (Sullivan 1947). According to one of the American Post-modernist architect ‘Denise Scott Brown’, Modern architects were focusing on demolishing the historical buildings, and replacing them with modern buildings, to adopt them to the rapid technological development.

Moreover, Modern architecture defines the beauty of design in a different way. They look for the beauty of design in its simplicity by removing the unnecessary details, acknowledging that “less is more” (Van Der rohe 1947). They emphasized the notion of truth to materials, by exposing the true nature of materials without adding any extra layers to them such as painting or polishing. Furthermore, In Modern architecture the majority of the buildings’ structures were about verticality and horizontality.

On the contrary, Postmodern architects found this notion of ‘simplicity in design’ truly unattractive.[1] They emphasized the function through meaning and originality of a building. Postmodernism’s focal point is more about incorporating the historical elements and creating a unique style in order to associate the buildings with their culture and history.[2] In other word, they highlight the importance of creating a sense of place, by building strong relationship among the city’s occupants with its historical buildings, whereas modern architecture.

To conclude, Modern and Postmodern architecture both highlight the notion of functionality of design and its place making, but in contradictive ways. Modern architecture focuses on creating a relationship between the material and structure by relating and adopting them to their present technological era, Whereas Post-modernist architecture emphasizes the vitality of historical elements in design. Furthermore, Modern architecture highlights the pure functions in design, whereas Postmodernism considers the aesthetic values in design.

3: Write the characteristic of Modernist and Postmodernist architecture?

ANS The Main Characteristics of Modernist Literature

Individualism. In Modernist literature, the individual is more interesting than society. ...

Experimentation. Modernist writers broke free of old forms and techniques. ...

Absurdity. The carnage of two World Wars profoundly affected writers of the period. ...

Symbolism.

Formalism.

Individualism

In Modernist literature, the individual is more interesting than society. Specifically, modernist writers were fascinated with how the individual adapted to the changing world. In some cases, the individual triumphed over obstacles. For the most part, Modernist literature featured characters who just kept their heads above water. Writers presented the world or society as a challenge to the integrity of their characters. Ernest Hemingway is especially remembered for vivid characters who accepted their circumstances at face value and persevered.

Experimentation

Modernist writers broke free of old forms and techniques. Poets abandoned traditional rhyme schemes and wrote in free verse. Novelists defied all expectations. Writers mixed images from the past with modern languages and themes, creating a collage of styles. The inner workings of consciousness were a common subject for modernists. This preoccupation led to a form of narration called stream of consciousness, where the point of view of the novel meanders in a pattern resembling human thought. Authors James Joyce and Virginia Woolf, along with poets T.S. Eliot and Ezra Pound, are well known for their experimental Modernist works.

Absurdity

The carnage of two World Wars profoundly affected writers of the period. Several great English poets died or were wounded in WWI. At the same time, global capitalism was reorganizing society at every level. For many writers, the world was becoming a more absurd place every day. The mysteriousness of life was being lost in the rush of daily life. The senseless violence of WWII was yet more evidence that humanity had lost its way. Modernist authors depicted this absurdity in their works. Franz Kafka's "The Metamorphosis," in which a traveling salesman is transformed into an insect-like creature, is an example of modern absurdism.

Symbolism

The Modernist writers infused objects, people, places and events with significant meanings. They imagined a reality with multiple layers, many of them hidden or in a sort of code. The idea of a poem as a riddle to be cracked had its beginnings in the Modernist period. Symbolism was not a new concept in literature, but the Modernists' particular use of symbols was an innovation. They left much more to the reader's imagination than earlier writers, leading to open-ended narratives with multiple interpretations. For example, James Joyce's "Ulysses" incorporates distinctive, open-ended symbols in each chapter.

Formalism

Writers of the Modernist period saw literature more as a craft than a flowering of creativity. They believed that poems and novels were constructed from smaller parts instead of the organic, internal process that earlier generations had described. The idea of literature as craft fed the Modernists' desire for creativity and originality. Modernist poetry often includes foreign languages, dense vocabulary and invented words. The poet e.e. cummings abandoned all structure and spread his words all across the page

4: Write a brief note on furniture of art deco.

ANS Art Deco an art and design style popular in the 1920s and 1930s, began in Paris as a result of a large decorative arts exhibition in 1925. It quickly spread all over the world where it found use in fine art, architecture, fashion design and decorative arts.

Art Deco was an extremely lavish era in design history, due to a huge economic and industrial growth across American and Central Europe, Cars, Electricity, Motion picture and the Telephone were all becoming more readily available. The French famously called this period ‘Annees Folles’ translating to the ‘Crazy Years’. Because of this vast gain of wealth, the era really championed using the highest quality materials and cutting edge designs when it came to furniture. The style is often identified by very long linear lines mixed gentle sloping curves, something which was not only typical in furniture, but Automobiles, Transport, Architecture and Visual design.

Art Deco celebrated modern life and emphasized luxury and sophistication. Art Deco works featured new materials like chrome, Bakelite (a type of plastic), chrome and plate glass, as well as costly materials like ivory, mahogany and dark lacquered surfaces. Lacquering was a process that coated materials like wood with many layers of resins to create hard shiny surfaces.

When you look at an Art Deco building or object, you see common elements like geometric shapes, often in the form of zigzags or chevrons (upside down V forms). Art Deco emphasized vertical lines and smooth streamlined surfaces and often used bold colors and high contrasts. Art Deco's development in the 1920s coincided with the rise of machines like airplanes, automobiles, and trains, and elements of these modern industrial things can also be seen filtered into decorative arts. The creation of furniture to fit into new interior spaces figured prominently in Art Deco. Let's look at some examples.

Attempt all long questions

1: Write a detail note on architecture of The Guggenheim Museum.

ANS The Solomon R. Guggenheim Museum, often referred to as The Guggenheim, is an art museum located at 1071 Fifth Avenue on the corner of East 89th Street in the Upper East Side neighborhood of Manhattan, New York City. It is the permanent home of a continuously expanding collection of Impressionist, Post-Impressionist, early Modern, and contemporary art and also features special exhibitions throughout the year. The museum was established by the Solomon R. Guggenheim Foundation in 1939 as the Museum of Non-Objective Painting, under the guidance of its first director, Hilla von Rebay. It adopted its current name after the death of its founder Solomon R. Guggenheim in 1952.

In 1959, the museum moved from rented space to its current building, a landmark work of 20th-century architecture designed by Frank Lloyd Wright. The cylindrical building, wider at the top than at the bottom, was conceived as a "temple of the spirit". Its unique ramp gallery extends up from ground level in a long, continuous spiral along the outer edges of the building to end just under the ceiling skylight. The building underwent extensive expansion and renovations in 1992 when an adjoining tower was built, and from 2005 to 2008.

The museum's collection has grown over eight decades and is founded upon several important private collections, beginning with that of Solomon R. Guggenheim. The collection is shared with sister museums in Bilbao, Spain and elsewhere. In 2013, nearly 1.2 million people visited the museum, and it hosted the most popular exhibition in New York City.[6]

HISTORY:-

Early years and Hilla RebayEdit

Solomon R. Guggenheim, a member of a wealthy mining family, had been collecting works of the old masters since the 1890s. In 1926, he met artist Hilla von Rebay,[7] who introduced him to European avant-garde art, in particular abstract art that she felt had a spiritual and utopian aspect (non-objective art).[7] Guggenheim completely changed his collecting strategy, turning to the work of Wassily Kandinsky, among others. He began to display his collection to the public at his apartment in the Plaza Hotel in New York City.[7][8] As the collection grew, he established the Solomon R. Guggenheim Foundation, in 1937, to foster the appreciation of modern art

The Museum of Non-Objective PaintingEdit

Albert Gleizes, 1915, Composition for "Jazz", oil on cardboard, 73 × 73 cm

The foundation's first venue for the display of art, the "Museum of Non-Objective Painting", opened in 1939 under the direction of Rebay, in midtown Manhattan.[9] Under Rebay's guidance, Guggenheim sought to include in the collection the most important examples of non-objective art available at the time by early modernists such as Rudolf Bauer, Rebay, Kandinsky, Piet Mondrian, Marc Chagall, Robert Delaunay, Fernand Léger, Amedeo Modigliani and Pablo Picasso.

By the early 1940s, the foundation had accumulated such a large collection of avant-garde paintings that the need for a permanent museum building had become apparent. In 1943, Rebay and Guggenheim wrote a letter to Frank Lloyd Wright asking him to design a structure to house and display the collection. Wright accepted the opportunity to experiment with his organic style in an urban setting. It took him 15 years, 700 sketches, and six sets of working drawings to create the museum.

In 1948, the collection was greatly expanded through the purchase of art dealer Karl Nierendorf's estate of some 730 objects, notably German expressionist paintings. By that time, the foundation's collection included a broad spectrum of expressionist and surrealist works, including paintings by Paul Klee, Oskar Kokoschka and Joan MiróAfter Guggenheim's death in 1949, members of the Guggenheim family who sat on the foundation's board of directors had personal and philosophical differences with Rebay, and in 1952 she resigned as director of the museum. Nevertheless, she left a portion of her personal collection to the foundation in her will, including works by Kandinsky, Klee, Alexander Calder, Albert Gleizes, Mondrian and Kurt Schwitters. The museum was renamed the Solomon R. Guggenheim Museum in 1952

DesignEdit

Rebay conceived of the space as a "temple of the spirit" that would facilitate a new way of looking at the modern pieces in the collection. She wrote to Wright that "each of these great masterpieces should be organized into space, and only you ... would test the possibilities to do so. ... I want a temple of spirit, a monument!  The critic Paul Goldbergerlater wrote that, before Wright's modernist building, "there were only two common models for museum design: Beaux-artsPalace ... and the International Style Pavilion." Goldberger thought the building a catalyst for change, making it "socially and culturally acceptable for an architect to design a highly expressive, intensely personal museum. In this sense almost every museum of our time is a child of the Guggenheim."

The museum's atrium

From 1943 to early 1944, Wright produced four different sketches for the initial design. While one of the plans (scheme C) had a hexagonal shape and level floors for the galleries, all the others had circular schemes and used a ramp continuing around the building. He had experimented with the ramp design in 1948 at the V. C. Morris Gift Shop in San Francisco and on the house he completed for his son in 1952, the David and Gladys Wright House in Arizona. Wright's original concept was called an inverted "ziggurat", because it resembled the steep steps on the ziggurats built in ancient Mesopotamia. His design dispensed with the conventional approach to museum layout, in which visitors are led through a series of interconnected rooms and forced to retrace their steps when exiting. Wright's plan was for the museum guests to ride to the top of the building by elevator, to descend at a leisurely pace along the gentle slope of the continuous ramp, and to view the atrium of the building as the last work of art. The open rotunda afforded viewers the unique possibility of seeing several bays of work on different levels simultaneously and even to interact with guests on other levels.

At the same time, before settling on the site for the museum at the corner of 89th Streetand the Museum Mile section of Fifth Avenue, overlooking Central Park, Wright, Rebay and Guggenheim considered numerous locations in Manhattan, as well as in the Riverdalesection of the Bronx, overlooking the Hudson River. Guggenheim felt that the site's proximity to Central Park was important; the park afforded relief from the noise, congestion and concrete of the city.Nature also provided the museum with inspiration ]The building embodies Wright's attempts "to render the inherent plasticity of organic forms in architecture" The Guggenheim was to be the only museum designed by Wright. The city location required Wright to design the building in a vertical rather than a horizontal form, far different from his earlier, rural works.

Exterior restoration

Between September 2005 and July 2008, the Guggenheim Museum underwent a significant exterior restoration to repair cracks and[68]modernize systems and exterior details.[69] In the first phase of this project, a team of restoration architects, structural engineers, and architectural conservators worked together to create a comprehensive assessment of the building's condition that determined the structure to be fundamentally sound. This initial condition assessment included:

the removal of paint from the original surface, revealing hundreds of cracks caused over the years, primarily by seasonal temperature fluctuations;[68]detailed monitoring of the movement of selected cracks over 17 months;impact-echo technology, in which sound waves are sent into the concrete and the rebound is measured to locate voids within the walls;laser surveys of the exterior and interior surfaces, believed to be the largest laser model ever compiled;core drilling to gather samples of the original concrete and other construction materials; andtesting of potential repair materials.

2: What is art deco? Write down the influence and features of art deco.

ANS Art Deco.

ART DECOIt took its name, short for Arts Décoratifs, from the Exposition internationale des arts décoratifs et industriels modernes (International Exhibition of Modern Decorative and Industrial Arts) held in Paris in 1925. It combined modern styles with fine craftsmanship and rich materials.

Art Deco was a [pastiche](https://en.wikipedia.org/wiki/Pastiche) of many different styles, sometimes contradictory, united by a desire to be modern. From its outset, Art Deco was influenced by the bold geometric forms of [Cubism](https://en.wikipedia.org/wiki/Cubism) and the [Vienna Secession](https://en.wikipedia.org/wiki/Vienna_Secession); the bright colors of [Fauvism](https://en.wikipedia.org/wiki/Fauvism) and of the [Ballets Russes](https://en.wikipedia.org/wiki/Ballets_Russes); the updated craftsmanship of the furniture of the eras of [Louis Philippe I](https://en.wikipedia.org/wiki/Louis_Philippe_I) and [Louis XVI](https://en.wikipedia.org/wiki/Louis_XVI); and the exotic styles of [China](https://en.wikipedia.org/wiki/Chinese_art) and [Japan](https://en.wikipedia.org/wiki/Japanese_art), [India](https://en.wikipedia.org/wiki/Indian_art), [Persia](https://en.wikipedia.org/wiki/Persian_art), [ancient Egypt](https://en.wikipedia.org/wiki/Art_of_ancient_Egypt) and [Maya art](https://en.wikipedia.org/wiki/Ancient_Maya_art). It featured rare and expensive materials, such as ebony and ivory, and exquisite craftsmanship. The [Chrysler Building](https://en.wikipedia.org/wiki/Chrysler_Building) and [other skyscrapers of New York built during the 1920s and 1930s](https://en.wikipedia.org/wiki/Art_Deco_architecture_of_New_York_City) are monuments of the Art Deco style.

Influence and Features of Art deco

NFLUENCES OF ART DECO:-

The exoticism of the Ballets Russes had a strong influence on early Deco. A drawing of the dancer Vaslav Nijinsky by Paris fashion artist Georges Barbier (1913)

Illustration by Georges Barbier of a gown by Paquin (1914). Stylized floral designs and bright colors were a feature of early Art Deco.

Lobby of 450 Sutter Street in San Francisco by Timothy Pflueger, (1929) inspired by ancient Maya art

The gilded bronze Prometheus at Rockefeller Center by Paul Manship (1934), a stylized Art Deco update of classical sculpture (1936)

A ceramic vase inspired by motifs of traditional African carved wood sculpture, by Emile Lenoble (1937), Museum of Decorative Arts, PariR

Art Deco was not a single style, but a collection of different and sometimes contradictory styles. In architecture, Art Deco was the successor to and reaction against Art Nouveau, a style which flourished in Europe between 1895 and 1900, and also gradually replaced the Beaux-Arts and neoclassical that were predominant in European and American architecture. In 1905 Eugène Grasset wrote and published Méthode de Composition Ornementale, Éléments Rectilignes,in which he systematically explored the decorative (ornamental) aspects of geometric elements, forms, motifs and their variations, in contrast with (and as a departure from) the undulating Art Nouveau style of Hector Guimard, so popular in Paris a few years earlier. Grasset stressed the principle that various simple geometric shapes like triangles and squares are the basis of all compositional arrangements. The reinforced-concrete buildings of Auguste Perret and Henri Sauvage, and particularly the Théâtre des Champs-Élysées, offered a new form of construction and decoration

In decoration, many different styles were borrowed and used by Art Deco. They included pre-modern art from around the world and observable at the Musée du Louvre, Musée de l'Homme and the Musée national des Arts d'Afrique et d'Océanie. There was also popular interest in archeology due to excavations at Pompeii, Troy, and the tomb of the 18th dynasty Pharaoh Tutankhamun. Artists and designers integrated motifs from ancient Egypt, Mesopotamia, Greece, Rome, Asia, Mesoamerica and Oceania with Machine Age elements.

Other styles borrowed included Russian Constructivism and Italian Futurism, as well as Orphism, Functionalism, and Modernism in general.[30][60][54][61] Art Deco also used the clashing colors and designs of Fauvism, notably in the work of Henri Matisse and André Derain, inspired the designs of art deco textiles, wallpaper, and painted ceramics.[30] It took ideas from the high fashion vocabulary of the period, which featured geometric designs, chevrons, zigzags, and stylized bouquets of flowers. It was influenced by discoveries in Egyptology, and growing interest in the Orient and in African art. From 1925 onwards, it was often inspired by a passion for new machines, such as airships, automobiles and ocean liners, and by 1930 this influence resulted in the style called Streamline Moderne.

INdustrial complexesIdentifiable FeaturesSmooth wall surfaceSharp edged, linear appearanceStylized decorative elements using geometrical forms, zigzags, chevronsLow relief decorative panelsStepped or set back front facadeStrips of windows with decorative spandrelsReeding and fluting around door

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chevronsLow relief decorative panelsStepped or set back front facadeStrips of windows with decorative spandrelsReeding and fluting around door