

## **Survey 8 quiz**

Charlestons and communists



Why were posters such an important communication tool in WW1?



What are the two approaches used in these WW1 posters?

*Conceptual versus representative or figurative.*

*Julius Gipkens/Lucien Bernhardt*



What is unusual about this poster by Edward McKnight Kauffer?

**1918 — Poster for the Daily Herald, Edward McKnight Kauffer**

You can see the impacts of cubism in this illustration, as well as an unusual and bold use of space. The tall format, and the concentration of the birds at the top creates a sense that the birds are really in flight.

**Who else used very tall formats like this?**

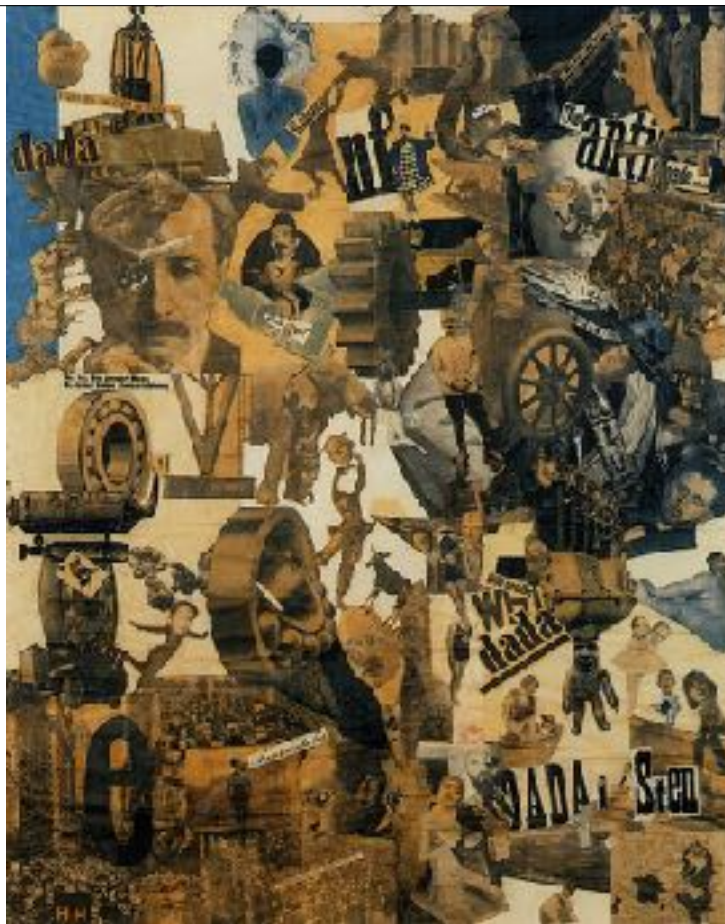
**One Cannot Understand — — —.  
One Must Experience It.**

**Which art movement does this refer to?**

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<http://dada-data.net/en/hub>

When speaking about Dada Richard Huelsenbeck, a German writer, poet, and psychoanalyst said One Cannot Understand Dada. One Must Experience It.



What is this art technique that combines words and imagery?

**What is this art technique that combines words and imagery?**

It is **photomontage**.

A strong Dada movement emerged in Berlin Germany.

Hannah Höch, George Grosz, John Heartfield and Raoul Hausmann were at the heart of the movement and together they developed the technique of **photomontage**.



### 1922 — Chicago Tribune design competition

To find a suitable architect, the Tribune held a competition that was also a brilliant publicity campaign. With a \$50,000 first prize (the equivalent today of about \$690,000!), and substantial second and third prizes, the competition generated massive press coverage and attracted 263 entries from twenty-three countries.

There is a link on the week 8 blog to why these kinds of design competitions—which are particularly common in architecture—are harmful to designers.





**Which nonsense artistic movement did Tristan Tzara lead after WW1?**

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**The Dada movement**

It began at the Cabaret Voltaire in Zurich Switzerland.

Tristan Tzara was a Romanian poet and performance artist.

1923 – Portrait of Tristan Tzara by Robert Delaunay





What was the movement a reaction to?

What was the movement a reaction to?

- The senselessness of the war.
- A rebellion against the horrors of war
- A reaction against the decadence of European society
- A reaction against the blind faith in technological process.
- They were mocking a society gone insane in their view.
- They saw an inadequacy in religion and conventional moral codes to help people cope in the continual upheaval.
- Rejecting all traditions, they sought complete freedom. It claimed to be anti-art and had quite a strong negative element

*An artistic and literary movement that grew out of dissatisfaction with traditional social values and conventional artistic practices during World War I (1914–18). Dada artists were disillusioned by the social values that led to the war and sought to expose accepted and often repressive conventions of order and logic by shocking people into self-awareness.*

[https://www.moma.org/learn/moma\\_learning/glossary#d](https://www.moma.org/learn/moma_learning/glossary#d)



What do we call this form of art piece first created by Marcel Duchamp?

**What do we call this form of art piece first made by Marcel Duchamp?**

**A Readymade**

Marcel Duchamp was a French, naturalized American painter and sculptor whose work is associated with Cubism, conceptual art and Dada.

*"In 1913 I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn," he later wrote, describing the construction he called Bicycle Wheel, a precursor of both kinetic and conceptual art.*

Read more: <http://www.smithsonianmag.com/arts-culture/dada-115169154/#5FoiPqOQv1M4IsIK.99>



**What feelings/intentions/ideas motivated the Surrealists?**

What feelings/intentions/ideas motivated the Surrealists?

The “**more real than real world beyond the real**”.

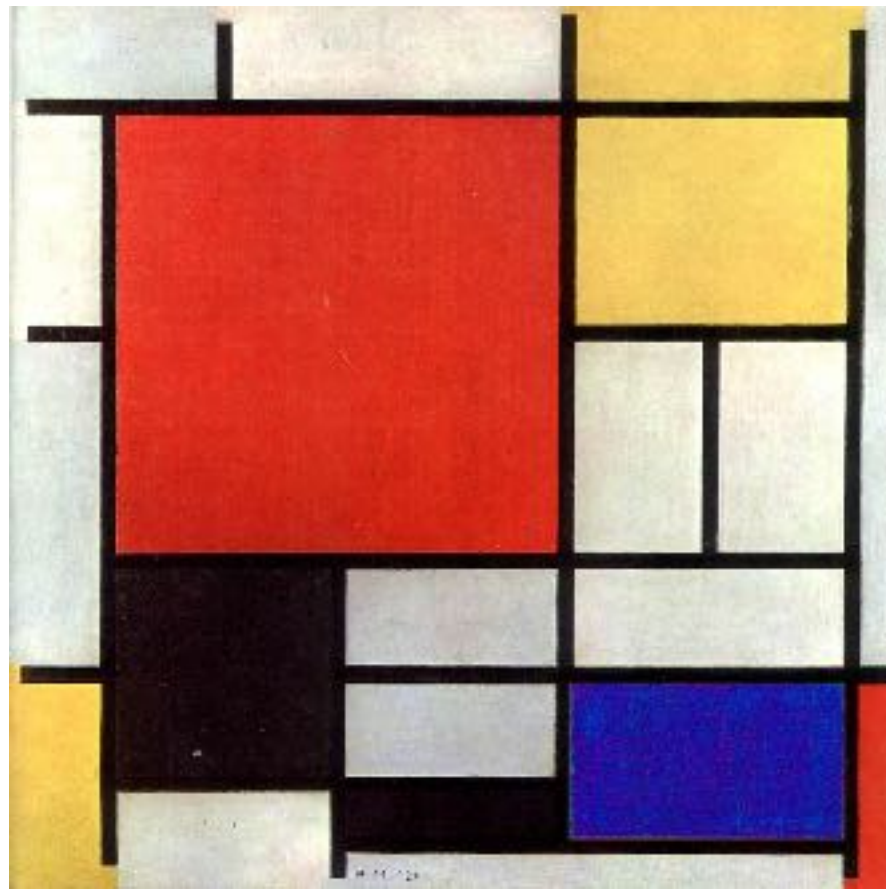
**The reality of the sub-conscious mind (and dreams)**

**In his 1924 Surrealist Manifesto, Breton defined Surrealism as “Psychic automatism in its pure state, by which one proposes to express...the actual functioning of thought...in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.**

**[https://www.moma.org/learn/moma\\_learning/themes/surrealism/](https://www.moma.org/learn/moma_learning/themes/surrealism/)**

The Surrealists attempted to tap into the “superior reality” of the subconscious mind. “Completely against the tide,” said Breton, “in a violent reaction against the impoverishment and sterility of thought processes that resulted from centuries of rationalism, we turned toward the marvelous and advocated it unconditionally. (MoMA Learning)

The movement was heavily influenced by the work of Giorgio de Chirico. He was an Italian artist who he founded the scuola metafisica art movement in the years before World War I.



**What was the De Stijl movement attempting to do?**

**To bring balance and harmony after the trauma of WW1 —through mathematical beauty.**

The movement was a direct response to the chaotic and destructive events of World War I, and its members believed that developing a new artistic style represented a means of rebuilding and creating a harmonic order.

An abstract geometric style seeking balance and harmony for art hoping it would lead to a new social order following the upheaval of the war. De Stijl artists sought to express the mathematical structure of the universe and the universal harmony of nature.

Meaning “the style” in Dutch, a term describing a group of artists and architects whose style is characterized by the use of primary colors, rectangular shapes, and asymmetrical compositions.

1924 Rietveld Schröder House, Utrecht – Gerrit Rietveld





What feelings/intentions/ideas motivated the Suprematist movement?

**A sense of universal truth through simplicity and purity**

**Geometry is the highest form of beauty.**

**Conveying pure feeling through reducing art to an abstract combination of color and forms.**

Their art was inspired by the Greek philosopher Plato

Suprematism is a form of non-objective art, which defines a type of abstract art that is usually, but not always, geometric and aims to convey a sense of universal truth through simplicity and purity.

1914 – Kasimir Malevich, Black Square



Which Russian movement used photomontage and text as key elements?

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**Constructivism**

**Aleksander Rodchenko**

**Vladimir Tatlin**



What fundamental difference separated these two movements?

**What fundamental difference separated these two movements?**

**Suprematism serves no practical purpose.**

**Constructivism existed to be an agent for change.**

**(goal-oriented creation)**

Suprematists Malevich and Kandinsky argued that art should be kept apart from the needs of society—that it should not serve a purpose other than to provoke thought.

Lissitzky and the constructivists believed that art could be an agent for change.

Lissitzky's motto became "das zielbewußte Schaffen" (goal-oriented creation)—which really sums up graphic design.



**PHEW, QUIZ OVER.**

## **Survey 9**

# Colour Theory and Cool Type (1925-1930)



1925 Coal Harbour

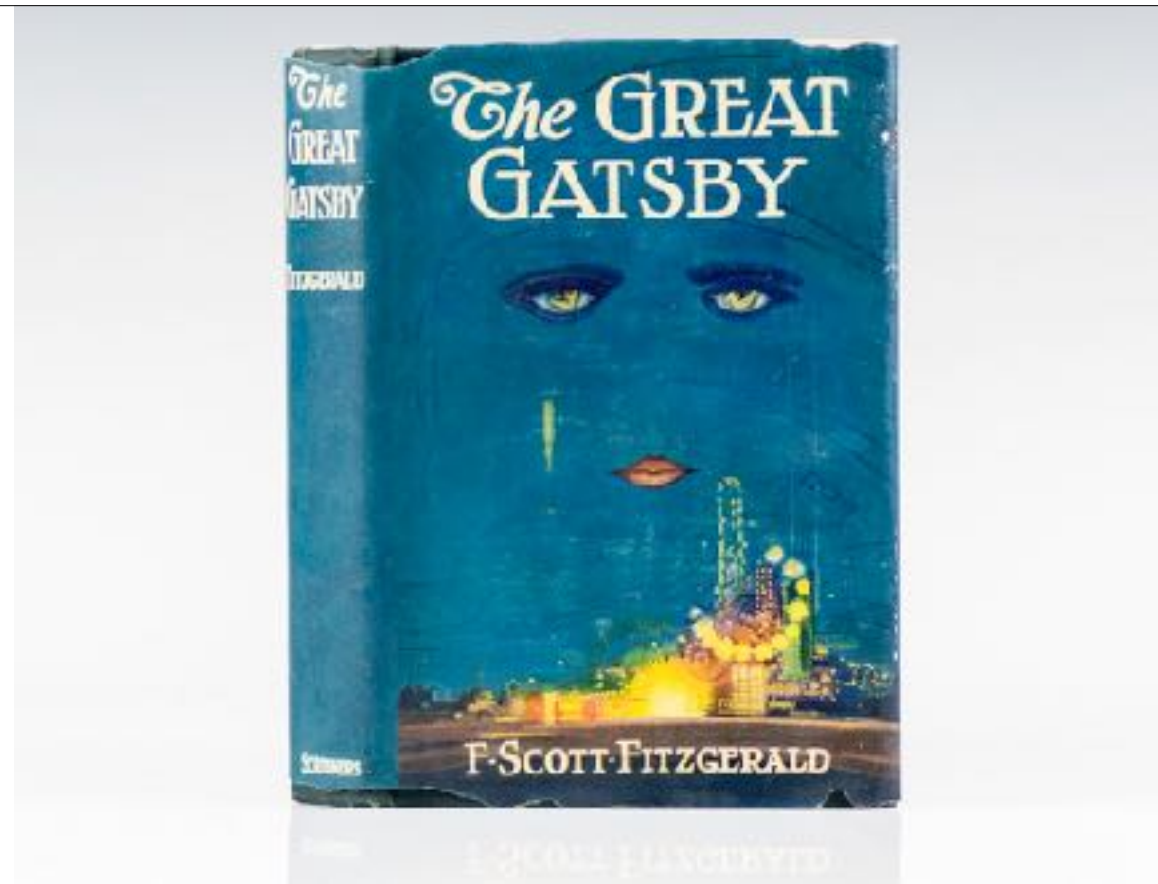


**1920s — Ferries to North Vancouver**

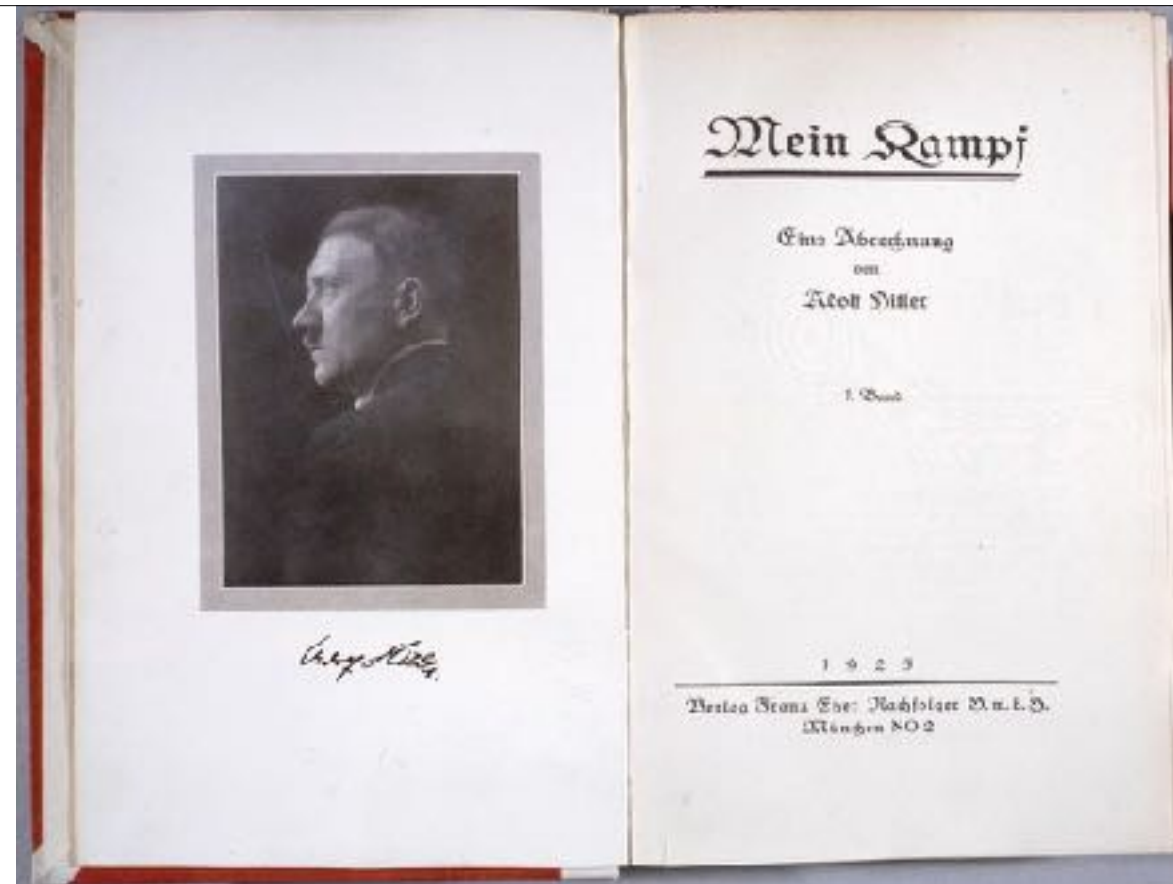


**1925 Second Narrows Bridge connects North Vancouver to Vancouver**

Second Narrows Car/Railway Bridge construction. Completed 1925.  
First bridge to North Van



1925 – The Great Gatsby published



**1925 – Hitler’s autobiography published – Mein Kampf (My Dilemma)**

1925: The same year that F. Scott Fitzgerald’s *The Great Gatsby* is published, so is Hitler’s book *Mein Kampf* (My Dilemma).

*Mein Kampf* is a 1925 autobiographical book by Nazi Party leader Adolf Hitler. The work describes the process by which Hitler became antisemitic and outlines his political ideology and future plans for Germany.





**1920s – Germany was recovering from the impacts of its defeat in WW1**

While France had become an artistic hub in the early 20th century, Germany was gradually recovering from the impacts of its defeat in WW1. Germany began to construct a new social order in all aspects of life literally building from the ground up



1925 – The Bauhaus school moved from Weimar to Dessau

Let's look at what happened before that.



1919 – Das Staatliche Bauhaus (the state home for building), Weimar, Germany

1919 Weimar Arts & Crafts school and Weimar Art Academy merge to become Das Staatliche Bauhaus, or the “**state home**” for building. Like constructivism, it is put a more purposeful, practical focus on art.

- *It functioned from 1919 to 1933 and taught a fusion of art and crafts.*



**1919 – Walter Gropius is named director at age 31**

Walter Gropius, a pioneer of German modern architecture, was named director of the school at age 31. Gropius worked in the office of the architect Peter Behrens in Berlin for 3 years. Behrens and the work they did for AEG. It helped shape his lifelong interest in the interrelationship of the arts. (In-house is good for this).





**1923 – Walter Gropius, magazine rack**

- The Bauhaus mission, according to Gropius, was to conceive and create the new building of the future, combining architecture, sculpture, and painting in a single form.
- It required teaching a new breed of craftsmen without the class-distinctions separating craftsmen and artists.
- The Bauhaus aimed to train students to be equally comfortable with design, craft and methods of mass production.

source: <http://www.visual-arts-cork.com/history-of-art/bauhaus-design-school.htm>



**Designers can “breathe a soul into the dead product of the machine”**

Gropius and Behrens were members of the Deutscher Werkbund.

A group of craftspeople who wanted to combine the beauty of good design with the practicality of machine production. was also a member.

Gropius felt it was up to the artistically trained designer to “breathe a soul into the dead product of the machine.”

This was one of the goals for the Bauhaus

The Deutscher Werkbund is a German association of artists, architects, designers, and industrialists, established in 1907. The Werkbund became an important element in the development of modern architecture and industrial design, particularly in the later creation of the Bauhaus school of design.



**Johannes Itten taught colour theory in the preliminary (foundation) course**

Gropius put together a team of exceptional artists to teach at the Bauhaus.

Art and design were taught in tandem.

Students learned the foundational principles of art and design as well as production skills in woodwork, metalwork, pottery, glasswork, weaving, etc.

Swiss painter Johannes Itten was responsible for teaching foundational principles including colour theory in the preliminary course.



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## Johannes Itten

**Johannes Itten Book Subjects**

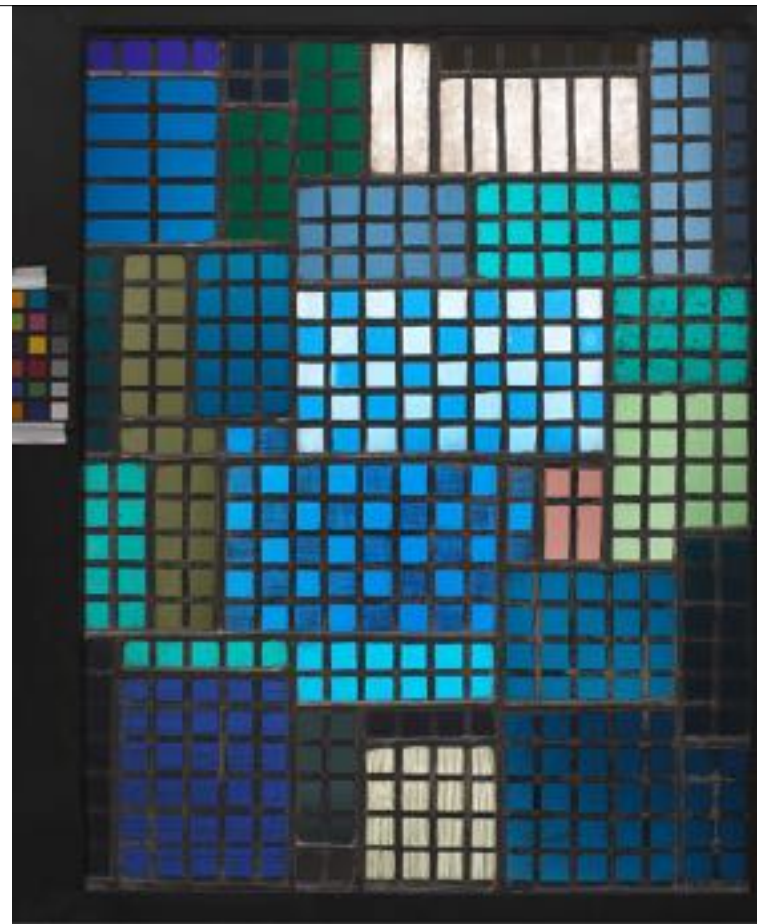
- Art > Color Theory
- DESIGN > Graphic Arts > Illustration
- Art > Techniques
- Technique
- Itten, Johannes
- Colors
- Germany
- Review All Subjects

### Johannes Itten's Featured Books

 <p><b>The Elements of Color</b> Buy from <b>C\$14.54</b></p>	 <p><b>The Art of Color: The...</b> Buy from <b>C\$105.31</b></p>	 <p><b>Design and Form: The Basic...</b> Buy from <b>C\$36.12</b></p>	 <p><b>Design and Form: The Basic...</b> Buy from <b>C\$57.83</b></p>
 <p><b>The Color Star</b> Buy from <b>C\$1,244.94</b></p>	 <p><b>The Elements of Color: A...</b> Buy from <b>C\$50.92</b></p>	 <p><b>Elements of Color</b> Buy from <b>C\$135.94</b></p>	 <p><b>Elemente Der Reinen Kunst: ...</b> Buy from <b>C\$289.12</b></p>

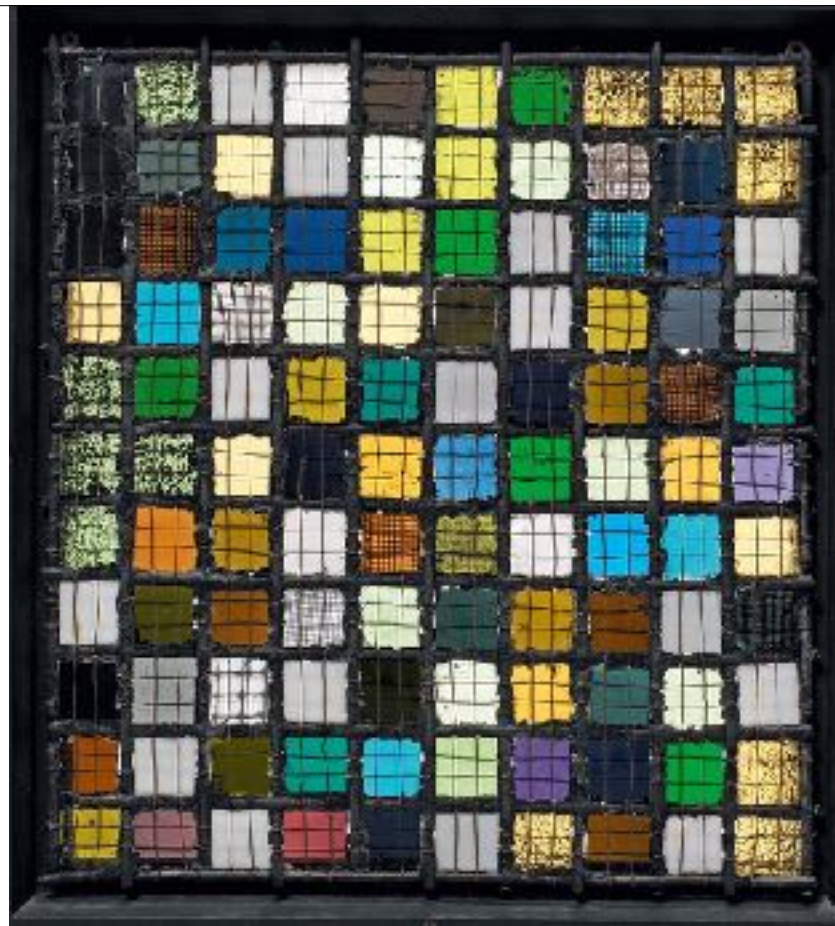
Itten became the world's primary reference on colour theory.

**What does the cover bottom left remind you of?**



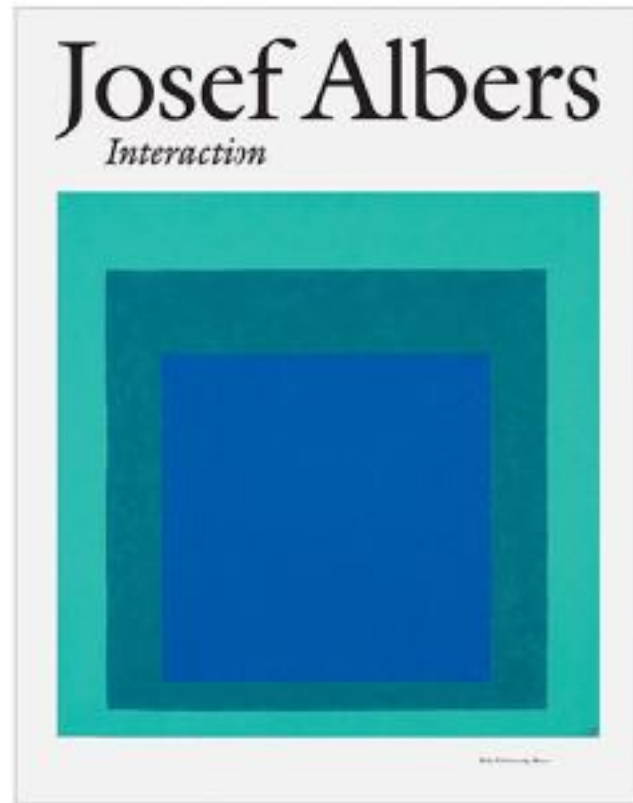
1924 – Josef Albers, Park

Another instructor with a passion for colour was the German artist Josef Albers. He was first a student and later a teacher.



1921 – Josef Albers, "Scherben im Gitterbild" (Shards in a Picture Grid)

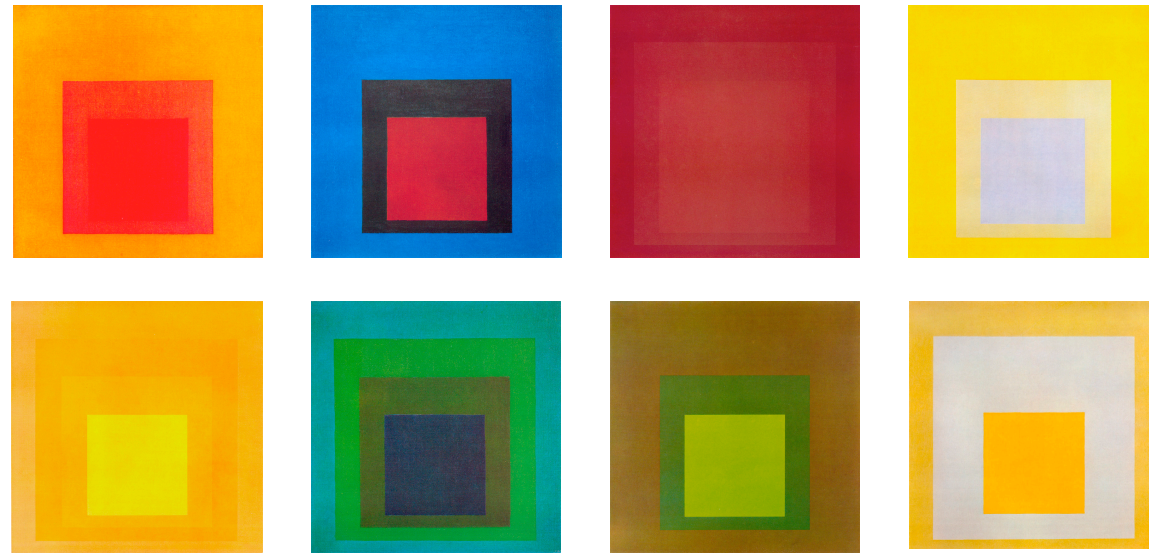
Albers was a practising Catholic and had a fondness for the symbolism of glass as a work material. This work was a prototype for real windows that Albers went on to make.



**1963 – Josef Albers — Interaction of Color**

Like Itten, he went on to publish a book on colour theory in 1963

The book expounded his theory on colour, which he had been investigating through his paintings since 1947.



1963 – Josef Albers, Homage to the Square



1923 – László Moholy-Nagy joined the Bauhaus faculty

There were many very talented artists on the staff.

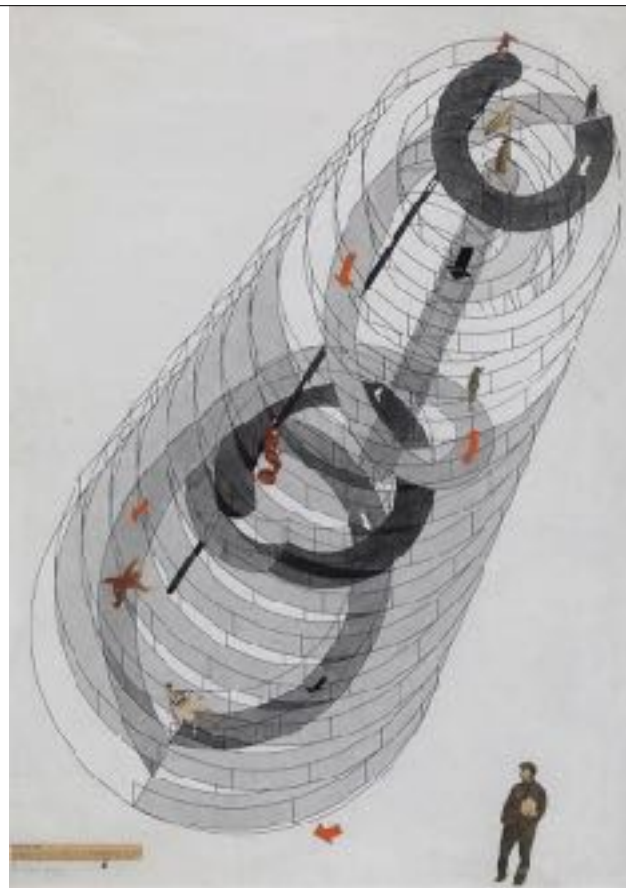
Most are listed in the hand-out.

In 1923 the Austro-Hungarian artist László Moholy-Nagy joined the faculty.

Moholy-Nagy believed in the potential of art as a vehicle for social transformation—that art and technology can work hand in hand for the betterment of humanity.

***Who else believed that? El Lissitzky***





**1922 – László Moholy-Nagy**  
**Structure for a kinetic-constructivist system, showing trajectories of play and transport**

Moholy-Nagy experimented across mediums, moving between the fine and applied arts, pursuing his quest to highlight the interrelatedness of life, art, and technology.



He also experimented with cameraless photographs (which he dubbed “photograms”)

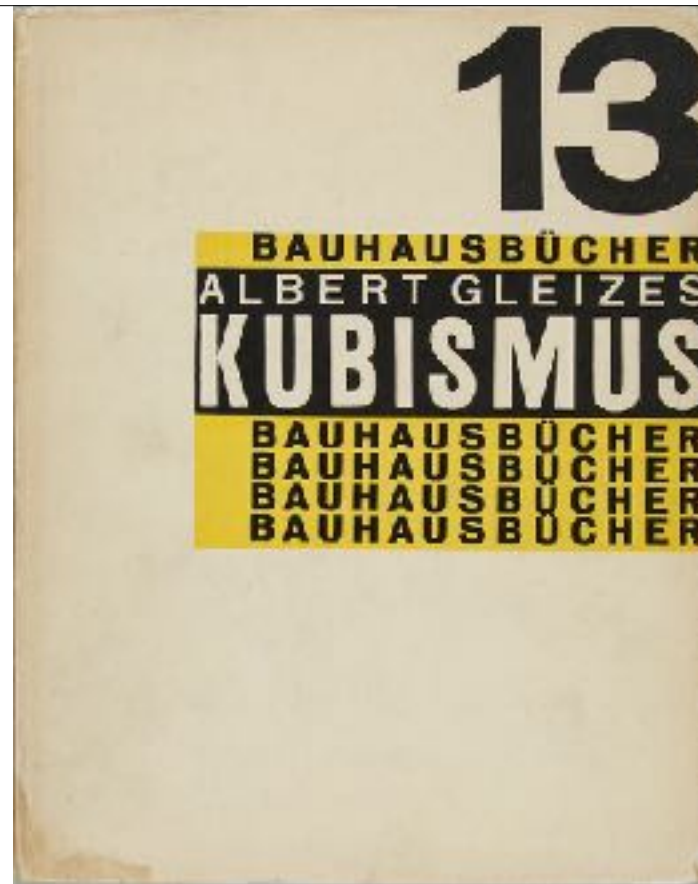


1928 – László Moholy-Nagy, From the Radio Tower, Berlin

LMN experimented a lot with photography, exploring similar territory to others we've studied.

**Who else took photos from unusual perspectives?**

Alexander Rodchenko



#13 – László Moholy-Nagy cover for a “Bauhausbucher” on cubist painter Albert Gleizes

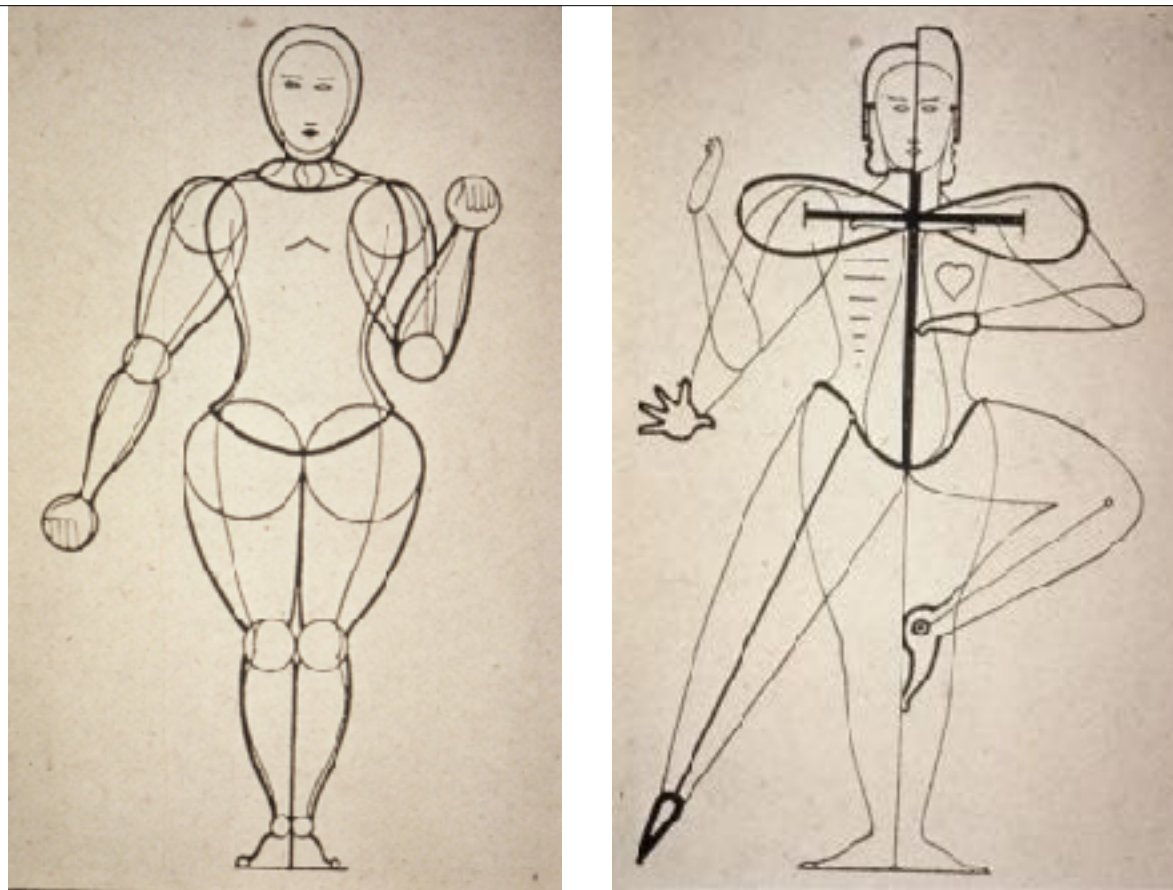
The Bauhaus had it's own print shop.

It would take on paid commissions in all it workshops, as well as using the print shop to produce it's own books and brochures.

**What do you notice about this design?**

**What can you tell me about how it combines form and function?**

**When the Bauhaus moved to Dessau, it was finally possible to publish the first of the Bauhausbücher that Walter Gropius and László Moholy-Nagy had first conceived of in Weimar.**



1921 – Oskar Schlemmer, Master of Form at the Bauhaus theatre workshop

Oskar Schlemmer was a German painter, sculptor, designer and choreographer  
In 1923 he was hired as Master of Form at the Bauhaus theatre workshop.



1923 – Triadisches Ballett

His most famous piece is "Triadisches Ballett," (Triadic Ballet) in which the actors are transformed into abstract geometrical shapes.

Triadisches Ballett (Triadic Ballet) is a ballet developed by Oskar Schlemmer. It premiered in Stuttgart, on 30 September 1922, with music composed by Paul Hindemith, after formative performances dating back to 1916, with the performers Elsa Hotzel and Albert Burger.

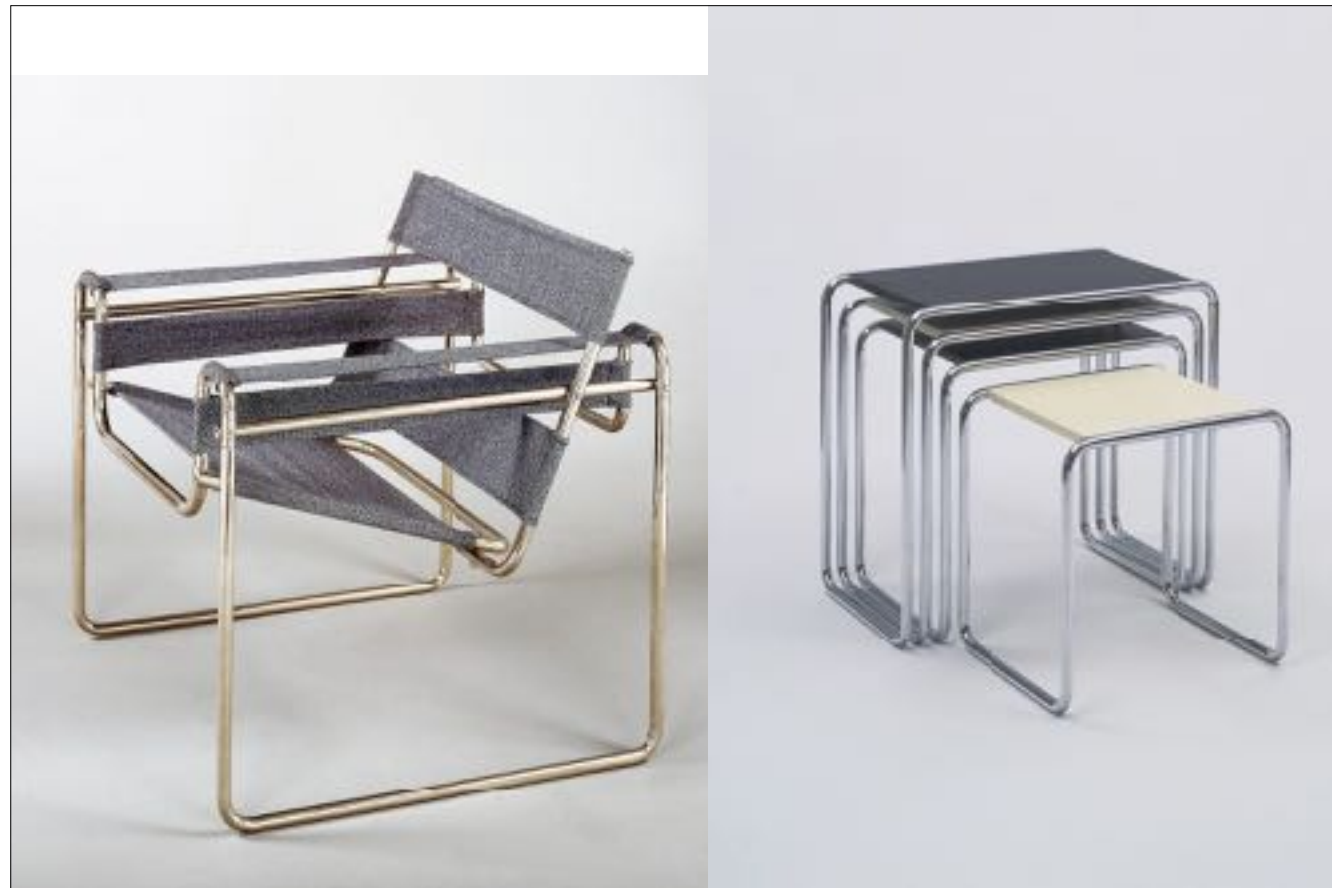




The ballet became the most widely performed avant-garde artistic dance and while Schlemmer was at the Bauhaus from 1921 to 1929, the ballet toured other German cities, helping to spread the ethos of the Bauhaus.





















The strangeness of the performances didn't help increase support for the Bauhaus and its unconventional approach and students



**1923 – Marcel Breuer, master of the cabinetmaking workshop from 1924 to 1928**

Marcel Breuer (pronounced BROY-ər) directed the cabinetmaking workshop from 1924 to 1928.

He was a Hungarian-born modernist architect and furniture designer. Breuer extended the sculptural vocabulary he had developed in the carpentry shop at the Bauhaus into a personal architecture style that made him one of the world's most popular architects at the peak of 20th-Century design.

					
Red Bauhaus Pair of Stools Chairs Made of Steel Breuer 1926 \$7,296.28 used from Tabletop.com	Marcel Breuer PAT Lounge Chair \$9,855.00 used from Tabletop.com	Set of Three Marcel Breuer Dining Tables, Circa 1926 \$16,813.04 used from Tabletop.com	Incredible Set of Ten Glass Chairs by Marcel Breuer for Knoll 1928 \$3,492.79 used from Tabletop.com	Marcel Breuer Tubular Steel Desk \$2,491.79 used from Tabletop.com	Marcel Breuer B-30 Lounge Chair \$9,625.91 used from Tabletop.com
					
Marcel Breuer, 1920s Tables, Set of Three Nesting Tables For \$6,791.17 used from Tabletop.com	Very Early Wire Chair, Model B2 by Marcel Breuer \$27,851.23 used from Tabletop.com	Marcel Breuer PAT Lounge Chair, circa 1926 \$9,223.75 used from Tabletop.com	Rare and Important Marcel Breuer Steel and Glass Desk for Thonet, 1928 \$13,066.12 used from Tabletop.com	Marcel Breuer's Modern Upholstered Living Chair 1934- 38 \$2,296.69 used from Tabletop.com	Design of Silver Metal Console Sticks by Marcel Breuer for Knoll \$7,692.91 used from Tabletop.com
					
Bauhaus Marcel Breuer Pair of Side Tables, Circa 1926 Germany \$2,891.81 used from Tabletop.com	Art Deco Lounge Chair in the Style of Marcel Breuer, Milano, 1935 \$7,227.56 used from Tabletop.com	Bauhaus Style Desk in the Manner of Marcel Breuer \$9,157.37 used from Tabletop.com	'Tegon' Chairs by Marcel Breuer \$1,456.82 used from Tabletop.com	Pair of Iconic Wassily Chairs by Marcel Breuer in White Leather \$2,391.88 used from Tabletop.com	A 10 Table by Marcel Breuer, 1940s \$4,212.00 used from Tabletop.com

## Marcel Breuer

Breuer's cabinetmaking workshop was one of the most popular at the Bauhaus. His studio reconceived the very essence of furniture, often seeking to dematerialize conventional forms such as chairs to their minimal existence.

Inspired by the extruded steel tubes of his bicycle, Breuer experimented with metal furniture, ultimately creating lightweight, mass-producible metal chairs.

His work is still popular today





**c.1966 — Whitney Museum of American Arts — Marcel Breuer and Hamilton Smith**

Marcel Breuer and Hamilton Smith designed the 3rd location of New York's Whitney Museum.

Considered somber, heavy, and even brutal at the time of its completion in 1966 ("an inverted Babylonian ziggurat," according to one critic), Breuer's building is now recognized as daring, strong, and innovative. It has come to be regarded as one of New York City's most notable buildings and identified with the Whitney's approach to art.



1923 – Herbert Bayer, Bauhaus exhibit catalogue

Herbert Bayer was another Bauhaus student who later became a teacher. As a student, he designed the catalogue for a 1923 exhibition at the school. Local inhabitants felt threatened by the weird students doing odd things in public. They believed their taxes were being misspent. So an exhibition was held at the request of the regional government of the Weimar district. The government had become increasingly uncomfortable with the non-conventional left-wing thinking at the school and were looking for reasons to undermine the work being done there.

The exhibit helped to bring international attention to the school, introducing the Bauhaus ethos to other parts of Europe.

**What do you notice about the design?**





1923 – Georg Muche, Haus am Horn

One feature of the exhibit was the Haus am Horn.

The house demonstrated all the Bauhaus skills, as every part of it was designed and made by students.

The house itself was designed by Georg Muche and Adolf Meyer.

It was a prototype for affordable housing which could be quickly and inexpensively mass-produced.

It still stands and is a UNESCO World Heritage site since 1996.



Students also designed and built all the interior cabinets, furniture as well as all the ceramic posts seen here.



After graduating, Bayer was hired as director of printing and advertising at the school.  
One of the briefs the print shop received was to design bank notes for the State Bank of Thuringia

**What do you notice about the design?**





1923 – Herbert Bayer, Universal typeface

Bayer had an important typographic influence on the Bauhaus style. He created a typeface called universal. Its style was radical in comparison to other sans serif typefaces of the time. It had no capitals as Bayer considered them unnecessary.

His layouts were similarly innovative. He preferred left aligned type, not common at the time, and strong type hierarchy.



Unfortunately the 1923 exhibition in Weimar exhibit did little to reassure the authorities and taxpayers.

Despite Gropius's efforts to keep the school out of politics, there were many left wing radicals among the students, who continued to create disturbances.

The government was paying the bills and was imposing more and more conditions on the school that were unacceptable to Gropius and his staff. Eventually the staff resigned and the students followed.

Gropius struck a deal with the mayor of Dessau to build a brand new school in Dessau with the promise of a positive affect on local manufacturing. This industrial town welcomed the influx of new design prototypes from the Bauhaus.

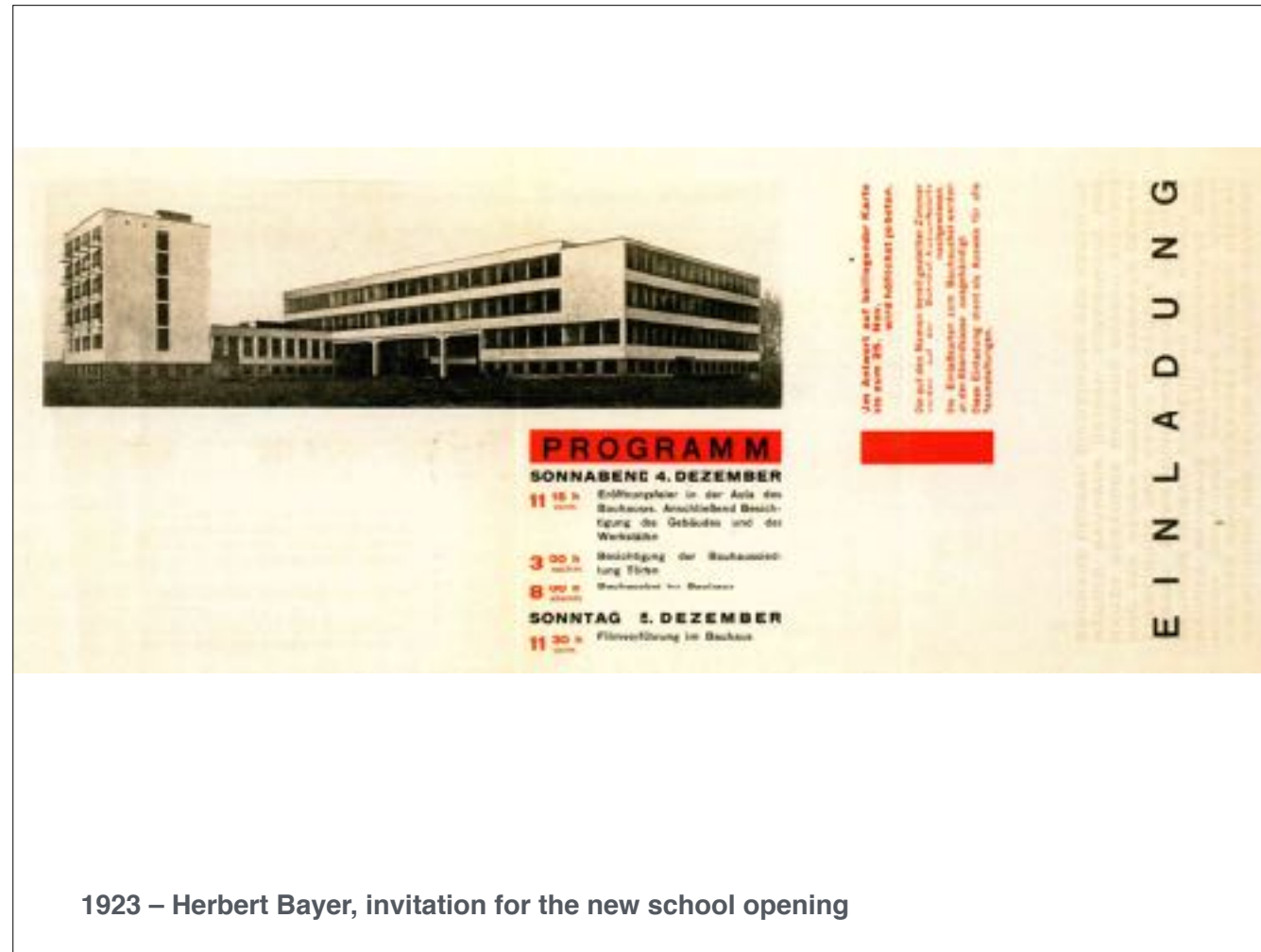


The new school was designed by Gropius.

Herbert Bayer designed the lettering for the facade.

Students designed and built all the interior fixtures and fittings.





Bayer also designed the invitation for the new school opening.

You can see his trademark style using rules and other graphic devices to guide the eye. His work mostly combined black with one strong colour. His dynamic compositions using horizontal, vertical and sometimes diagonal axes, were a departure from traditional designs of the time.



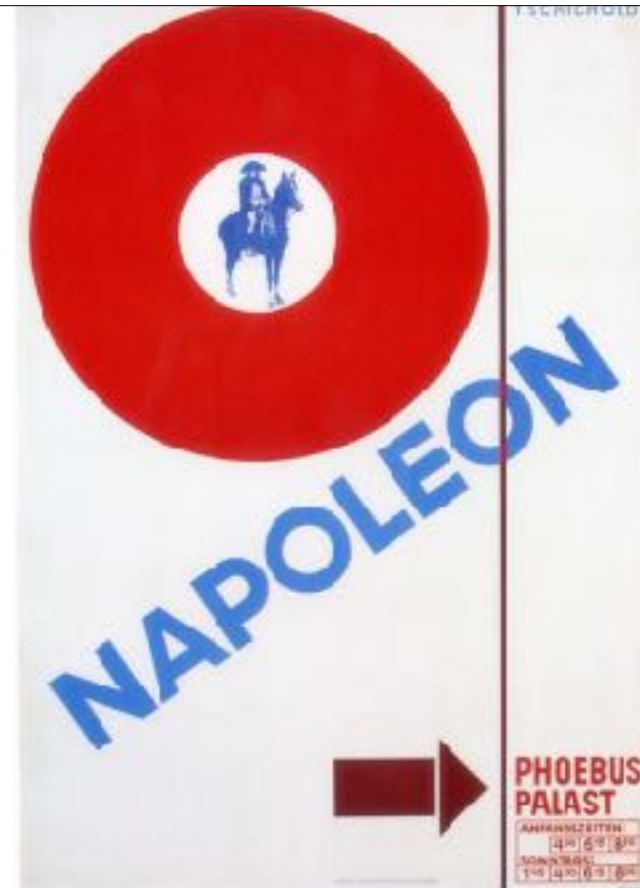
Jan Tschichold

One of the visitors to the 1923 exhibit in Weimar was Jan Tschichold.

### What can you tell me about him from handout?

He was the son of a sign-writer and had studied the type designs of German gothic type designers such as Rudolf Koch as well as golden age French type designers like Pierre Simon Fournier.

At the Bauhaus exhibit he discovered a whole new world of type that excited and inspired him and he began his own explorations with type and layout.



### What do you notice about them?



He was able to experiment and take risks with the posters.

You can also see similarities in the Bauhaus style to the work of the Russian Constructivists.

The Constructivists and the Bauhaus were working in the same timeframe, but I haven't found any evidence of real crossover between the artists.



1927 – Jan Tschichold, die neue typographie

Tschichold was not a humble man.

He claimed that he was one of the most powerful influences on 20th century typography.

His most influential act was the essay he wrote on typography call “Die Neue Typographie” (The New Typography) in which he set out rules relating to modern type usage.

In his essay he condemned all typefaces except for sans-serif types; he advocated for standardized sizes of paper; and set out guidelines for typographic hierarchy in layouts.

His 24 page booklet was sent to printers and designers as an insert in a trade magazine.

It spread his gospel of new typography — which was all based on Bauhaus principles—across Germany and its impacts changed the face of type design and layout forever.



Ironically, Tschichold later returned to a classicist approach.

He went back to the use of centered designs and roman typefaces for blocks of copy. In the 1960's he designed the typeface Sabon, which is a very classic body copy serif.





1927 – Paul Renner, Steile Futura

Jan Tschichold was friends with another type designer Paul Renner.

Like Gropius, Renner was a prominent member of the Deutscher Werkbund (German Work Federation).

He was also heavily involved in the heated ideological and artistic debates of the time.

He also wrote about typography. Two of his major texts are *Typografie als Kunst* (Typography as Art) and *Die Kunst der Typographie* (The Art of Typography).

He created a new set of guidelines for good book design and invented the popular Futura typeface, a geometric sans-serif font very popular throughout the 20th century and today.



1927 – Paul Renner, Steile Futura

You can see how both Tschichold and Renner were influenced by the Bauhaus and how they took it to a more sophisticated level.



1923 – Kurt Schwitters, Typo Reklame magazine

Do you remember Kurt Schwitters?

After being rejected by the Berlin Dada group, Schwitters created his own one-man movement Merz.

<http://indexgrafik.fr/kurt-schwitters/>



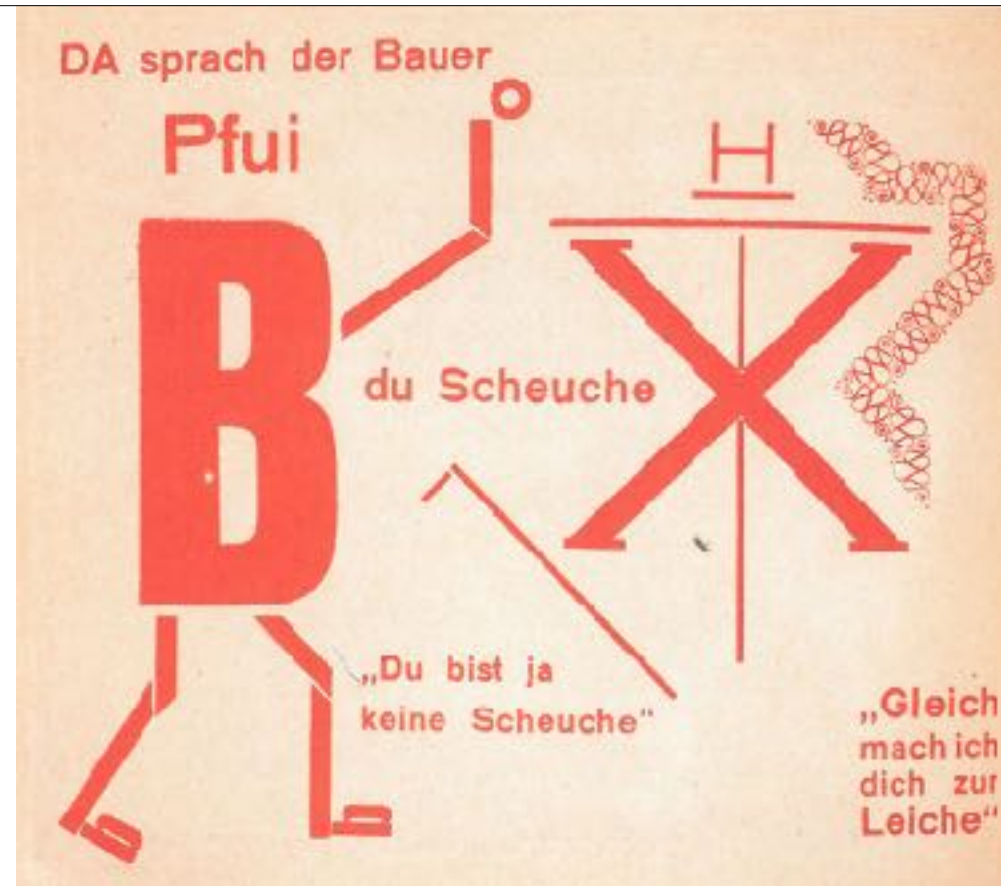
1923 – Kurt Schwitters, Typo Reklame magazine, “neue Werbegestalter”

From there he founded a group of designers called The Ring of New Advertising Designers (“neue Werbegestalter”),

## Who else was involved?

Members of the neue Werbegestalter included Jan Tschichold, László Moholy-Nagy, Herbert Bayer and Piet Zwart.

Tschichold concept of “New Typography” was at the heart of the group.



Kurt Schwitters

The group harnessed the principals of de Stijl, Constructivism and Bauhaus and applied them to advertising.  
What does this design remind you of? (El Lissitzky's book design for the Voice)



**“...to make beautiful creations for the sake  
of their aesthetic value will have no social  
significance tomorrow...”**

**Piet Zwart**

Piet Zwart was a Dutch designer

What does this quote relate to?



Piet Zwart

Zwart referred to himself as a typotekt—a combination of the words typographer and architect. (Purvis Graphic design 20th C. p.25)



1925 – Piet Zwart, Advertisement for NCW cables

Zwart worked as a designer, typographer, photographer and industrial designer in the Netherlands in the 1920s and 30s. Most of his graphic design work was for the NKF Cable Company.

Like his peers he embraced modern design principles such as asymmetrical composition and the utilization of negative space, as well as sans serif type, photography, and photomontage.



Paul Schuitema

Paul Schuitema was another multi-talented Dutch graphic designer and typographer.

Like his peers of the time he prioritized clarity of communication over so-called “beauty.”. These “modern designers” believed typographic variables, such as text size and weight, could provide endless visual opportunities.

Complex and various, the Ars Libri collection includes advertising brochures and pamphlets for industry and government agencies, flyers, pamphlets, and announcement cards, cover designs for magazines and books, letterhead stationery, postage stamps, and other items, covering the whole of his his career. Schuitema’s commissions from the manufacturers Berkel (who's advertising work he is best know for), Gispen, Boele & van Eesteren, and de Vries Robbé & Co. are all represented in depth, including proofs and signed examples.

<http://designobserver.com/feature/paul-schuitema-collection/8817>

Art deco

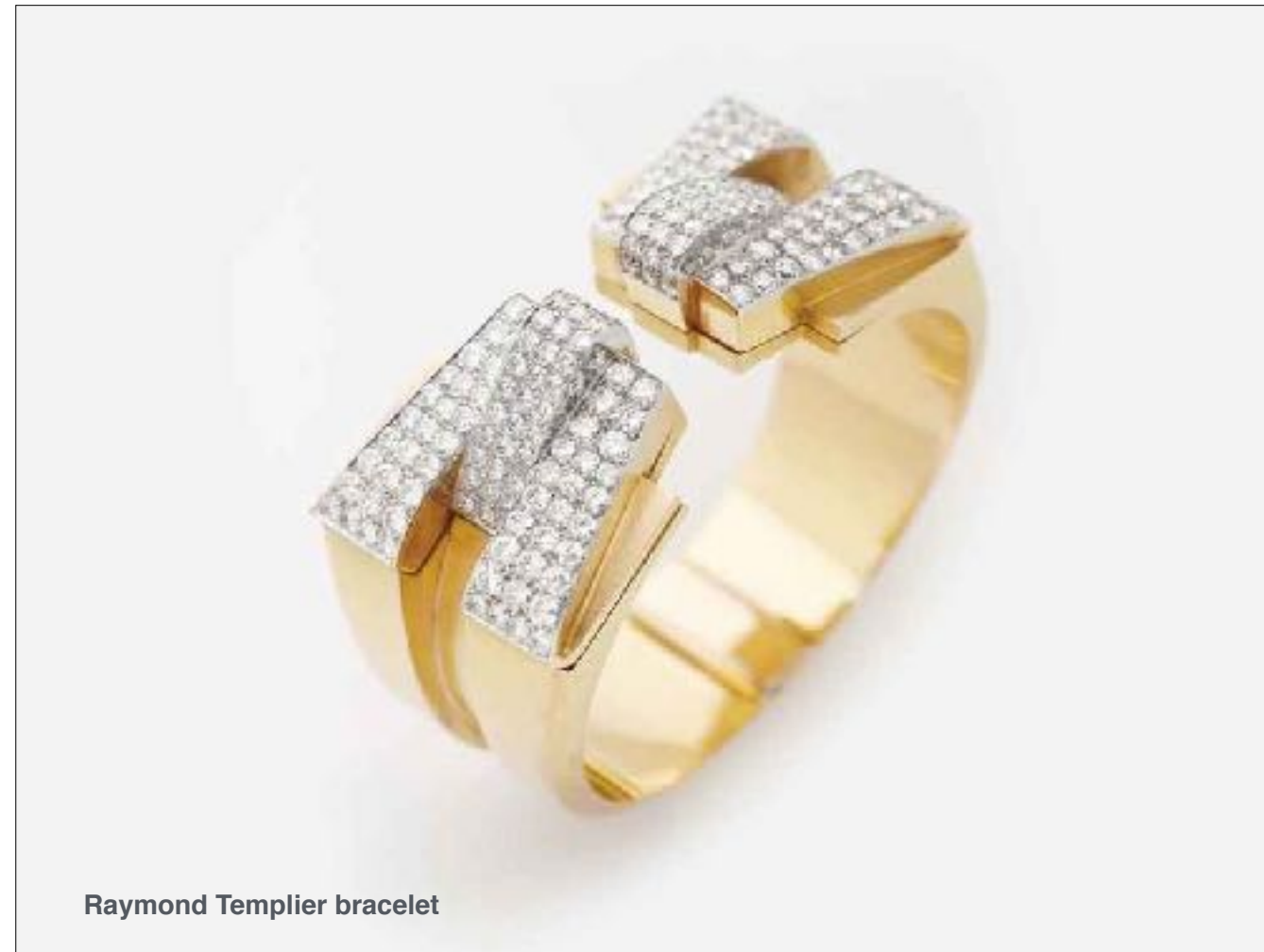




The term Art Deco came from this exhibit in Paris in 1925



One of the art deco buildings at the expo



**Raymond Templier bracelet**

French Jewellery designer Raymond Templier exhibited at the 1925 Expo Arts Decoratifs, Paris.



Georges and Jean Fouquet bracelet

Georges and Jean Fouquet also exhibited



**Eric Bagge, architect, interior, furniture and textile designer**

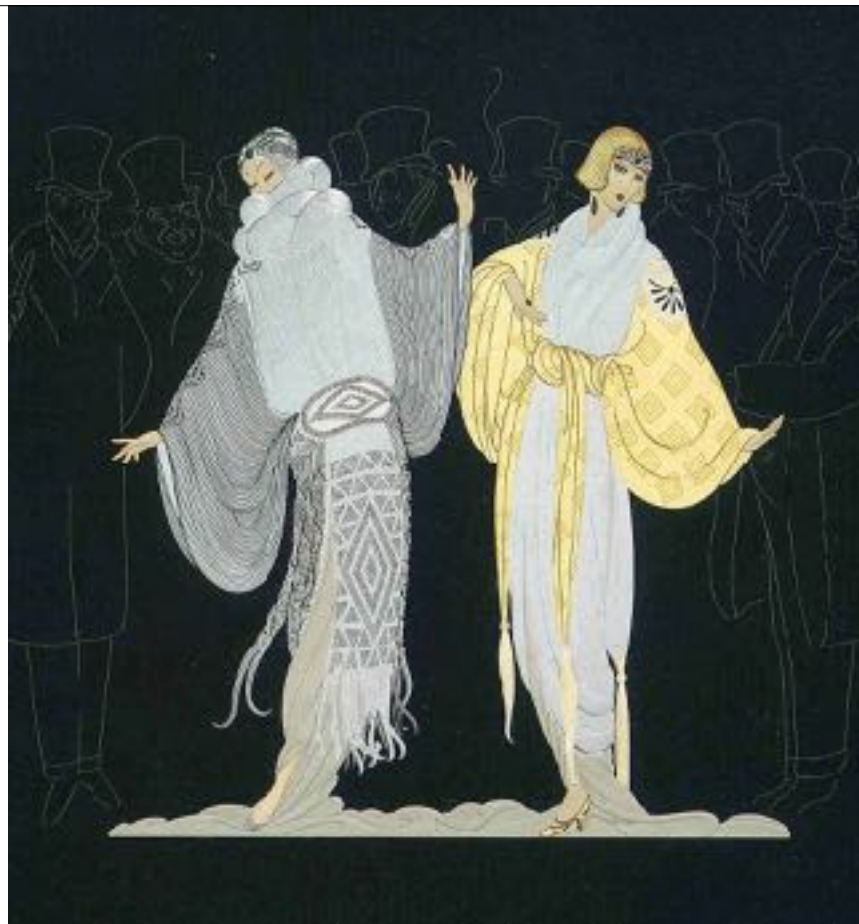
So did the French art deco architect, interior, furniture and textile designer Eric Bagge



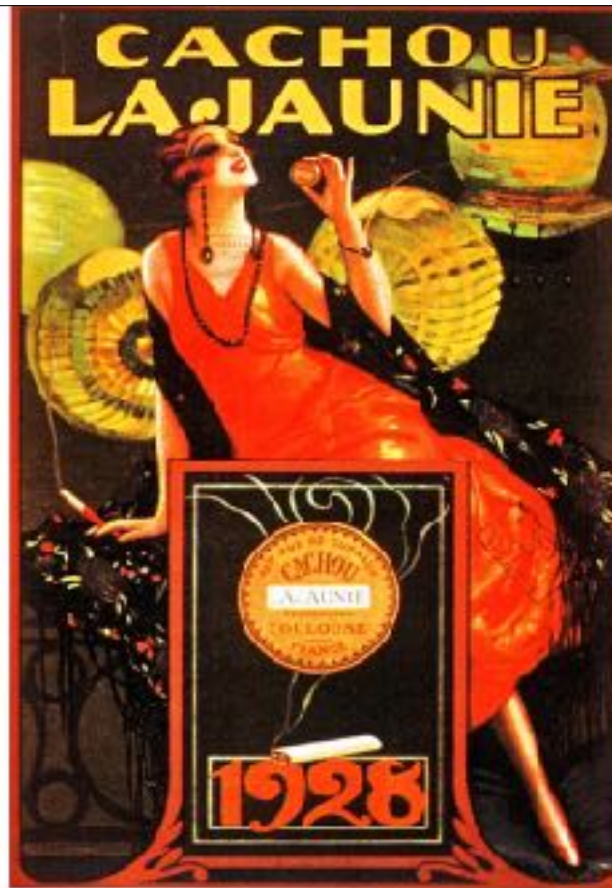


**George Barbier**

George Barbier (French) and Erté (Russian) were instrumental in capturing art deco fashion and interiors their illustrations.



Erté



1920s-30s – Magazines and advertising reflects the vernacular of the era

Magazines and advertising reflects the lifestyle and vernacular of the era



French poster artist A.M.Cassandre was at the forefront of defining the new advertising style that emerged in the art deco era.

How does it differ from previous ads?

More conceptual—less realistic

More 3 dimensional with use of shading

More geometric

Sans serif



A.M.Cassandre

conceptual  
Geometric  
Sans serif  
Less figurative, more abstract



A.M.Cassandre



conceptual  
Geometric  
Sans serif  
Less figurative, more abstract  
3 dimensional qualities

A.M.Cassandre

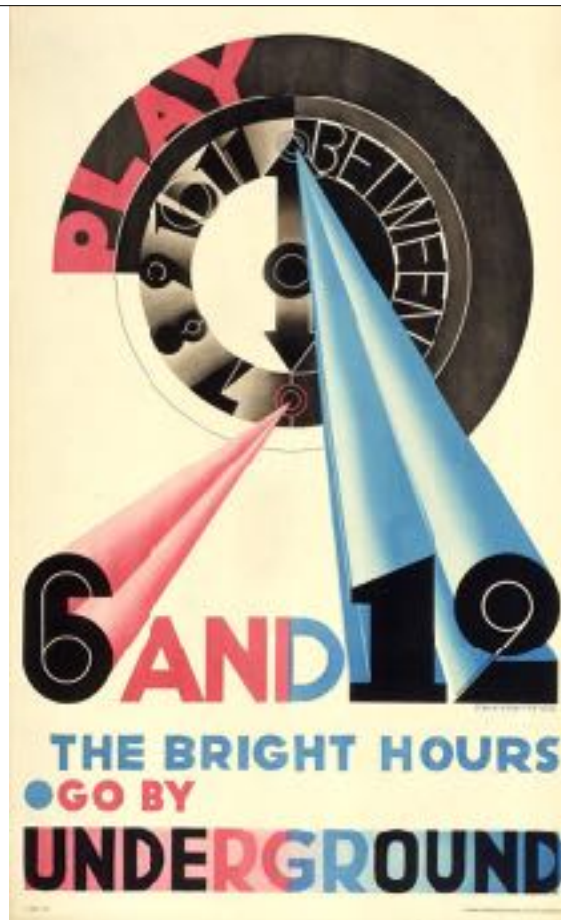


experimental geometric type.

A.M.Cassandre



3 dimensional qualities  
Playing with scale



E. McKnight Kauffer

American designer working in London.

What was he famous for?

Geometric

Sans serif

Less figurative, more abstract

3 dimensional qualities



**1928-30 – The Chrysler Building**

The Chrysler Building is an Art Deco-style skyscraper

Height: 319 m

Construction started: September 19, 1928

Architect: William Van Alen

It was the first man-made structure to stand taller than 1,000 feet (305 meters). [nyc-architecture.com](http://nyc-architecture.com)

[https://cdn.vox-cdn.com/uploads/chorus\\_image/image/54742999/52989844.0.jpg](https://cdn.vox-cdn.com/uploads/chorus_image/image/54742999/52989844.0.jpg)





**1930-31 – The Empire State Building**

In 1916, a new setback regulation for the top of buildings was put in place in New York

This led to the stepped forms that became synonymous with the Art Deco skyscrapers the world over.

The Empire State Building is a 102-story Art Deco skyscraper. Empire State Inc. hired William F. Lamb, from the architectural firm Shreve, Lamb and Harmon, to design the building.

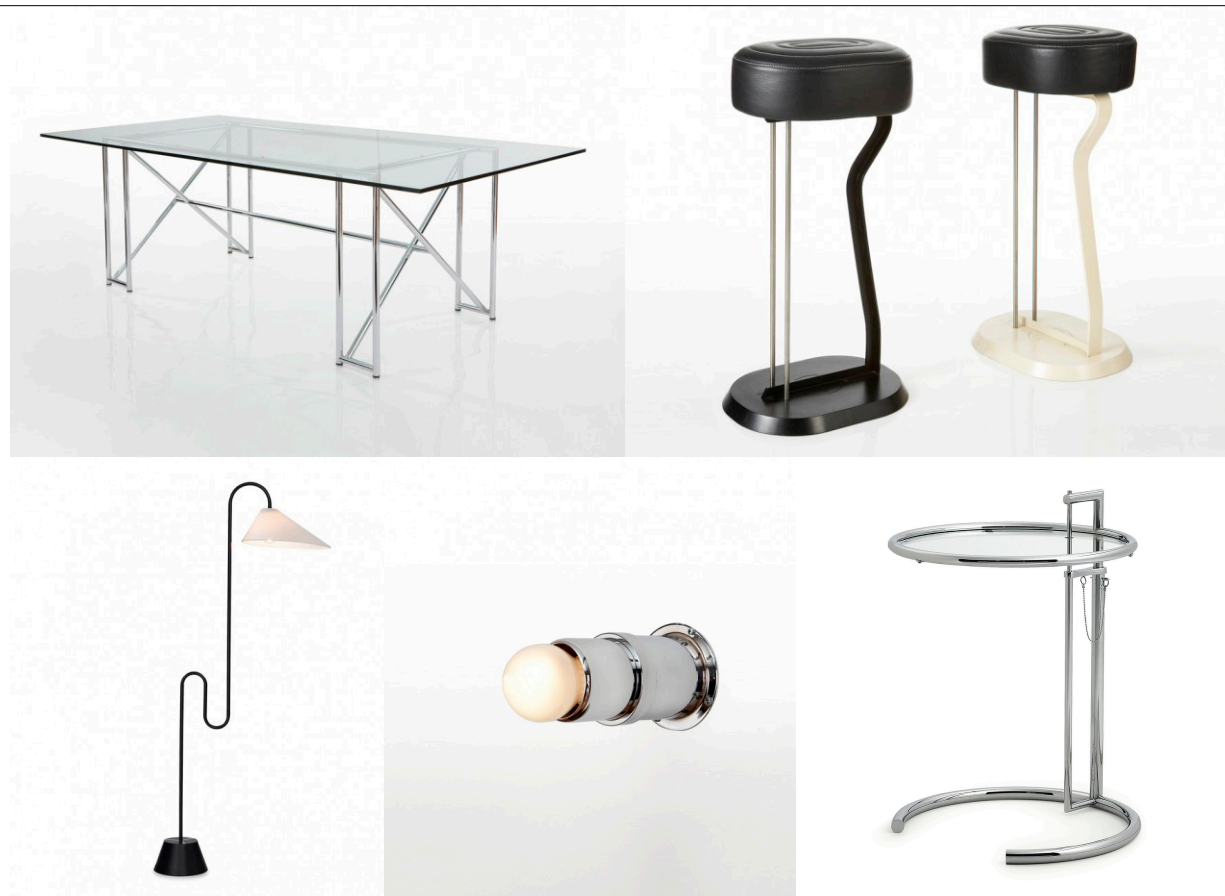
<https://www.highsnobiety.com/2017/03/21/art-deco-architecture-examples/>



**Eileen Gray, Anglo- Irish painter, furniture designer and architect**

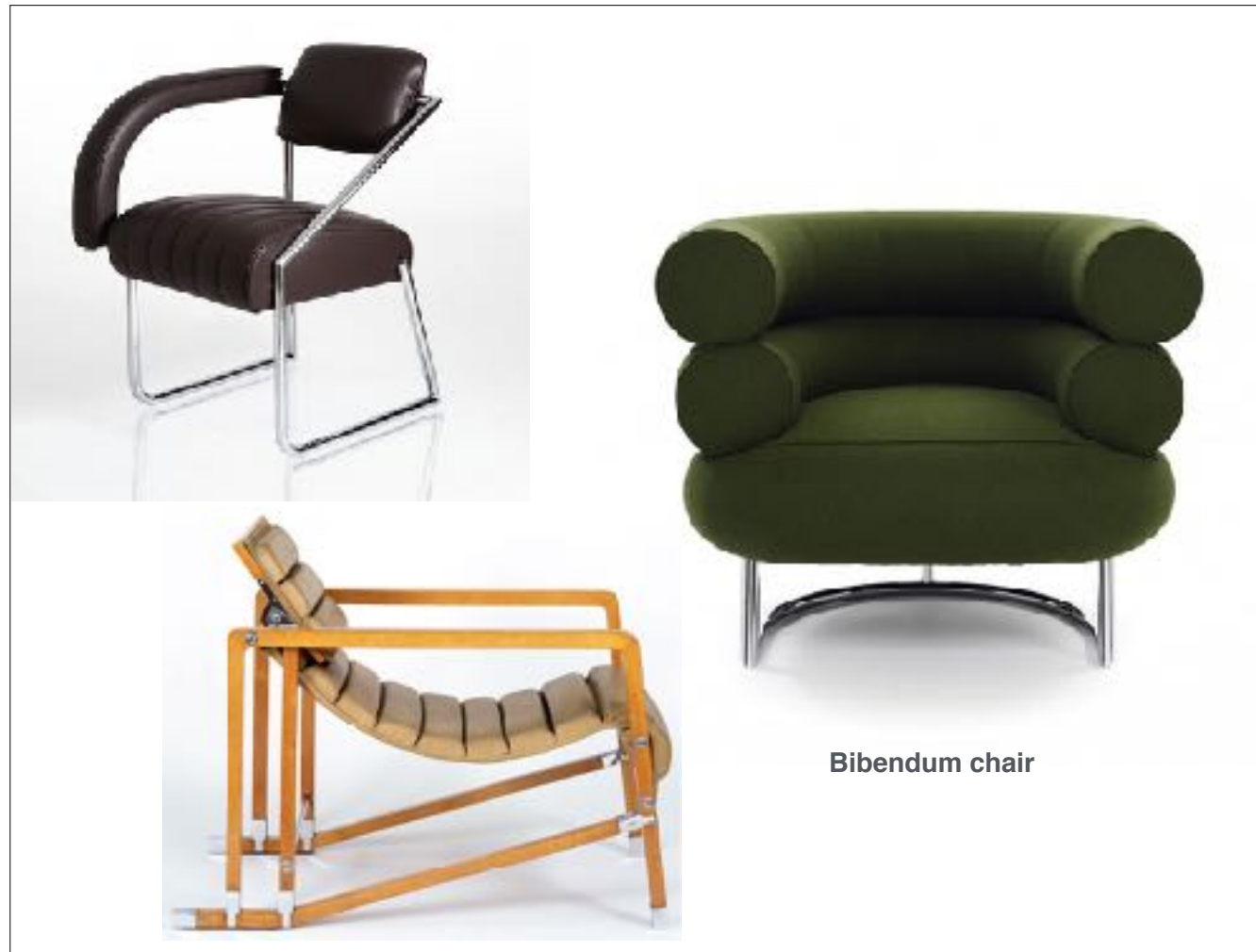
Eileen Gray was an Anglo-Irish painter, furniture designer and architect.

She moved to Paris after seeing the Universal Exhibition there in 1900. She was inspired particularly by the work she saw there by the Glasgow Four. Like the Glasgow Four, she would never receive the acclaim she deserved in her lifetime.



**Eileen Gray, streamlined shapes, using chrome and glass**

She wasn't a part of any formal artistic groups. Working independently she drew on various styles and inspirations. She adopted clean streamlined shapes, using chrome and glass



Although Eileen Gray did not receive the same admiration as her male contemporaries at the time. She is now seen as one of the foremost furniture designers and architects of 20th century Modernism.

Her Bibendum chair design is still produced today.  
You can buy one for about \$4000



1925-29 The E.1027 House, Eileen Gray and Jean Badovici

1925-29 Gray designed the E.1027 House with Jean Badovici  
Roquebrune, Cap Martin, South of France





The house was highly personalized to suit the lifestyle of its occupants



**Swiss-French architect Le Corbusier**

One of the guests at the house was another pioneer of “modern architecture” Le Corbusier (Charles-Édouard Jeanneret-Gris).



**1928 – Le Corbusier, Villa Savoye, Poissy-sur-Seine, France**

Corbusier took the geometric forms of art deco to a bolder and purer dimension.



1928 – Le Corbusier, LC1 sling chair and LC2 petit modèle armchair

Like most of his peers at that time, he was more than an architect: he was an urban planner, a designer, painter and a writer

**DONE TALKIN'**