Theory Module 6 AR 0604

Course structure and methodology

COURSE OBJECTIVE

Studying the theories and context of Modernism, Post-Modernism and subsequent architectural styles that have surfaced during the twentieth century till the hazy present. With this exposure, students will gain deeper insight into the contemporary trends and will begin reconsidering their own stand.

CONTENT FOR THE MODULE

Study early twentieth century art movements, and designs and details of the Masters and their disciples. Filling the gap between the industrialization age to that of post modernism, dwelling on the factors effecting architecture due to socio- technological changes in a global scale.

LEARNING OUTCOME

Students will develop insights and understanding for contemporary designs and details in perspective to the approaches of early 20th century and late 19th century. They draw parallels of approach towards diverse ideologies and processes of architects for both modernism and postmodernism, dwelling on evolution of such ideas and their manifestation through practices.

Text books/ Reference books:

1. Modern architecture, by Kenneth Frampton
2. The structure of the ordinary, by N. John Habraken
3. Modern architecture since 1900, by William J. R. Curtis
4. Towards A Symbolic Architecture, by Charles Jencks
5. Terms of Appropriation: Modern Architecture and Global Exchange, By Amanda Reeser Lawrence, Ana Miljački
6. A Critical History of Contemporary Architecture: 1960-2010, by Elie G. Haddad , David Rifkind
7. Theorizing a New Agenda for Architecture:: An Anthology of Architectural Theory 1965 – 1995, Kate Nesbitt
8. Complexity and Contradiction in Architecture, by Robert Venturi
9. The city assembled: The elements of Urban Form Through History, Spiro Kostof
10. Abstract Representation, St. Martins Press, edited by Charles Jencks
11. Modern Movement in Architecture, by Charles Jencks

Topics covered:

- Socio-political and economic changes that lead Modernism in Europe. Principles and ideologies that impacted society due to this. Interpretation of such in relation to changes brought in arts and architecture.

- Form and its expression has been interpreted by different architects in the postindustrial era. Through example the concerns are to be dwelled upon.

- The catalogue of Bauhaus acknowledges a process to merge a gap, the gap between academic and profession. Though expressing its concerns in relation to addressing isolating artists from real aspects of their profession it defines a process.

- Ideology of 'learning through doing' and its impact on interpretation of different forms of learning and processes.

- Expressionism and its interpretation in art and architecture.

Topics covered:

- Technological changes resulted in changing identities of material. Aspects of it resulted in deduction of certain concerns that modern architecture dealt with.

- Interpretations of man and nature during post industrialization era. The shift in thought from Baroque and Rococo to Late 19th century and what were the approaches.

- Ideologies to practices, principles and process followed by architects and the way in which they were manifested. The shift in concerns and methods of approach during modernism.

- Effect of colonization and the approach towards city planning and architecture through case studies of Indian subcontinent.

- Gaps in Modernism and Concerns that lead to Postmodernism. Different takes and approaches through works of architects.

Exercises:

- Exercise 1: Change in Society and development in technology, means of communication and impact of urbanization.

- Exercise 2: Taking an architect and dwelling upon the works with respect to process and situating them with respect to other practices. Adaptation and representation of principles and ideologies, analyzing a particular case study through their interpretation of space making.

- Exercise 3: Concentrating on the concerns and perspectives through which others have looked into the work and writing a paper on it.

GRID

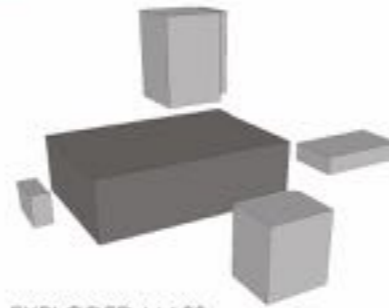ROOFS AND STAIRCASE DIVIDING MASS
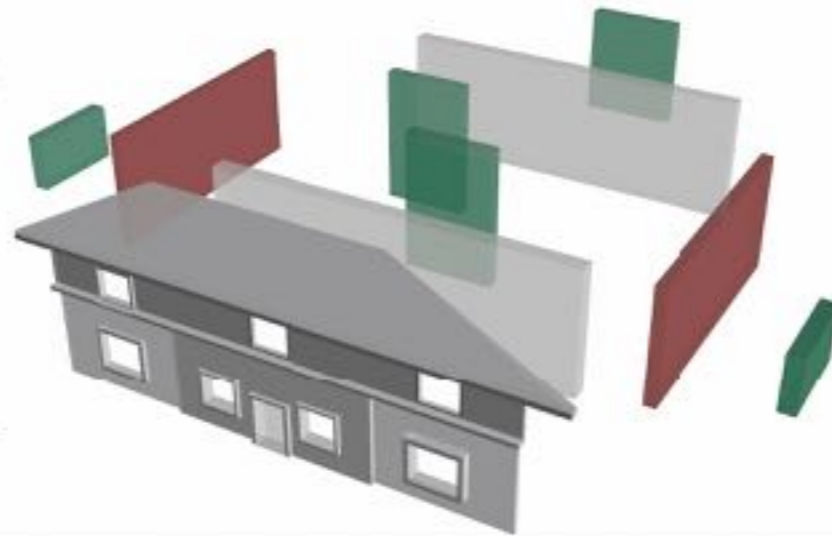
PLAN
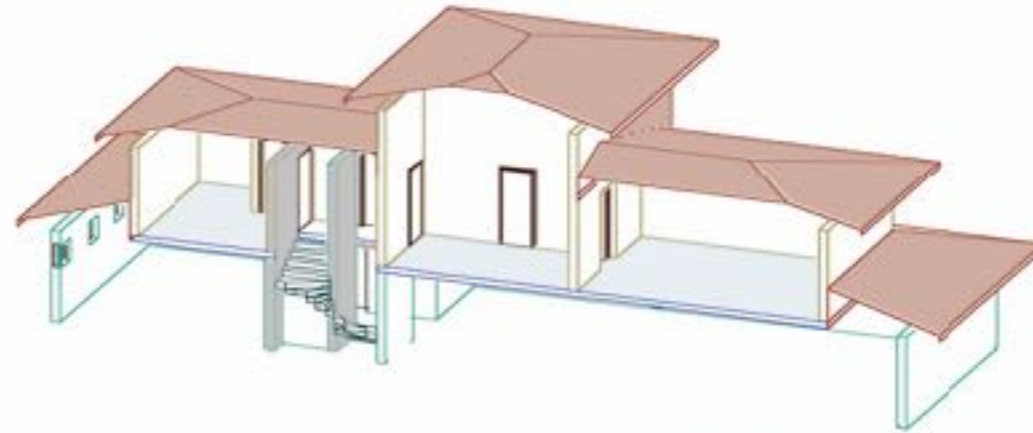
MASSING

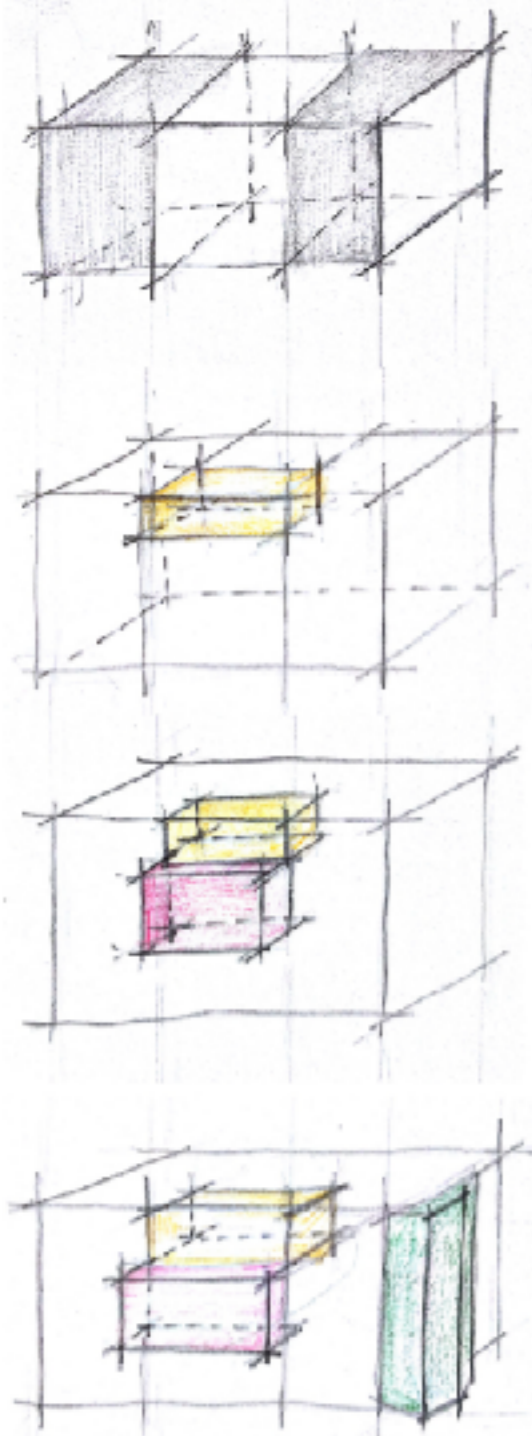EXPLODED MASS

ELEVATION

ELEVATION SHOWING DEPTH AND ELEMENTS
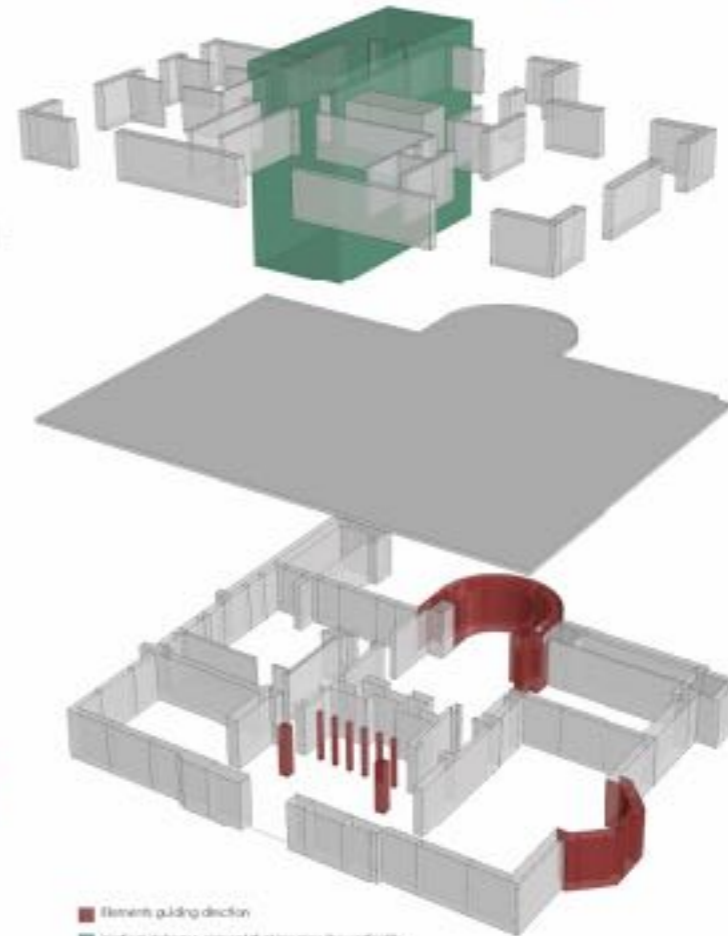
Elements guiding direction
Vertical staircase element that breaks the verticality
Walls

WINSLOW HOUSE
FRANK LLOYD WRIGHT
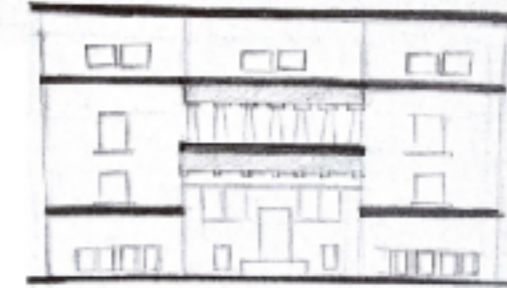
ANALYSIS | THEORY MODULE | JEEL A.   IU1543000004
          | SEMESTER 6 | REEYAA R. IU1543000031

Examples of exercises done by students:

DERIVATION OF FORM
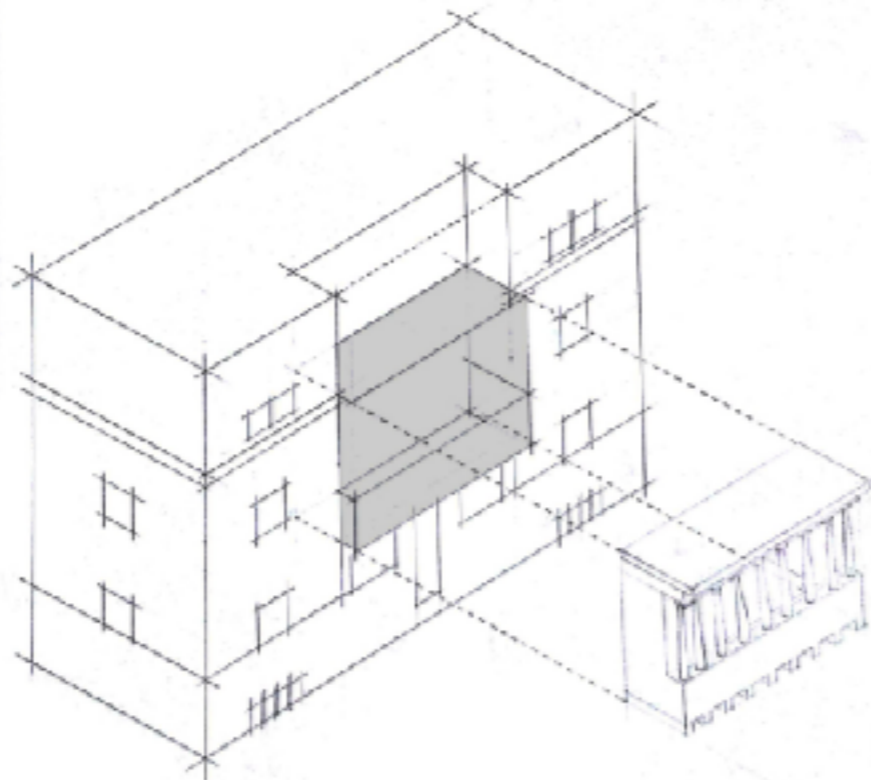
GRID AND FUNCTION
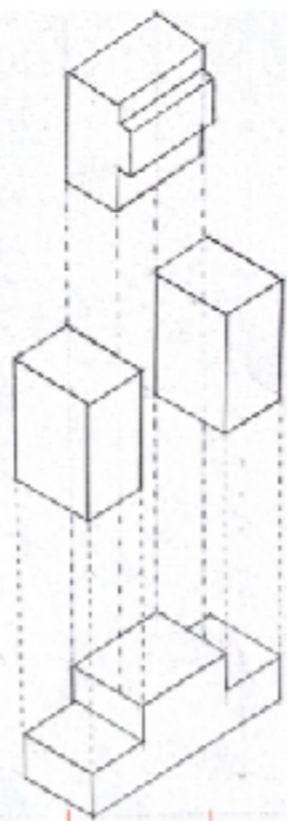
GRID AND FUNCTION

JAMES CHARNLEY HOUSE
LOUIS SULIVAN

ANALYSIS | THEORY MODULE | DHARATI K.IU1543000022
SEMESTER 6 | RUCHESHA P.IU1543000038

Examples of exercises done by students:

Villa Shodhan

Type - Villa
Address - Near Sanananagram railway station, Elisbridge
Ahmedabad
Country - India

Construction started - 1951
Completed - 1956
Architect - Le Corbusier

Key aspects to be considered in designing Villa Shodhan
include the sun, wind, the view upon arrival and landscaping.

Fourth Floor

Third Floor

First Floor

Second Floor

Highlighting the semi-open spaces
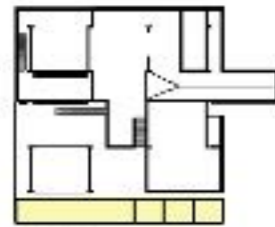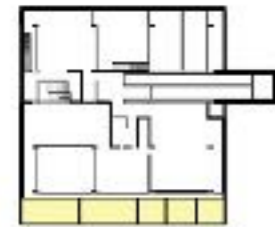through different levels

Ground Floor

The building is like a cube with chunks of it removed. These chunks were decided upon by following a systematic grid of the structure. The blue coloured extrusion is the part of void that has been subtracted from the cube itself.

Structural grid is followed through the built form. In the above view structural members are highlited.
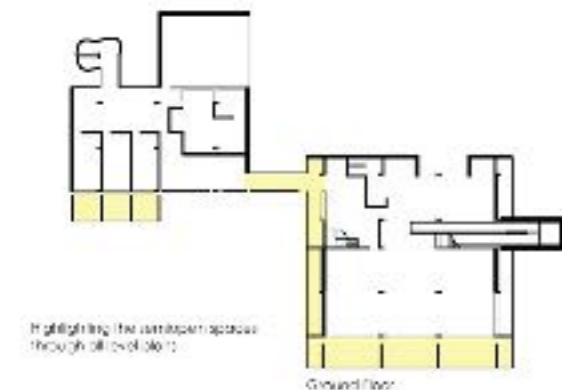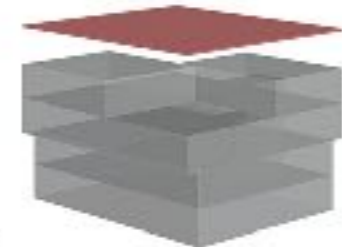
The roof is designed to retain its shape of a cube and is such that it provides shade to all the other functional spaces of the villa in a climatic conditions.

Image 1 showing an inside view of the opening on the facade.
Image 2 showing the courtyard space in the upper floor.
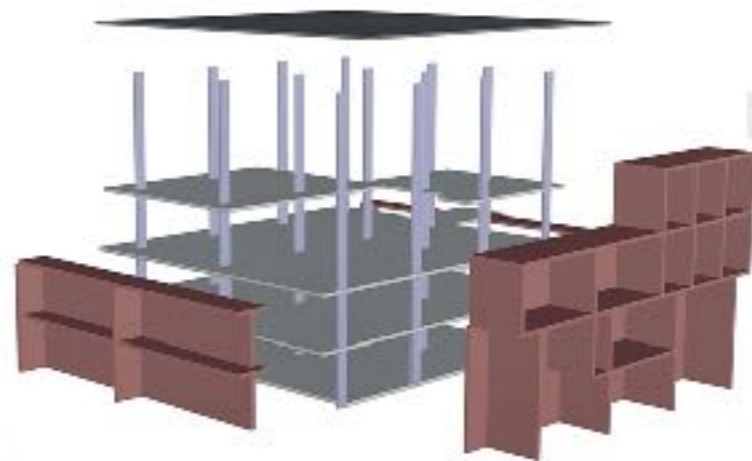
The structure is of exposed RCC. Its columns add stability, the horizontal planes and vertical members play an important role not only structurally but also connecting the form in act.
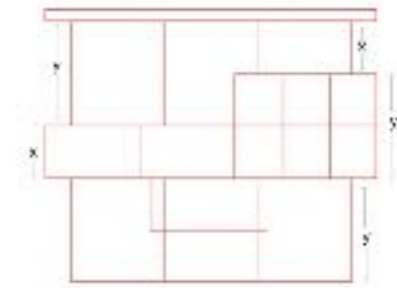
The facade itself also of the grid that is followed. All the dimensions are in proportion to one another - half to double.

About the Museum

-Six equal cubes determine the function, form and path of movement.

-Square module super-imposed on diagonal matrix form the 'diagram' of plan.

-Eucledian pure geometry classsifies the architectonics of the building.

-Spatial experience into three zones.

-Impression of organic structure.

-Museum as experience of composite movement defined by parterre area (Park of sculptures).

-Center corpus for presentation.

-Spiral motion and Zenith Light.

-Skylights through beveled roof; which has form of crystal.

Section

Second Floor Plan

First Floor Plan

Site Images
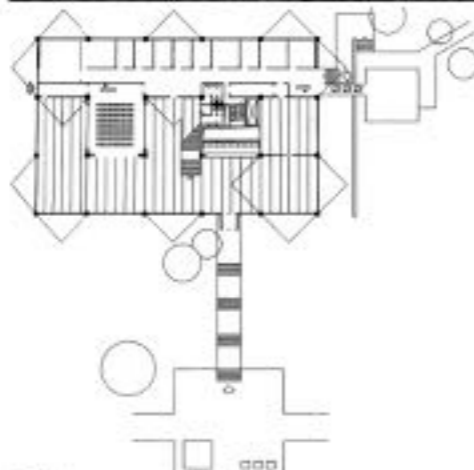
Site Plan

Analysis

Grids

To divide the functions, he differentiated between functional and structural grid by rotating the axis
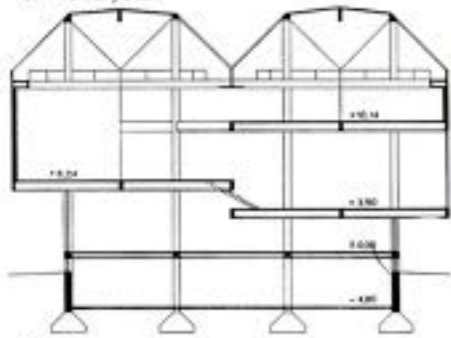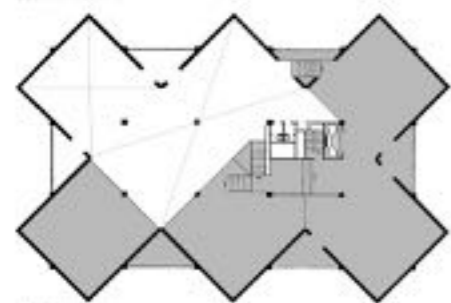
Functions
Structure
Function Grid
Structure Grid
Services

He started arranging the functions in six different cubes and superimposed it onto a diagrid.
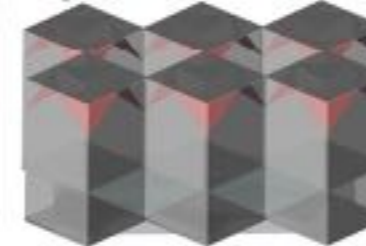
To bring in the light and reduce the volume, he created a beveled roof
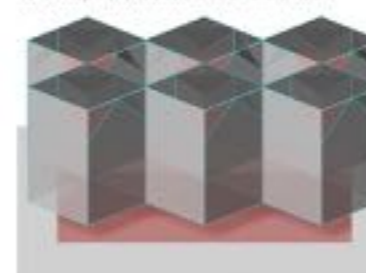
To further reduce the volume, he raised the plinth and made the first level rectangular and raised the rotated mass by a floor.

Gesture of Plinth

To create an emphasis on the building, the masses were kept at 45' angle and the bottom mass was kept rectilinear. Also, to bring light in the basement and over exaggerating the gesture of grandness the plinth was further raised to re-inforce the emphasis.

Gesture of Structure

Superimposition of Diagrid left half of the structural members exposed. So the elemnts are clearly demarcated on the outer facade which creates a frame for the masses.
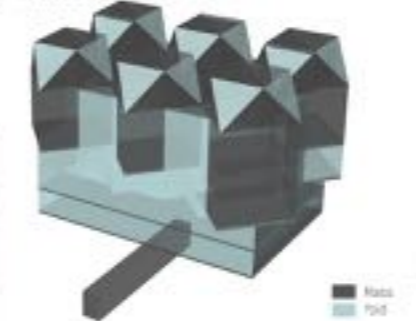
Relationship percieved between mass and void

Although, the glass seem to be percieved as mass from outside, when inside the space it is percieved as a large open space with visual connection to the outside.

Mass
Void

Relationship between planes and volumes

The floor planes have been arranged in such a manner that they always have a double heighted volume and an overlooking mezanine space.

Floor Planes
Skylight
Datum

Examples of exercises done by students:

Modernism

Assignment 1:

Understanding the Theories and Manifestoes in Modern and Contemporary Architecture.

1. Student will develop understanding on what various architects, urbanist, and theorist from the second half of 20th century are talking about on various periods.
2. Each student will develop infographic based presentation from the study of respective essay.
3. Also focuses on the difficult words from the vocabulary of the writers.
4. Understanding Music, Sculpture, Fashion, Painting and Architecture
5. Student will write their manifestos.

Book —
Theories and Manifestoes in Contemporary Architecture,
By Charles Jencks and Karl Kropf

compilation of writings by the most important architects, urbanists, and theorists of the second half of the 20th century.

THEORIES AND MANIFESTOES
OF CONTEMPORARY ARCHITECTURE

Edited by Charles Jencks and Karl Kropf

SECOND EDITION
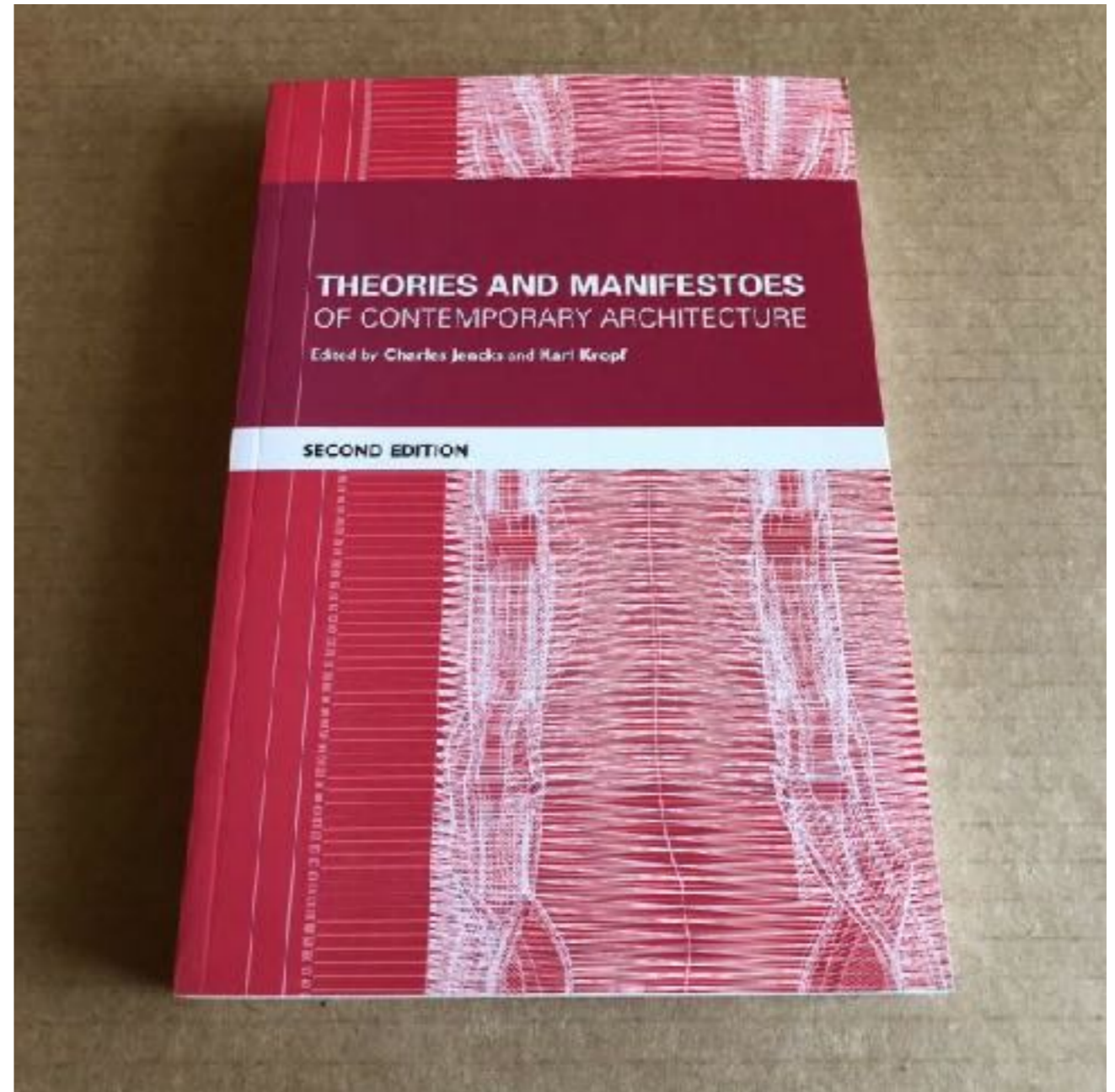
Content for the study

1955–1996	POST–MODERN
1969–1996	POST–MODERN ECOLOGY
1996–1994	TRADITIONAL
1954–1994	LATE MODERN
1976–1994	NEW MODERN

POST-MODERN

POST-MODERN ECOLOGY

TRADITIONAL

LATE MODERN

NEW MODERN

NEW MODERNISM

COMPLEXITY

PARADIGM

P

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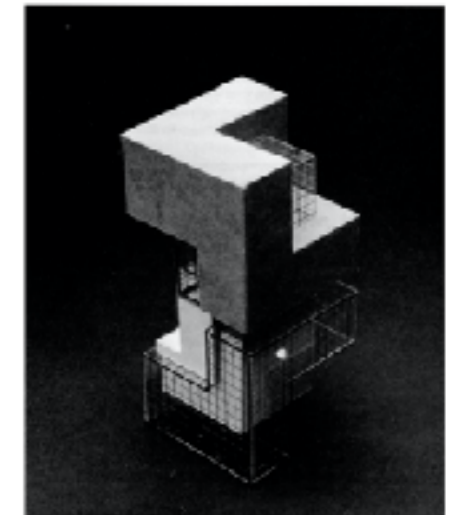
THEORIES
AND
MANIFESTOES

ECOLOGY

OF CONTEMPORARY ARCHITECTURE

MODERNISM

DIFFICULT WORDS

Morphogenesis
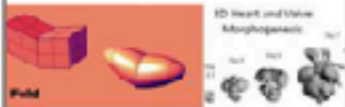
New Urbanist
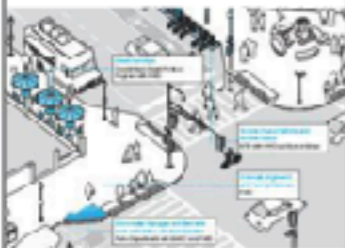
superblocks
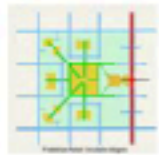
Communality

Zinal
IU1243000006

"City is Not A Tree"

Artificial cities and Natural cities

Theories Manifestos And
Contemporary Architecture
By - Charles Jencks, Karl Kropf

Time Line Legend

- Post Modern
- Post Modern Ecology
- Traditional
- Late Modern
- New Modern
- Complexity Paradigm

Tree

Semi-Lattice

Artificial City

Natural City

pedestrian paths

cooperating facilities

public square

nodes

common space

communal household   private realm
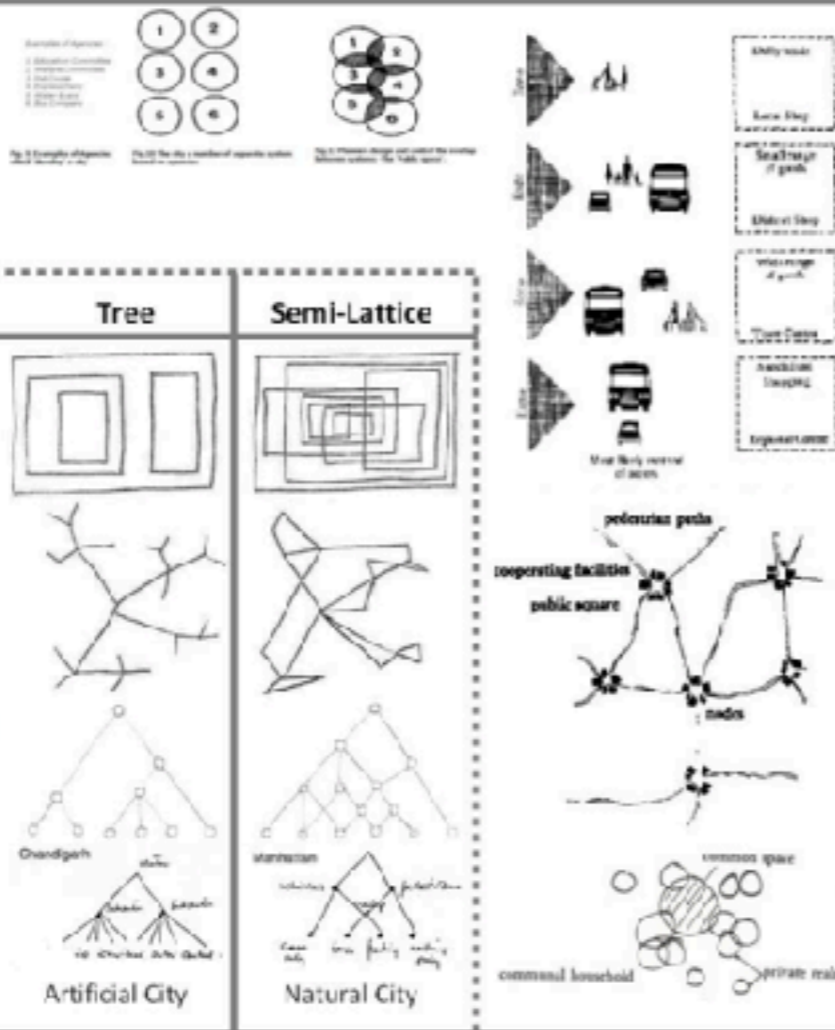
Christopher Alexander

Author
Architect
Mathematician

Positive outdoor Space
(Pattern language)

a milk drop transforming
through symmetry-breaking,
and articulating remarkably
well-ordered new structures. SIX FEET BALCONY

Pre-Modernism   Modernism   Post-Modernism

Key Words

- Tree
- Semi-Lattice
- Pattern Language
- Positive Outdoor Space
- Artificial City
- Natural City

Morphogenesis-
the formation of landforms or other structures
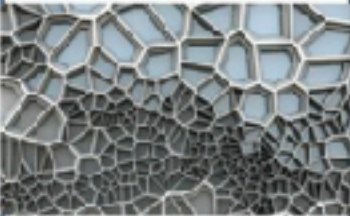
Compartmentaliz ation
to separate into sections or categories
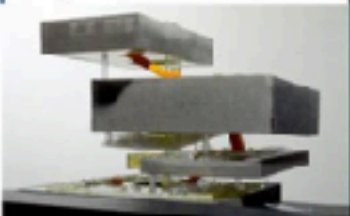
Semi-lattice
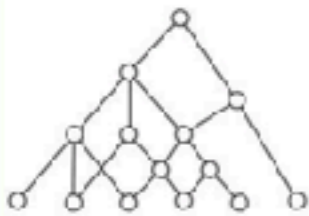
Manushi Shah
ROLL NO. - 03

TIMELINE LEGEND
— POST MODERN
— POST MODERN ECOLOGY
— TRADITIONAL
— LATE MODERN
— NEW MODERN
— COMPLEXITY PARADIGM

1960 1961 1962 **1965** 1966 1969 1970 1975 1978 1980 1984 1987 1990 1992 1993 1994 1997 2002 2003

A CITY IS NOT A TREE

Theories Manifestos and contemporary Architecture

Positive outdoor space

Hierarchy(tree structure)

Network (intelligent structure)
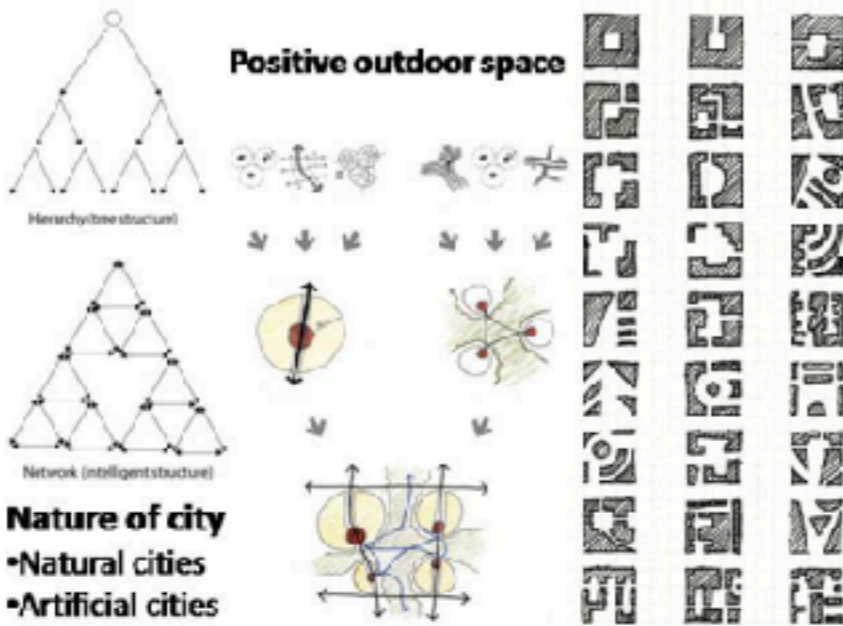
Nature of city
•Natural cities
•Artificial cities

Designing of place

Types of Networks

Centralized

Decentralized

Distributed

Types of Network
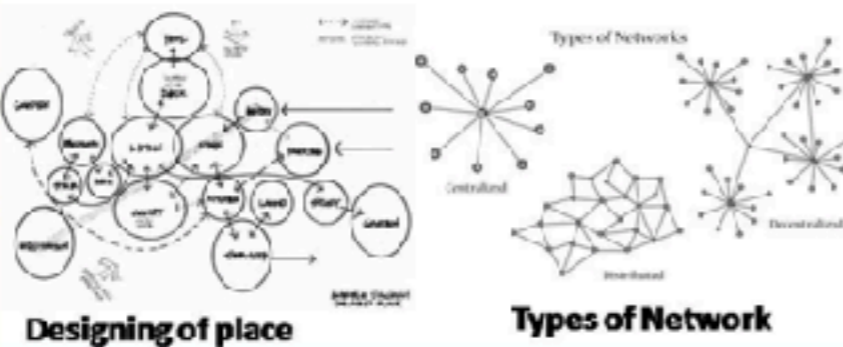
CHRISTOPHER ALEXANDER

• PRACTICING ARCHITECT, BUILDER PROFESSOR, AUTHOR

Nature + Mind + Science

Dining hall of the Julian Street Inn Shelter for the Homeless, San Jose, California

A Pattern Language

POST MODERNISM

Modern   POST-MODERN

Natural Cities-
Such a city settles over time and is structured as a "semi-lattice

Artificial Cities-
Cities created by designers and planners.

Pattern Language-
Pattern language is a network of patterns that model the interplay between design and social interaction in order to create a range of design solutions.
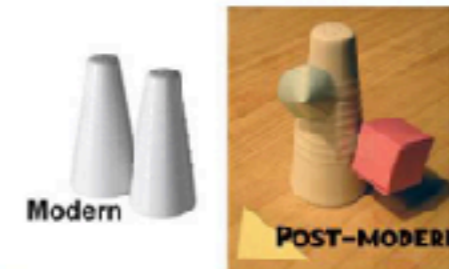
Metamorphosis:
Transformation, Modification.

Gentrification:
Process of renewal or rebuilding.

Revitalization:
Restoring to an active or fresh condition

BEFORE   AFTER

Affiliation:
attaching, connecting, bonding

A + B = C
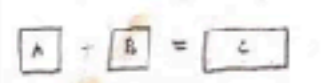
Radical:
Progressive or Innovative

HARSH GUPTA
IU1243000011

1950 **1961** 1962 1965 1966 1969 1970 1975 1978 1980 1984 1987 1990 1992 1993 1994 1997 2002 2003

THE DEATH AND LIFE OF GREAT AMERICAN CITIES

Theories Manifestos And Contemporary Architecture

Charles Jencks, Karl Kropf

Peculiar Nature of Cities

Public-Private   Eyes on the street   Use of neighborhood

PRIVATE | PUBLIC

SOCIAL   POLITICAL   CITY
ECONOMIC

DISTRICT
CITY
NEIGHBORHOOD

Conditions for City Diversity

Need of Small Blocks   Need of Mixed Use

RESIDENTIAL
RECREATIONAL
COMMERCIAL

Dealing Problems through Complexities

A → B → C
F ← E ← D
G → H → I

Organic Complexity

Disorganic Complexity

A ⇌ B
C ⇌ D   Simplicity

To work Inductively

PROBLEM

SOLUTION

Start from a smaller scale
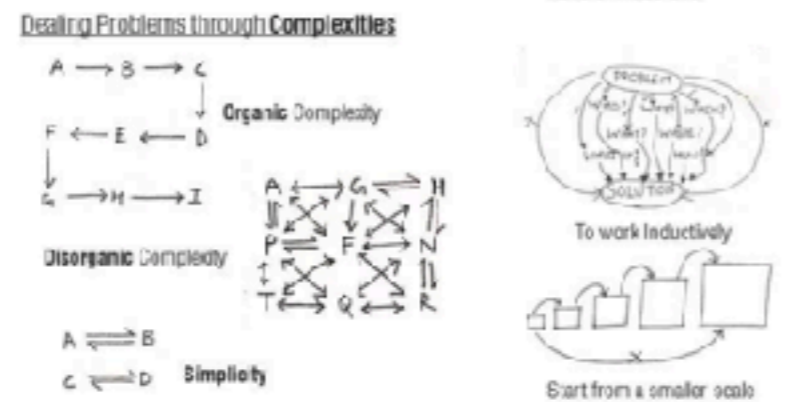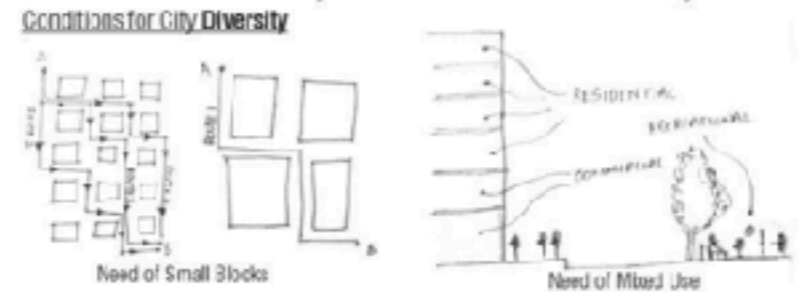
JANE JACOBS an American-Canadian Author, Journalist, and Activist

Columbia School of General Studies

Married Robert Jacobs
1944

Criticizing Edmund Bacons Project
1954

"Downtown Is For People"
Criticizing Robert Moses
1958

"The Death & Life Of Great American Cities"
1961

1916   1935   1942   1952   1955   1958-1961
        Freelance   Writer   Journalist   "Revitalization"   Research on improving
   Writer   Office of war Info.   Architectural forum   East harlem   city planning

Perspectives

Cities as Ecosystem	Mixed-use Development	Bottom-Up Community Planning	The Case for Higher Density	Social Economics
Buildings	Residential	Local Expertise	City Life	Local Economic Development
+	+	Empirical Judgment	Economic Growth	
Streets	Commercial		Prosperity	
+	+			
Neighborhood	Business			

POST MODERNISM 1960's

Critics for Modern Architecture

"A kind of Pause, even a kind of exhaustion:"

"Modern Architecture : Death or Transformation?"

"Bored with the Box"

- A blend of modern elements
- Move away from rectilinear forms
- Traditional Aspects
- Ornamentation
- Unusual Shapes
- Art and Function

Peculiar nature of cities
- Public private demarcation
- Eyes on the street
- Use of neighborhood

Conditions for City Diversity
- Mixed use
- Small blocks
- Old aged buildings
- Density

Complexities
- Organic
- Disorganic
- Simplicity

Direction of Thoughts
- To think about Process
- To work Inductively
- Start from a smaller scale

Aridity – Deficiency of moisture

Perceptive – able to be seen or noticed

Legibility – the quality of being clear enough to read

Cognition – the mental action or process of acquiring knowledge

Appraisal – the act of evaluating something

Coherent – (of an argument) logical and consistent

Lateral – imaginative, original, innovative

Pragmatic – dealing with things practically rather than theoretically

Sweety Trivedi
Code : 01

"The Image of the city"

TIME LINE LEGEND
- POST MODERN
- POST MODERN ECOLOGY
- TRADITIONAL
- LATE MODERN
- NEW MODERN
- COMPLEXITY PARADIGM

Mental map of a city – A persons perception of their known world

= District (e.g. village)   ◯ = Node (e.g. junction)   = Edge (e.g. forest boundary)
■ = Landmark (e.g. pub, church, P.O.)   = Path (e.g. road)

OBSERVER

Perception (Of building attributes)

Cognition (Judgement of building attributes)

Affect (Emotional security)

Affective Appraisal (Evaluation)

Aesthetic response (Pleasant-Unpleasant, like-dislike)
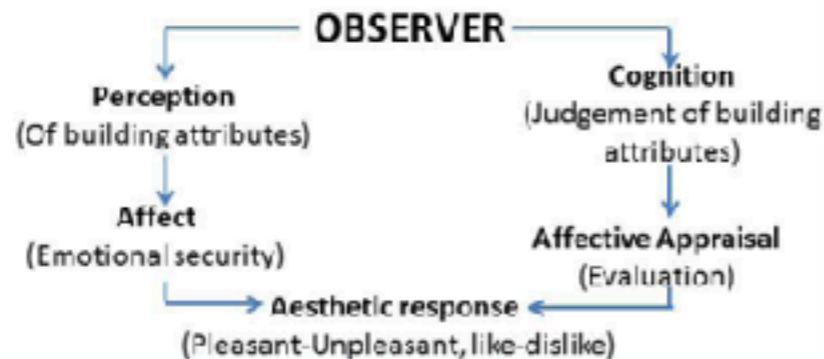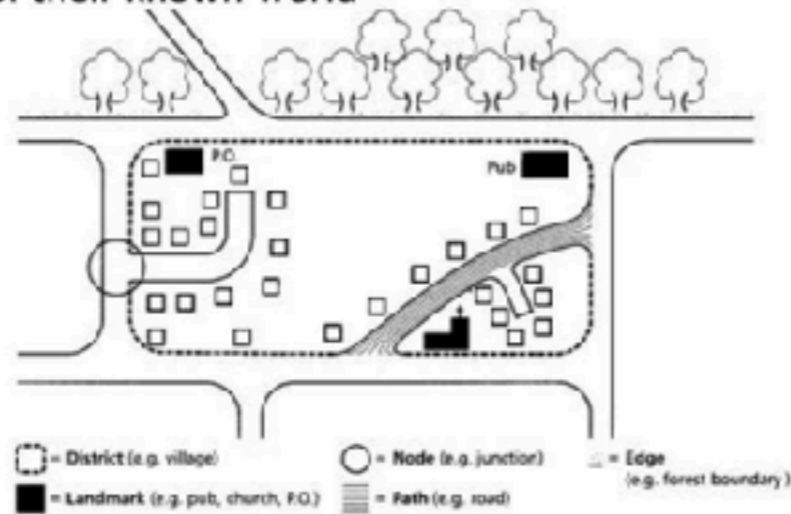
Kevin A. Lynch (1918-1984)

American author and urban designer.

Student and professor of MIT

Student of Frank Lloyd Wright.

Philosophy on cities

A city is constructed in space

Role of surroundings and elements

People's Perception

Understand problems and opportunities
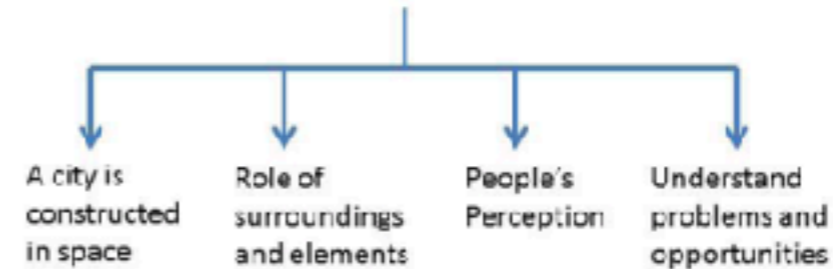
Late 20th century

M →(Reaction)→ P M   It was a **Movement.**

Basically, it was the **rejection** of the **idea** that there can be a **single logical** reason that has a **uniform existence of nature** that can be observed and understood.

KEYWORDS

- **Mental map**

- **City image and its elements**

- **Suburban Sprawl**

- **City form**

NAME : shraddha
ROLL NO. : 22

10 DIFFICULT WORDS

DEMONSTRATE
Clearly show the existence.

PERTURBATION
Moving object..

MANIPULATING
Control, influence
ARTEFACTS
An object made by a human being

RATIONAL
In accordance with reason or logic

MORPHOLOGY
Particular form, shape or structure

CUMULATIVELY
Increased in quantity

REGIMES
A system or way of doing things

TIMELINE LEGEND
— POST MODERN
— POST MODERN ECOLOGY
— TRADITIONAL
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— NEW MODERN
— COMPLEXITY PARADIGM

1960 1961 1962 1965 1966 1969 1970 1975 1978 1980 1984 1987 1990 1992 1993 1994 **1997** 2002 2003

THE FRACTAL CITY

18th CE to Mid 20th CE → organized / Designed and planned

fractals → idealized / real

Social world ← → Physical artefacts

snowflake

Complexity

Measure repetitive module   Manhattan skyline

Uncertain territory (not mapped)

Towards 20th CE
Fractal geometry → social / physical

Chaotic system

Motif

Fractal

form → function

form ← function

AUTHOR   MICHAEL BATTY
PAUL LONGELY

BIOGRAPHY

MICHAEL BATTY - BRITISH GEOGRAPHER
PROF. university college London

PAUL LONGELY - BRITISH GEOGRAPHER
PROF. university college London
PROF. university of Bristol.(2000)

PHILOSOPHY
The growth proceeding in compact form around the center in waves of development like the ring of a tree. This growth is likely to be radial lines of transportation along which growth often proceeds faster due to increased access to the center.
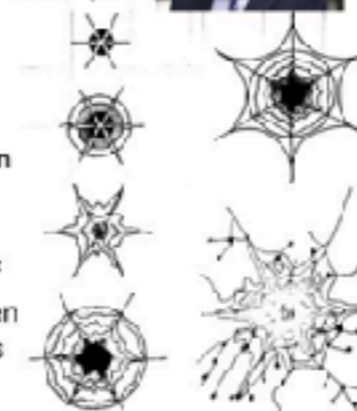
COMPLEXITY PARADIGM
The Paradigm of Complexity is the science of turbulence and chaos, fractals, self-organization.

KEY WORD
turbulence
turbulence is a flow of pressure and flow velocity in space and time

Chaos
Chaos theory is the field of study in mathematics that studies the behavior and condition of dynamical systems

Fractals
A fractal is a natural phenomenon or a mathematical set that exhibits a repeating pattern that displays at every scale. It is also known as expanding symmetry or evolving symmetry.

Quartier – neighbourhood

Coherent – rational, logical

Recuperation – regaining something

Ephemeral – short term

Dynamism – characterized by vigorous activity and growth

Radha Devpura
Code : 024

TIME LINE LEGEND
POST MODERN
POST MODERN ECOLOGY
TRADITIONAL
LATE MODERN
NEW MODERN
COMPLEXITY PARADIGM

1960 1961 1962 1965 1966 1969 1970 1975 **1978** 1980 1984 1987 1990 1992 1993 1994 1997 2002 2003

" Rational architecture: Reconstructing the City "

Rational architecture does not lie in its form but in its social use, its coherency and the reconstruction of public realm.

A city

Vertical expansion

Horizontal expansion
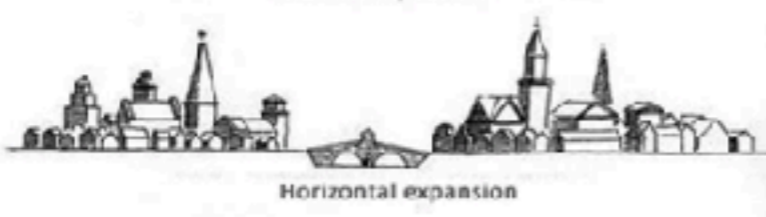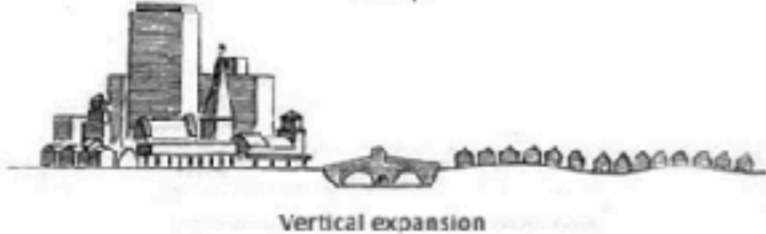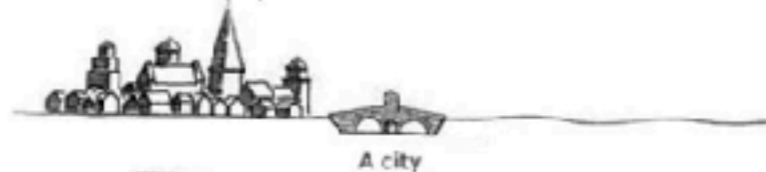
Monuments without streets and squares   Streets and squares without monuments   True city

Leon Krier

An architect, architectural theorist and an urban planner.
One of the most influential neo-traditional architects.

I am a good place to live in
architectural SPEECH
architectural STUTTER

City is conceived as a "continuous open field populated by a free standing individualistic buildings " which creates architectural stutter.

Post Modernism : (early 20th century)
It was a **Movement**.
Basically, it was the rejection of the totality , notion that planning could be done in a comprehensive manner, but regardless of context and rational application.

KEYWORDS

- **Rational architecture**
- **Traditional materials**
- **Urban sprawl**
- **Public realm**
- **Relationship between building typology and urban morphology**

Adulation
-Excessive praise

Rhetorical
-Stylistic,
-Expressions

Assimilation
-Obtain,
-Adaptation

Dissemination
- Distribution

FORUM
34

TIME LINE LEGEND
- POST MODERN
- POST MODERN ECOLOGY
- TRADITIONAL
- LATE MODERN
- NEW MODERN
- COMPLEXITY PARADIGM

1960 1961 1962 1965 1966 1969 1970 1975 1978 1980 **1984** 1987 1990 1992 1993 1994 1997 2002 2003

The Granite Garden - Urban Nature And Human Design

Explanation of article

Cities ➕ Natural system
⬇
Everyday lives of people
⬇
Urban natural environment
⬇
One interactive system
⬇ ⬇
Nature values   Social values

1. Widen street canyons

2. Increase openings and vary building heights

3. Step buildings back from streets
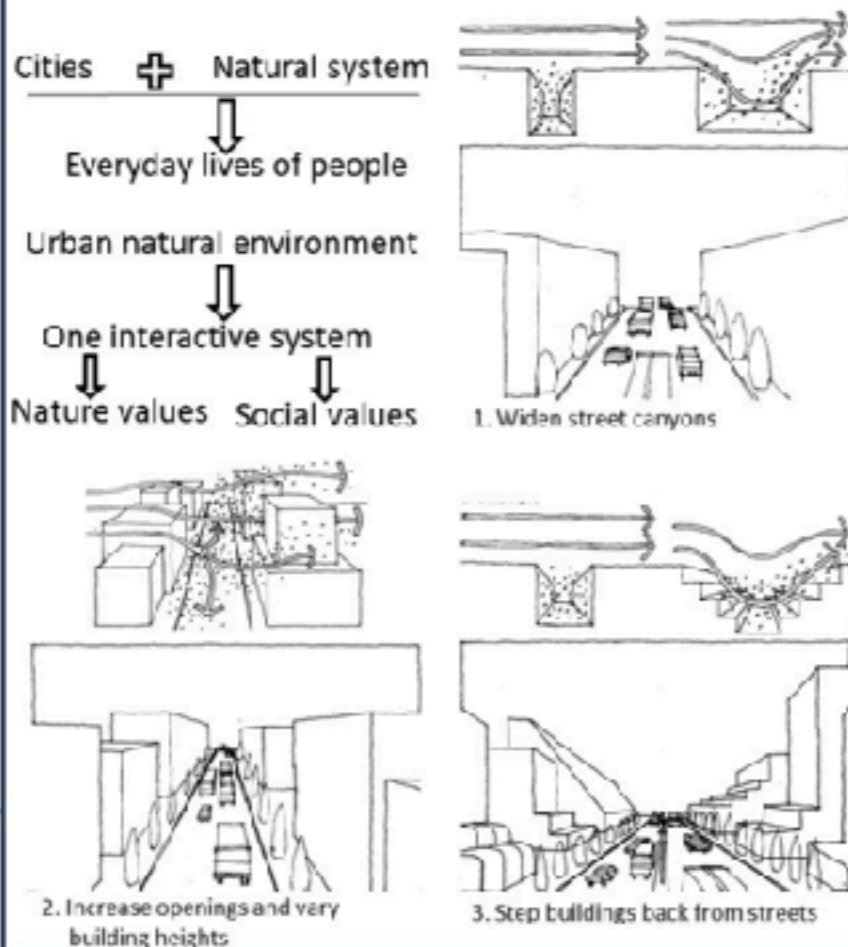
Anne Whiston Spirn

-Author, landscape architect, teacher, Photographer

- 1947 - Waterbury, Connecticut
- 1959 - Radcliffe college (art history)
- 1974 - University of Pennsylvania (landscape architecture)
- 1977 - Ecological designer and planner (Wallace McHarg Roberts)
- 1986 - Professor of landscape architecture (Harvard university)
- 1987 - West Philadelphia Landscape project
- 2014 - Smith college museum for art (photography exhibition)

Human survival
- Adapting ourselves — life-sustaining ways
- Adapting landscapes (Cities, buildings, roads, forests)
→ Places : functional, meaningful, artful, sustainable
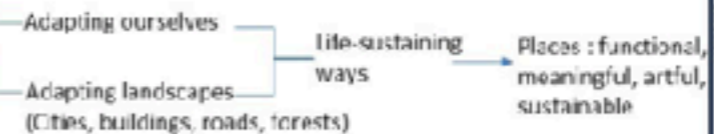
Post modern ecology

-Rejection to 'totality'
-Notion that planning could be 'comprehensive'
-Widely applied regardless of context, and rational

THE CITY AS AN EGG
ANCIENT   17-19 cent.   Modern
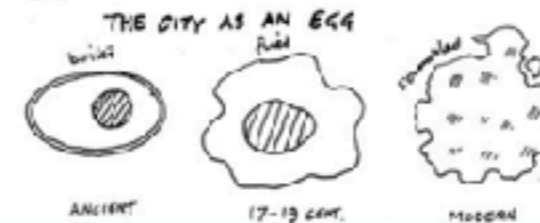
Key-words

Tower in the park
-Skyscrapers set in large rectangular tracks of lands

Urban natural environment
-Location equally characterized by human density and nature

Integration of all urban lands
-All design physical aspects come into unified plan

Fashion

Hairstyle

Hairstyling Equipments

In 1600, women used this curling tongs and trimmer which were made from Bronze.

Curling tongs and electric heater

This was used in 19 century as there was the trend of curly hair become popular.

This is a hair hygrometer (invented in 17 century) which measures the humidity of hair.

Thermicon Hair Dryers

Boiling water is filled in it and it act as a hair dryer.

Children hairstyle

Children were supposed to keep their head hair shaved because of the heat.

Some of them keep 'sidelock' on one side.

In 19 century,boys keep their hair short.Younger boys keep their hair long.

Hair Ornaments

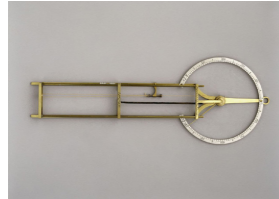They used ornaments like 'Balzo' (a fabric bag or cloth worn over the hair). They make woven strips from fabric with gold material and lace.

As time changes, the fabric cloth bag changed to a velvet or taffeta cloth which were also used to tie the ends of teenager's braids.

Generally in ancient times they used bone clip or wooden clip.

Products became more cheaper.So, bone and wooden pins replaced with Plastic pins.

Men Hairstyle

Men started keeping their hair long. Sometimes they also keep their head hair shaved beacuse of lice and wear wig in public. According to them thick hair was best.

In 19 century,men changed their hair style. they keep their hair curl. They started wearing their hair short and keep them natural.

Economic Inequality

Hairstyle also shows your status.Poor class women wore scarf on their head because it was their tradition.

In 19 century, poor class women won't cover their heads with scarf instead of that they do plates in hair because they were not allowed to keep their hair open.

While wealthy women wore jewells on their head and also keep their hair open.

Wealthy women would do anything with their hair they colour their hairs,curl them and can keep open.

References:
https://www.marieclaire.com/beauty/news/g2744/hair-tools-history/?slide=
https://www.crystalinks.com/hair.history.html
https://thebeautyexperience.com/article/Story-of-Us-1900-1910:-Hair-Accessories
https://www.histclo.com/style/head/hair/hair-histet16.html

FASHION

The 1920s in fashion saw a modernization. Fashion for women changed towards looser clothing like long dresses, whereas fashion for men changed to athletic clothing (sports wear) rather then formal attire.

Footwear during 1600's and 1900's :-

1600's	1900's	1600's	1900's

Footwear were made from expensive materials like velvet, satin and silk and they were decorated with artificial flowers, ribbons, gemstones.

It was made from materials like satin, grosgrain, velvet, or lambskin. The style was brocade with stone buckles.

Footwear is called as duck-billed with wide, squared noses. They are also known as platform heels. Heels are raised 20-30 cm to demonstate their supremacy.

Footwear with several straps and 2 inch heels became the most popular during 1920's.
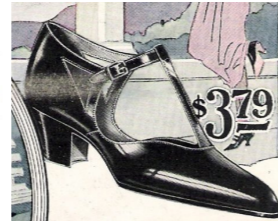
First ankle boots were made from leather as it was comfortable for horseback riding and fighting.

White canvas sports shoes came during this period with shoe lace.

Random size footwear with long pointed tips were made from velvet. The tip of the shoes were long that they needed to tie their legs with shoes to walk properly.

T-strap heels with a buckle for proper fitting. Women usually wore this footwear for dancing.

Tight fitting boots were the fashion and these were worn long and folded back into deep tops.

Wingtip shoes. They were formal shoes. Broguing, foxing and top stitching was added for fancy look.

Boots were made from cow hide and these were heavier but more durable.

Tennis sports shoes. They were quite light, smooth and flexible.

These boots have long heels. Kings used to wear to demonstrate their supremacy.

Cap toe lace up boots. A band across with small brogue holes for decoration and breathability.

Wide box toe shoes with heels. They was made from leather.

Wide box toe shoes. They were quite heavy and creative decoration using reptile skins like alligator.

Bibliography - http://historyofboots.blogspot.com/2009/06/seventeenth-century-boots.html
- https://vintagedancer.com/1920s/mens-1920s-shoes/
- https://www.dolitashoes.com/blogs/news/the-history-and-evolution-of-shoes
- https://vintagedancer.com/1920s/history-of-1920s-fashion-shoes/

1550–1600 in Western European fashion

The sixteenth century was one of the most lavish and grandperiods in all of costume history and one of the first periods in which modern ideas of fashion influenced what people wore. Some of the larger cultural trends of the time incuded the rise and spread of books, the expansion of trade and exploration, and the increase in power and wealth of national monarchies, or kingdoms, in France, England, and Spain. Each of these trends influenced what people chose to wear and contributed to the frequent changes in style and the emergence of style trendsetters that are characteristic of modern fashion.

Mens during 16th century

Womens in 16th century

childrens- 16th century

Family Portrait 16th century

1910-1919 western european fashion

Modernism represents a change in perspective of culture within society, in order to look at subjects with a modern viewpoint. This change in view point started to develop in the 19th century where revolutions and wars were prominent, the industrial revolution also began the age of modernity.

Mens during 19th century
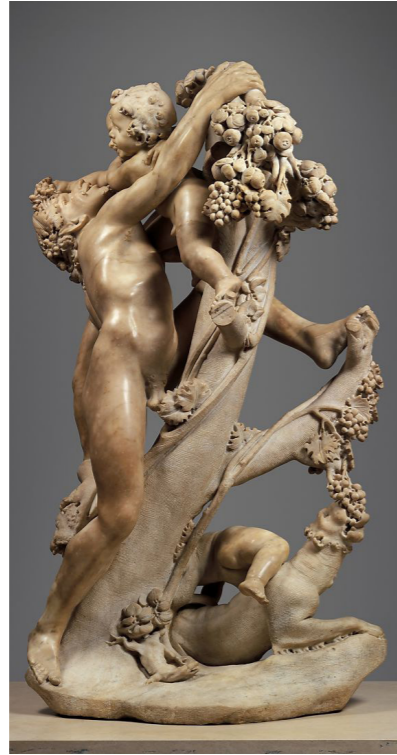
womens in 19th century

childrens- 19th century

Family portrait 19th century

https://en.wikipedia.org/wiki/1500%E2%80%931550_in_Western_European_fashion

Comparison Between Sculptures from 1600 - 1900s

Sculpture Name :- Bacchanal: A Faun Teased by Children (1616-1617)
Sculptors Name :- Giovanni Lorenzo Bernini (1598-1655)
Period   :- Baroque style

Sculpture Name :- Reclining Figure 1951
Sculptors Name :- Henry Moore (1898-1986)
Period   :- Modernism (Bronze Sculpture)

- Use of medium marble toshow the human body as it should be.
- sculpture consists of four figures, a faun and Three putti.
- Sculpture seems to be soft, smooth and intimate flesh.
- Sculpture also states Imaculate detail in muscles and curves of human figure.
- Use of much stronger and sharper diagonals
- The Figure potraits added spiritual and emotional values.
- Distinctive forms to each Figure (facial features)
- Use of spherical and linear forms
- strongly influenced by mannerism and baroque style.

- forms usually abstractions of the human figure.
- has an open, skeletal archingf forms.
- Free rythm.
- Has positive and Negative spaces
- it shows mass and void at the same time
- Organic Representation of human figures.
- abstracted forms that depicts human figures through its shape
- no actual details are sculpted in this sculpture
- sculpture influenced by Surrealism, Biomorphism and modernism

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https://www.theartstory.org/artist/moore-henry/
https://www.smithsonianmag.com/arts-culture/berninis-genius-11934809/
https://www.metmuseum.org/art/collection/search/206399

Comparitive Analysis of Music

| Topic	17th and 18th Century	Modern Era
Sheet music Sheet music is a handwritten or printed form of musical notation that uses musical symbols to indicate the pitches, rhythms or chords of a song or instrumental musical piece.	The mirror image of the musical note was engrave on the plate and then it was printed on a paper by putting ink in the groves	With the advent of the gramophone, use of the printed form decreased and was only used by composers and not by common public.
Instruments A musical instrument is a device created or adapted to make musical sounds. In principle, any object that produces sound can be considered a musical instrument	During the 1700 there was a boom in the number of orchestra events so there was a need to increase the volume and to facilitate that instruments like clarinet and saxophone were made	With the increase in the use of electricity new instruments such as the electronic guitar and the hammond organ were developed that solved the issue of increasing the volume
Availability and Marketing	Earlier the person that new how to play would bring the musical sheets and play from it, the one's who did'nt know would have to find places where music was being played	With the availability of radio and its extensive marketing, people without any knowledge of playing the instrument could now listen to music in their homes
Genre of music	During the mid classical period the focus was more on instrumental music ilke the sonatain hwich the piece is played and not sung	Jazz music was originaly made my the the African Americans but it gained popularity with time and the period from 1923 to 1933 was known as the jazz age

Bibliography

(n.d.). Retrieved April 14, 2020, from https://en.wikipedia.org/wiki/Sheet_music#16th_century
(n.d.). Retrieved April 14, 2020, from https://en.wikipedia.org/wiki/Musical_instrument#Modern

CREATION OF ADAMS

YEAR: 1508 - 1512
LOCATION: THE SISTINE CHAPEL,
VATICAN CITY, ROME.
PAINTER: MICHELANGELO; AN ITALIAN PAINTER
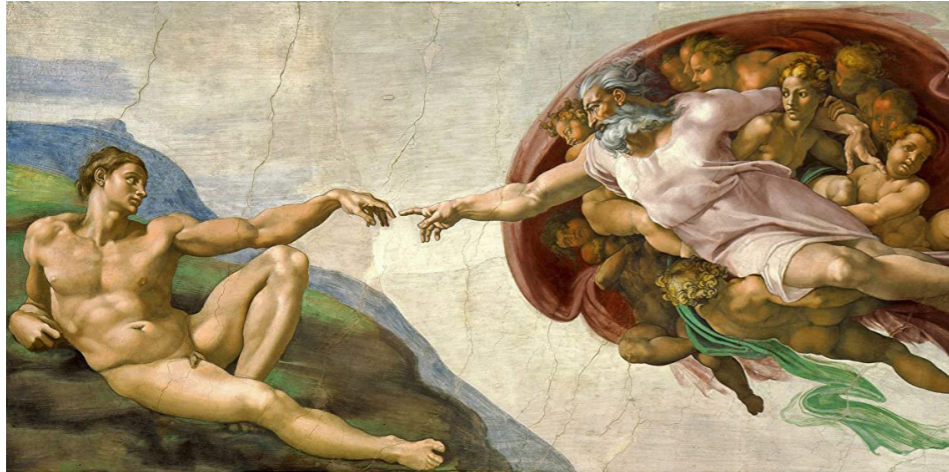
Painting has the indistinct form of God made up with drapery and other figures
The God depicted in painting is Grey-coloured eldery man with a long beard.
The painting is from High Renaissance period.
It gives strong belief towards Love and Compassion.
Painting shows that the Adam responding to the God's imminent touch.
Adam's body forms a concave shape which echoes the form of God's body.

BROADWAY BOGGIE WOOGIE

YEAR: 1942 -1943
LOCATION: THE MUSEUM OF MODERN ART,
NEW YORK, USA.
PAINTER: PIET MONDERIAN; DUTCH PAINTER
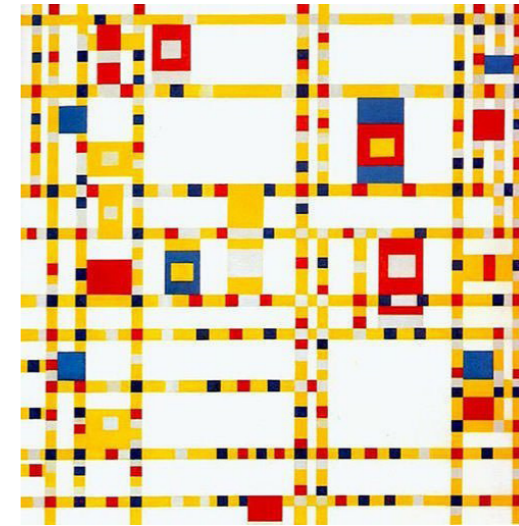
Painting is inspired by the Boogie Woogie Music and Manhatten's City Grid.
It has lines of yellow with different directions and proportions. In this yellow lines there are small blocks of red, blue & grey are placed. Yellow in this painting is often used as a transverse lines which shows an unexpected movement.
This paintings are more of a basic shapes and basic colours.
Mondrian's Boogie Woogie is a major exponent of the Dutch
abstract art movement known as De Stijl ("The Style").

Source: http://www.italianrenaissance.org/michelangelo-creation-of-adam/
https://www.piet-mondrian.org/broadway-boogie-woogie.jsp

COMPARISION BETWEEN MUSIC OF 1600 AND 1900

BORQUE MUSIC (1600-1750)

Barque is a period of western art music composed.
Baroque music forms a major portion of classical music.
In baroque period music expanded the size, range and complexity of instrumental perfomance.
Baroque music was a tool for expression and communication.

Jean-Baptiste Lully
Born- 28 Nov, 1632 in florence.

Lully was a italian-born french composer, instrumentalist and dancer.
His music known for its power, Liveliness in its fast movement, deep emotional charatcter in its slow movement.
New music emerged : the comedie-ballet which combined theater,comedy, incidential music and battet.

Lully's works in deep in dance movement and he merge his character of dance movement in his most of the works.
Lully was mostly play guitar so in that he used diffrent types of voice of string and diffrent methode to play guitar.
Passacaglic and chacome is famous work of lully in this work he used more dance movement with rhythm and harmonies.
Lully also create diffrent opera and this opera he took others method and redevloped and simplified in his on method.
Lully in opera works he create a diffrent drama through show his character
of diffrent skills and voice forms to present and show his dance movement character through song.

MODERNISUM (1900)

Modernisum an aesthetic stance to devlopment in musical lauguage.
A peroid of diverse in challenging and rinterpreting older categories of music, innovations that led to new ways organizing and approaching harmonic, melodic, sonic and rhythmic aspects of music.

Aaron capland
Born- 14 Nov.,1900 in new york.
Capland was a american composer, composition teacher, writer.
Copland known for piano and art song.
He used melodic, harmonic and rhythmic elements endemic in jazz. which he also use in music for theater and piano concerto to evock an essentially american sound.

Copland was learn piano and guitar and some early works he works with guitar and then he more learn about piano.

Copland was intrested to learn about flok and he try to experimenting with new forms, harmonies and rhythms and including some of folk music.

Work with the rhythm key and texture and merge both together and try to compose in juxtraposing structural.

His techniques was to keep slient during intimate screen moments and only begin the music as a confirming motive towards the end of the scene.

https://en.wikipedia.org/wiki/Baroque_music
https://en.wikipedia.org/wiki/Jean-Baptiste_Lully
https://en.wikipedia.org/wiki/Modernism_(music)
https://en.wikipedia.org/wiki/Aaron_Copland