

lenses (3rd ed.). Boca Raton, FL: CRC Press.  
UDC: 7.012:629.12:7.036»1920/1940

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**MORPHOGENETIC AND STYLISTIC FEATURES OF  
CRUISE LINER DESIGN IN THE ART DECO ERA**

**Abstract.** The article examines the design of cruise liners during the Art Deco era (1920s–1930s) as a unique cultural phenomenon – a synthesis of the era’s achievements in technological progress and artistic avant-garde processes. The combination of engineering innovations and artistic stylistic motifs, which integrated echoes of Modernism, ethnic, and avant-garde elements, shaped the refined aesthetics of the time and contributed to an elegant, luxurious lifestyle among the affluent populations of America and Europe. Shipbuilding companies responded to these needs by developing liners that became symbols of technological progress and artistic perfection, as well as centers of cruise culture. The analysis focuses on the architectural-spatial solutions, interior design, and decorative treatment of legendary liners, which combined

palatial luxury with functional efficiency. Particular attention is devoted to the formation of the maritime Art Deco style, its semiotics, coloristics, spatial compositions, and decorative schemes in public areas, residential cabins, and ceremonial spaces. The research highlights the role of national stylistic traditions in shaping the unique aesthetics of ocean liners as cultural ambassadors of their countries.

**Keywords:** Art Deco, cruise liner design, ocean liner, streamline moderne, ship architecture, interiors, 1920s-1940s, maritime design.

**Problem Statement.** The issues of design and decorative treatment of American and European cruise liners of the Art Deco era have received attention from scholars in countries that were centers of shipbuilding development. However, certain «lacunae» remain in art studies regarding the morphogenetic and stylistic features of Art Deco era cruise liners. Recent individual publications have identified a range of issues requiring further research and detailed analysis, namely: the coloristic and morphogenetic solutions of these unique works of art design.

There are grounds to believe that cruise liners constructed from the 1924–1938 period are among the most expressive works of art design, and therefore require separate study in terms of stylistic execution, compositional content, coloristic solutions, morphogenetic features, and plastic modeling. It was precisely during this period that France, England, Germany, Italy, and the United States created the most famous liners, which became exemplars of maritime Art Deco.

Of particular significance is that during this timeframe the compositional structure of cruise liner zoning was formed, which remains prevalent worldwide to this day. This was also the era of Hollywood glamour, cultivated by movie stars traveling on liners, which helped form the culture of «old

glamour», that continues to influence interior design [8].

**Literature Review.** The primary sources for this article consist of archival materials from the French Line, Cunard Line, Hamburg-Amerika Line, along with technical documentation, photographic collections, contemporaneous memoirs, and specialized scholarly publications.

Research Objective – to determine the morphogenetic and stylistic features of cruise liner design during the Art Deco era.

**Tasks:**

- to systematize the chronology of construction of the most famous Art Deco liners built between 1924–1938;
- to identify architects, designers, and artists who participated in the creation of each liner;
- to analyze the compositional features of zoning and planning strategies; to investigate morphogenetic characteristics of exteriors and interiors;
- to determine coloristic solutions and their stylistic features; to characterize the application of materials and decorative elements;
- to compare national schools of liner design.

**Research Methodology.** The research is based on a complex of general scientific and specific scientific methods, scientific principles, and approaches. Among these elements are the principles of scientific reliability and comprehensiveness, art studies and design approaches. Specifically, ontological, axiological, hermeneutic, historical-chronological, comparative, cross-cultural, sociocultural, typological, formal-stylistic, compositional-design methods, and the method of art studies analysis were employed.

**Materials and methods. Literature Review Discussion.**

The historical evolution of the cruise industry as a domain of national prestige in the period 1920–1939 became the «Golden Age» of passenger shipping [8]. Leading maritime companies

engaged in intense competition to construct the largest and most luxurious liners. French Line, Cunard Line, Hamburg-Amerika Line invested millions of dollars in building ships of a new generation [5].

The construction of super liners became a matter of national prestige [1]. France created SS Normandie, Germany – Bremen and Europa, Italy – Rex and Conte di Savoia. This competition stimulated the involvement of the era's most prominent architects, artists, and designers [3].

The color palette of maritime Art Deco was based on a complex system of symbolic meanings. Gold color symbolized sunlight, divinity, and luxury, used to emphasize key architectural elements. Deep blue embodied the infinity of the ocean, stability and faithfulness, applied to create a calming background. Cream and white signified purity of travel, and the promise of a new beginning, used for visual expansion of space [6]. Terracotta and brown shades symbolized earthly stability amid the maritime elements. Emerald green was associated with hope and renewal, frequently appeared as decorative accents [4].

As noted by Le Gall, Art Deco era liners became laboratories of design innovations in the application of decorative materials. Exotic wood species were used in decoration – rosewood from Brazil, ebony from Africa, and Canadian bird's-eye maple, making it possible to create unique textural compositions [6]. Designers developed new techniques of marquetry and intarsia, creating complex geometric panels from dozens of wood species.

Revolutionary ideas that changed perceptions of interior space decoration included the mass use of aluminum, the first synthetic plastic bakelite, stainless steel, and chrome surfaces in decor. Artistic glass achieved exceptional artistic qualities – René Lalique's panels on Normandie used pressed glass

techniques with relief maritime motifs [6].

Textiles included silk tapestries with geometric patterns, embossed leather panels, velour and mohair in furniture upholstery. Carpets were manufactured according to special sketches, combining traditional techniques with modern motifs [4].

Another technical solution was the use of artificial lighting as an autonomous architectural element [4]. Designers created a multi-level lighting system: general (chandeliers and ceiling fixtures), accent (highlighting architectural details), decorative (stained glass and light panels), functional (task lighting).

Furniture for liners was created in accordance with principles of «maritime functionality» – strength of attachment, moisture resistance, ergonomics during rolling [10]. Tables were constructed with low centers of gravity, often incorporating marble or metal bases. Chairs and sofas had streamlined forms that reflected the dynamics of movement, while upholstery was secured with special techniques to prevent wear.

Wardrobes and dressers were built into walls, creating a unified architectural ensemble [6]. A distinctive feature was transformable furniture: tables that folded during storms, chairs with adjustable backs, beds with additional side restraints [4].

Liners became the first examples of successful integration of high art with industrial design [10]. Painting, sculpture, and decorative arts were organically combined with functional elements of ship architecture. Sculptural elements included relief panels telling of maritime voyages, figural light fixtures in the form of marine creatures, decorative fountains with water cascades. Paintings were created specifically for particular rooms, considering architectural context and functional purpose [6].

*The French School of Ocean Design.* The French school of ocean design reached its culmination in the SS Île de France

(1927) project, which became the first full embodiment of the Art Deco aesthetic program in maritime architecture (Fig. 1). Under the leadership of architect Pierre Patout, an interdisciplinary team of leading designers was formed: René Prou and Paul Follot, as well as artists Jean Dupas and René Lalique.

The conceptual foundation of the project was the philosophy of «L'Art de Vivre» – the art of living at sea, which envisioned creating a holistic aesthetic environment where every element was subordinated to the overall artistic concept. The exterior solution was based on principles of laconic geometric form with a contrasting coloristic scheme: a black hull, white superstructures, and red accent details to produce a dynamic visual image.

The spatial organization of the interior followed a tripartite compositional scheme. The central atrium with a 15-meter-high dome functioned as the architectural dominant and organizing element of the entire interior space. Cascading stairs of marble and bronze created vertical dynamics, contrasting with the horizontal orientation of the exterior. A system of lounge zones with varied functional purposes allowed for the flexible zoning of public spaces in accordance with passengers' social needs.

The above-mentioned morphogenetic solutions demonstrated a synthesis of traditional and innovative materials. The «Île de France» became an exemplar of maritime Art Deco interiors, whose design served as a model for successors and competitors who focused on interior design with luxurious halls (Fig. 2; 3; 4; 5; 6; 7).

SS Normandie (1935) is regarded as one of the most outstanding examples of high standards of French design, embodying the concept of «art of living» in a maritime context [6] (Fig. 8). Normandie marked the beginning of the era of

giant skyscraper-liners' dominance on ocean spaces. The liner acquired the status of an engineering masterpiece that stood out sharply among its predecessors: elongated hull, wide, squat funnels. During the 1930s–40s, many newly constructed ships borrowed decorative and engineering features from the liner, but none achieved such aesthetic perfection.

Constructor Vladimir Yourkevitch created unique hull lines, thanks to which the liner, while yielding to the «Queen Mary» in power, easily set speed records. The interiors featured enormous halls, exquisite decoration, and works of art. For the first time on board appeared a theater and winter garden with exotic birds (Fig. 11). The liner was built by the same company as the «Île de France», and some designers worked on both projects. Due to Normandie's larger size, more artists were involved in the decoration. Among them were Pierre Patout, Henri Pacon, Roger-Henri Expert, Richard Bouwens van der Boijen, André Groult, Paul Follot, Jules Leleu, and Louis Süe.

Each room represented a unique interpretation of Art Deco through the prism of French cultural tradition. The decoration of the grand salon was a monumental painting – Jean Dupas's panel «History of Navigation», which consisted of gilded panels depicting the evolution of navigation from ancient triremes to modern liners. The smoking salon was decorated in Egyptian style with panoramic frescoes of pharaohs' life, executed in tempera technique on gold background [6] (Fig. 9); (Fig. 10).

First-class cabins demonstrated the diversity of French decorative traditions: from «Louis XIV» with gilded furniture to «modern» with chrome surfaces and geometric ornaments (Fig. 12).

It should be emphasized that Normandie represented the culmination of the French approach to the synthesis of arts, where every element of the interior was a thoughtful work

of decorative art, and the scale of its decorative programs surpassed to some extent even the palatial ensembles of that time, creating fundamentally new standards of luxury (Fig. 13; 14; 15; 16).

*The British School of Conservative Elegance.* RMS Queen Mary (1936) represented the British approach to design through a combination of classical traditions and moderate modern accents [1] (Fig. 17). The design concept was based on demonstrating the greatness of the British Empire through the use of decorative and precious materials across the world.

The main ballroom was adorned with a world map executed in the technique of marquetry, incorporating 56 types of wood from different continents. Each wood had its own symbolism: Canadian maple symbolized the loyalty of the dominions, Indian teak – the strength of the fleet, African ebony – the wealth of the colonies [1]. Scottish artist Doris Zinkeisen hand-painted the walls and designed the menu cover in the main restaurant (Fig. 19).

The «Verandah Grill» restaurant became an exemplar of the elegant integration of Art Deco with maritime themes (Fig. 18). The walls were decorated with panels of Australian eucalyptus with ivory inlays, the ceiling was coffered with gilded maritime symbols. First-class cabins demonstrated an individual approach – each had a unique design created by leading British decorators. Furniture by Cotswolds craftsmen, Liberty fabrics, and specially created series of Wedgwood ceramics were used [1] (Fig. 21; 22; 23).

The large panel in the first-class dining room was created by Philip Conrad, bronze doors by Walter and Donald Gilbert, and the carpet by Agnes Pinder Davis, a renowned designer of the period (Fig. 20).

*The German School of Functional Excellence.* The SS Bremen and Europa (1929–1930) represented a radically

different approach that combined Bauhaus principles with maritime functionality [5] (Fig. 24). The design emphasized technical perfection through the minimalism of forms and innovative materials.

The SS Europa continued the German tradition of functional design. Its distinctive morphogenetic features were expressed in solid surfaces composed of aluminum panels, while glass blocks replaced traditional windows. Transformer furniture was designed for maximum functionality.

SS Bremen became the first liner with fully air-conditioned spaces, which influenced its design. According to Kludas, the absence of a need for ventilation openings made it possible to create solid surfaces using new materials: aluminum panels, glass blocks, synthetic coatings [5].

The design of the main restaurant adhered to the tradition of laconicism.: metal columns without decoration, geometric light fixtures, furniture made of chrome tubes and leather (Fig. 25). The color scheme was based on the contrast of black, white, and steel gray with bright red accents [5]. The smoking salon demonstrated radical modernism: walls of polished metal, transformer furniture, abstract panels devoid of specific themes.

The gymnasium – an innovation for liners of the era – was equipped with the most modern equipment and decorated in functional style [5] (Fig. 26; 27; 28; 29; 30). German designers were the first to massively use synthetic materials: bakelite panels, artificial fabrics. This innovation underscored the technological advantage of German shipbuilding [5].

It should be noted that SS Bremen became a pioneer in integrating industrial design into the luxury segment, which fundamentally changed approaches to maritime interiors. In this respect, German liners laid the foundations for the future development of functional design in the cruise industry.

*The Italian School.* SS Rex and Conte di Savoia (1932) embodied the Italian approach to design through theatrical luxury and the use of classical motifs in contemporary interpretation [1] (Fig. 31). Designers Gio Ponti, Paul Azis, and artist Guido Marussig combined grandeur with functionality, creating exhibition spaces. Architect: Gustavo Pulitzer Finali.

The main restaurant of SS Rex was inspired by Roman baths, featuring with Art Deco capitals and geometric mosaics. The ballroom resembled a theatrical stage with multi-level balconies and dramatic lighting [1]. A distinctive feature of Italian design was the use of local artistic traditions: Murano Venetian glass, Florentine mosaics, Neapolitan ceramics. These elements were integrated into Art Deco compositions, creating a unique «Italian variant» of the style [3].

SS Conte di Savoia was distinguished by luxurious classical interiors that contrasted with the then-popular Art Deco style. Instead of fashionable design, as on other liners (Île de France, Bremen), the ship displayed gilded halls with marble decoration (Fig. 32). The main jewel was the «Colonna Lounge» – an enormous hall with high ceilings, frescoes, and Roman statues. The hall was surrounded by marble columns, classical sculptures, and exquisite friezes in Baroque style (Fig. 33). On the ceiling was placed a large-scale copy of Luca Signorelli's fresco depicting the Battle of Lepanto from the original palace gallery.

The liner also offered spacious decks for walks and sporting activities, thereby maintaining an elegant atmosphere in all rooms (Fig. 34, 35).

*The American School of Pragmatic Modernism.* SS America (1940) and SS United States (1952) represented the American approach to liner design, combining pragmatism with modernist aesthetics [1] (Fig. 36, 37). Both ships were designed by the outstanding American architect William Francis Gibbs, who created a unique «American model» of

maritime design.

SS America became the first American liner of world class, built at Newport News Shipbuilding [2]. The design concept was based on principles of functional comfort – maximum practicality while maintaining elegance. Unlike European decorative traditions, Americans focused on the quality of materials and engineering excellence.

The interiors of SS America were distinguished by the use of stainless steel and ceramics as primary decorative elements [9]. The color scheme favored neutral tones with accents of red, blue, and gold – the colors of the American flag. Furniture featured streamlined forms without excessive decorative elements, emphasizing functionality over ornamentation.

SS United States (1952) became the pinnacle of the American school of design [3]. The liner attracted attention with its technical perfection: the fastest in the world, it could be converted into military transport within 24 hours. The design emphasized this versatility through minimalist aesthetics and the use of fire-resistant materials. A distinctive feature of the American approach was the extensive use of aluminum not only in structures but also in decorative elements.

The American school formed the aesthetics of «democratic luxury» – high quality without aristocratic pomposity, which corresponded to the American social ideal of the middle class [1]. This approach influenced the development of mass tourism and the modern cruise industry.

It should be noted that the evolution of the American school was a response to European traditions, subsequently developing its own ideology of maritime space based on principles of pragmatic modernism. The culmination of this school's developments was the creations of the outstanding maritime architect William Francis Gibbs.

**Sacred Spaces.** Church Design as a Synthesis of Symbolic

Systems Churches on ocean liners underwent revolutionary transformation, evolving from modest chapels into full-fledged temples of design artistry [2]. Architects developed a unique typology of sacred space that combined traditional ecclesiastical elements with Art Deco aesthetics and the specific conditions of the maritime environment [3].

Planning solutions were based on the principle of a central composition rather than the traditional basilica scheme. This was determined by space limitations and the need to create an intimate atmosphere for a small number of believers. The altar area was placed in an apse with an elevated dome-like covering, symbolizing the celestial sphere [4] (Fig. 38.).

The proportional system was built on the foundation of golden ratio relationships, which were adapted to maritime geometry. Vertical accents compensated for the horizontality of ship architecture, creating a sense of transcendence [3].

The finest materials were used for church decoration, fostering an atmosphere of heavenly luxury [6]. Marble of various shades (Carrara white, Siena yellow, red porphyry) was used for floor mosaics with geometric patterns and wall panels. Bronze and silver were employed for liturgical equipment, crosses, and Art Deco-style lighting fixtures. Precious wood species (rosewood, ebony, walnut) were used for carved iconostases and church furniture with geometric ornaments [6].

Wall paintings were executed in tempera and oil techniques using gold and silver leaf. Mosaic compositions were created from colored glass, marble chips, and metal inserts, forming complex geometric patterns [3].

Church furniture – pews, pulpit, choir stalls – was designed as a unified stylistic system in Art Deco aesthetics. Pews featured streamlined forms with soft upholstery, secured with special mechanisms for safety during rolling [10].

Multilingual inscriptions were executed in artistic fonts in Art Deco style: Latin for Catholics, Church Slavonic for Orthodox, modern national languages for Protestants. Such a polylinguistic program emphasized the cosmopolitan character of maritime voyages [8].

**Discussion.** The research results reveal the multidimensional nature of the cruise liner phenomenon as a cultural manifestation of the interwar period. For the first time, the concept of «maritime Art Deco» has been substantiated as a distinct stylistic direction with its own semiotic system and aesthetic principles. The analysis of sacred spaces has demonstrated Art Deco's unique ability to create a universal religious atmosphere, anticipating modern ecumenical trends. Liner churches thus functioned as laboratories of interfaith dialogue through art.

**Comparative Analysis of National Design Schools.** The interwar period was marked by the formation of five leading national schools of oceanic design, each of which developed its own aesthetic concept and technological approaches to creating floating palaces.

The American school emerged as a response to European traditions, developing an ideology of pragmatic modernism. In contrast to the decorative splendor of European liners, American designers embraced the concept of «democratic luxury» – aristocratic elegance without pomposity, in which functional comfort became the foundation of design philosophy.

It should be noted that the French approach to liner design reflected national traditions of decorative arts adapted to the maritime environment, while French designers developed a conceptual model of the «floating palace», which became the standard for other national schools.

By contrast, the German approach radically differed

from the French, prioritizing technological innovation over decoration; as a result, German liners became harbingers of modern functional design that dominates the contemporary cruise industry.

The British approach reflected an imperial mentality, manifested in the display of the empire's wealth through the use of colonial materials. Consequently, British liners served as distinctive «floating museums» that embodied imperial power and prestige.

The Italian approach skillfully combined ancient heritage with contemporary trends, creating unique «neoclassical Art Deco». As a result, Italian liners demonstrated an alternative and refined path of maritime design development.

It should be added that the exterior design of Art Deco era liners for the first time in maritime history, was prioritized not only for its functional but also for its aesthetic requirements. Horizontal linearity became a visual metaphor of speed and progress, characteristic of the machine aesthetic era.

Interior solutions established a fundamentally new typology of «maritime architecture», where traditional principles of terrestrial construction underwent a radical rethinking, transforming ocean vessels into unique experimental platforms for testing the most daring design concepts of the era.

**Conclusions.** Analysis of the most outstanding cruise liners of the Art Deco era (1924–1938) makes it possible to formulate the following conclusions:

*The chronology of construction of the most famous Art Deco liners of the period 1924–1938 has been systematized.* The research revealed a clear evolution of design approaches throughout this period: from early experimentation with forms in the mid-1920s to achieving stylistic maturity in the 1930s. The peak construction period occurred between 1929–1935, when the most famous liners were built, which subsequently

became standards of Art Deco style.

*The architects, designers, and artists who participated in creating each liner have been identified.* Leading architects, designers, and artists of the era participated in the creation of liners, including Bauhaus masters, thereby ensuring a high artistic level of projects. The international character of creative teams and the mutual influence of different design schools have been established.

*The compositional features of zoning and planning solutions have been analyzed, and the form-creating characteristics of exteriors and interiors have been studied.* A universal zoning system was formed, comprising atriums, restaurants, ballrooms, lounge areas, theaters, and specialized facilities. Liners were characterized by unified principles – horizontal linearity, geometric forms, and the use of innovative materials.

*Color schemes and their stylistic features have been determined.* A contrasting black-white-red palette with gold and silver accents dominated, corresponding to the aesthetics of the avant-garde era. Color schemes reflected both general Art Deco trends and national cultural traditions of different producing countries.

*The use of materials and decorative elements has been characterized.* Graphic design, Art Deco era sculpture, precious materials for wall and surface finishing, and special furniture of «maritime» design were widely used. Materials were selected with consideration of marine operating conditions while simultaneously meeting the aesthetic requirements of the style.

*National schools of liner design have been compared.* French liners demonstrated elegance and luxury, German – functionality and minimalism, British – conservative modernity, and Italian – theatrical grandeur. Each national school contributed its own cultural codes and design

approaches to the general Art Deco stylistics.

Cruise liners of the Art Deco era represent a unique phenomenon in design history, where, for the first time, a synthesis of functionality, aesthetics, and national cultural traditions was achieved on such a large-scale level. These vessels became not only means of transportation but also floating palaces of art that embodied the finest achievements of interwar period design.

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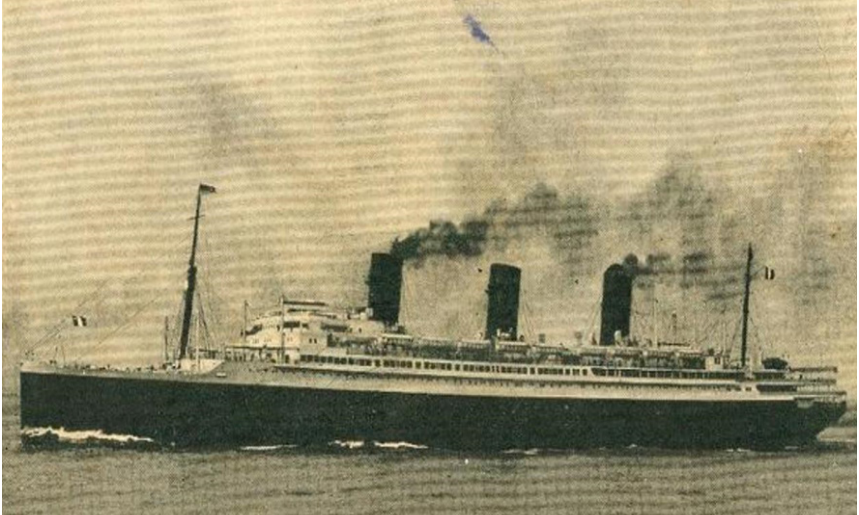
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### *Addition 1*



*Fig. 1. Île-de-France (French: Île-de-France) is a French ocean liner built in Saint-Nazaire, Île-de-France (French: Île-de-France) is a French ocean liner built in Saint-Nazaire in 1927.*



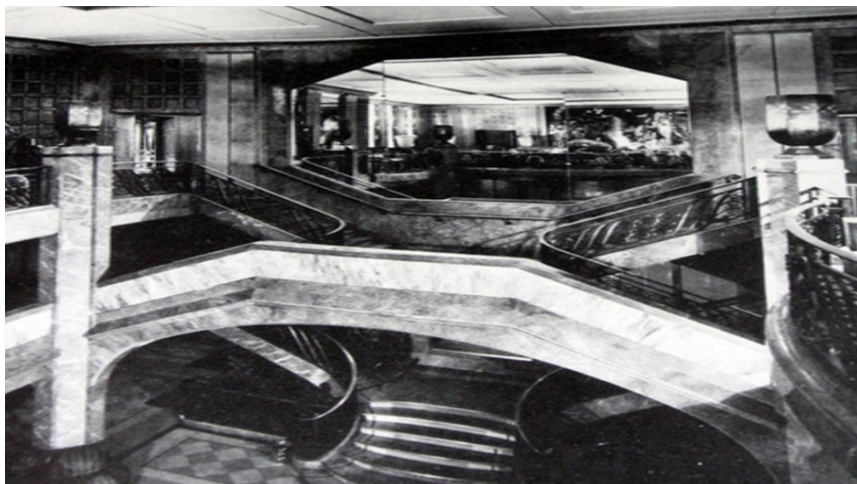
*Fig. 2. Jean Dupas panel in the first-class lounge.*



*Fig. 3. The first-class living room was designed by André Mar and Louis Su, furniture makers who were very fashionable at the time (Mar's history includes participation in the first Cubist exhibitions and Cubist camouflage of French guns during the First World War), the chapel was designed by architect Robert Dani.*



*Fig. 4. 1920s. Puppet theater.*



*Fig. 5. The author of the grand staircase is the French architect of Dutch origin, Richard Bouwens van der Boyen.*



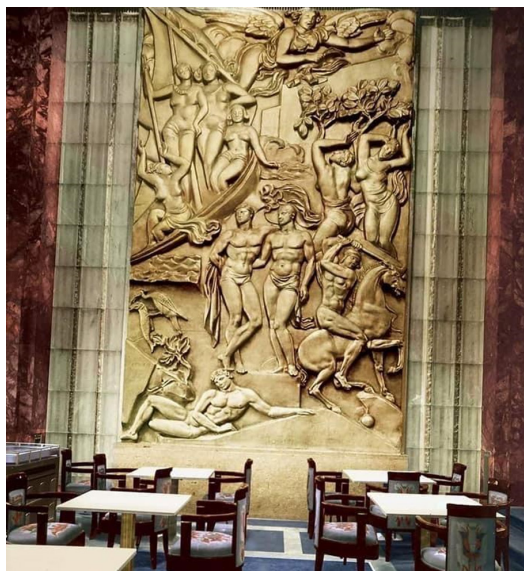
*Fig. 6. The main hall of the liner; the first-class dining room, was decorated by architect Pierre Patou (at the 1925 exhibition he built the «Collector's Mansion» pavilion); the first-class smoking room was designed by Henri Pacon (author of the pavilion of the Art & Décoration magazine).*



*Fig 7. McManus Studios photograph from 1959.  
«The Grand First-Class Lounge».*



*Fig. 8. SS Normandie (1935).*



*Fig. 9. The image shows the interior of the passenger liner «Normandie» (SS Normandie), which was launched in 1935. The photograph shows a relief panel that decorated one of the ship's interiors, probably the dining room or salon. The panels were made in the technique of verre églomisé (reverse painting on glass with gilding) by the French artist Jean Dupas (1882–1964).*



*Fig. 10. Photo from the 1930s.*



*Fig.11. Winter Garden.*



*Fig. 12. Postcard from the 1930s. «Cabin».*



*Fig. 13. Bedroom of the suite «Rovén» aboard the Normandy.*



*Fig. 14. Photo from the 1930s. The Grand Salon featured reliefs by the popular artist Jean Dupas (the relief entitled «History of Navigation», visible in this photo, is now in the MoMA collection).*



*Fig. 15. The photo shows the indoor swimming pool on board the French ocean liner SS Normandie. Record dimensions:  
The swimming pool was almost 100 feet long (about 30 meters), making it one of the largest indoor swimming pools on board a ship of its time.*



*Fig. 16. Photo from 1943. Normandie.*



*Fig. 17. RMS Queen Mary (1936) – Great Britain. Architect: Arthur Davis. Designers: Benjamin Morris, Charles Holden. Artists: Doreen Fielding, MacDonald Gill.*



*Fig. 18. Postcard from the 1930s. The Verandah Grill restaurant with Australian eucalyptus panels.*



**"Entertainment" by Doris Zinkeisen. This painting is visible in-situ in the photo below.**



*Fig. 19. Appearance of the rebuilt room – 2008.*



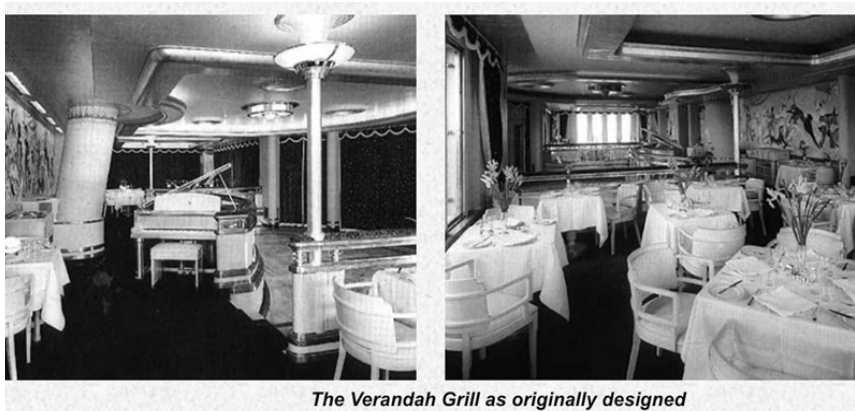
*Fig. 20. The large panel in the first-class dining room was made by Philip Conrad, the bronze doors by Walter and Donald Gilbert, and the carpet by Agnes Pinder Davies, a well-known designer of ornaments and decorative figurines at the time. Photo from 1939.*



*Fig. 21. Gallery on board the Queen Mary.*



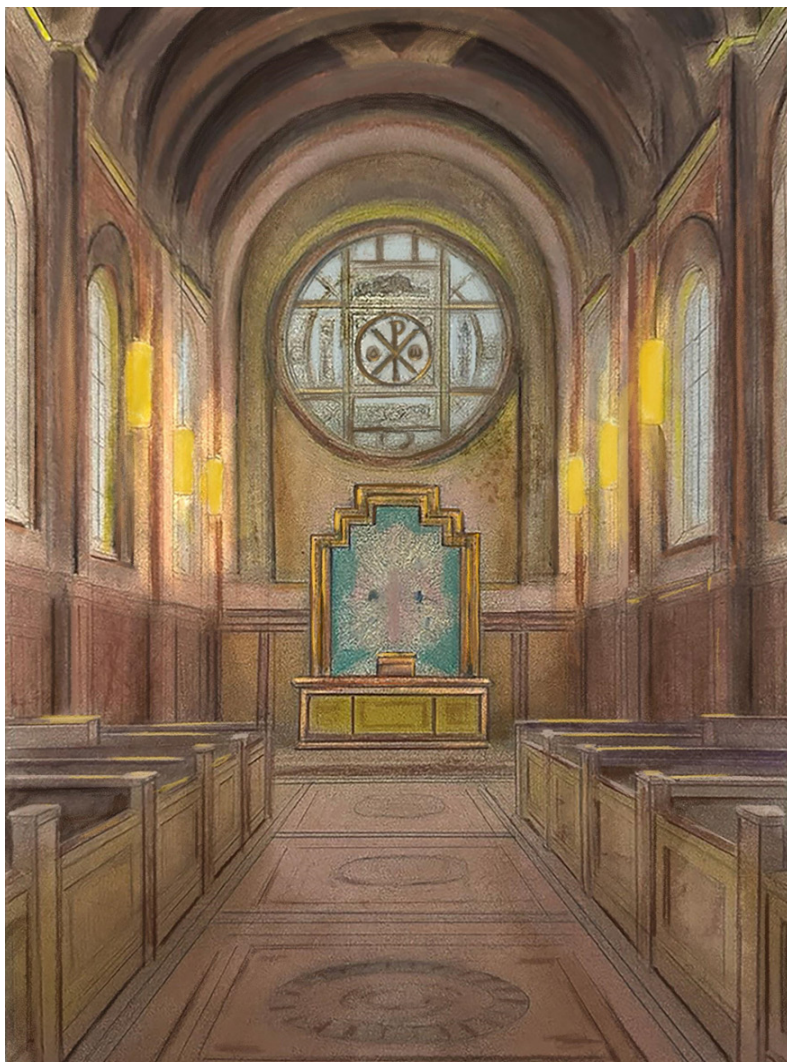
*Fig. 22. Interior of Queen Mary today. Photo, 2015.*



*The Verandah Grill as originally designed*

*Addition 2*

**CREATIVE PROJECT**



*Author: Lyudmila Vegera (pastel, pencils) cardboard 30/40  
Title of work: "Sacred Space of Maritime Art Deco"*

**Concept and idea:**

The work explores the unique phenomenon of church spaces on cruise ships of the 1930s, where traditional sacred architecture met the avant-garde aesthetics of Art Deco. The church becomes a symbol of a spiritual anchor in the ocean elements, where the geometric perfection of the style reflects man's desire for order and transcendence.

**Historical context:**

Based on the authentic churches of the SS Normandie and Queen Mary liners, the work recreates the atmosphere of the era when ocean liners became floating palaces of art. These spaces were to serve all faiths, so their design was based on the universal geometric forms of Art Deco.

**Technical execution:**

Pastel and colored pencils were used to convey the contrast of materials and lighting characteristic of Art Deco.

**Relevance:**

The work demonstrates how architecture can combine functionality with spirituality, which remains relevant for contemporary public space design.