

ART NOUVEAU



# Beaux- Arts

- Was taught in the Ecole des Beaux-Arts in Paris.
- Inspired by the French classical architecture.
- Interiors were marked by lavish use of carving, girding, rich marble and extravagant lighting.
- Applied in grand scale projects such as; hotels, department stores, opera houses and houses of the wealthy.

- Paris opera designed by Jean Garnier









## □ Villard houses, New York







# Art Nouveau

- A new original and inventive aesthetic movement emerged with no historical background
- a new approach for architecture in Europe
- Against academic schools; “aesthetics should be sought in nature rather than ancient classical rendition”

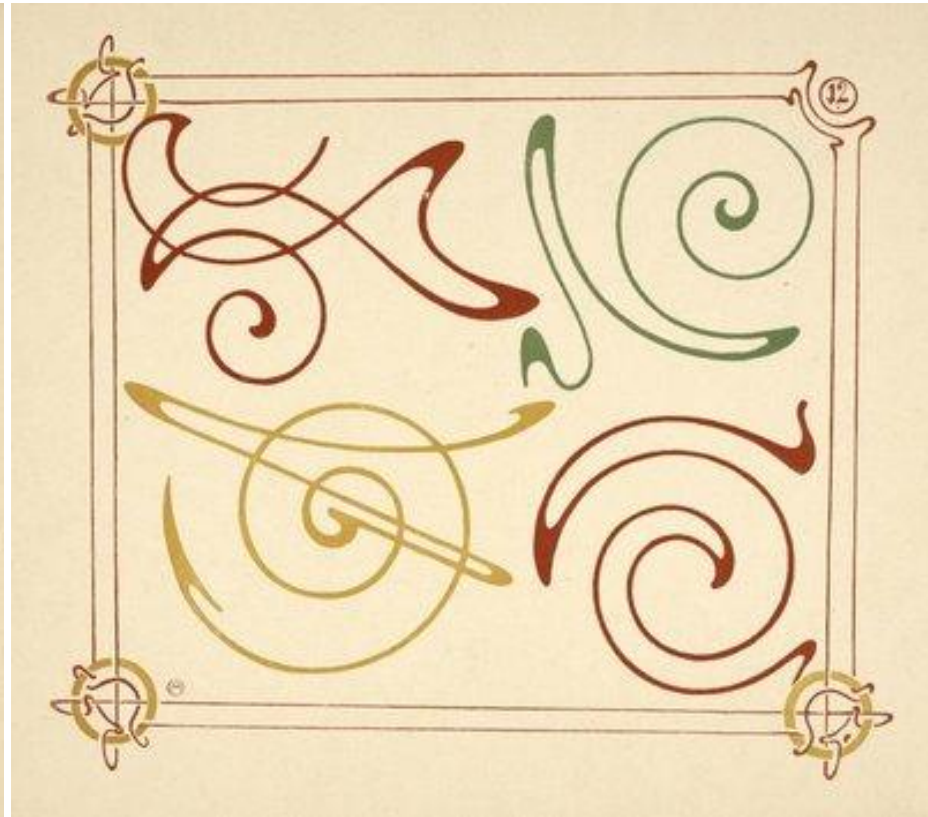
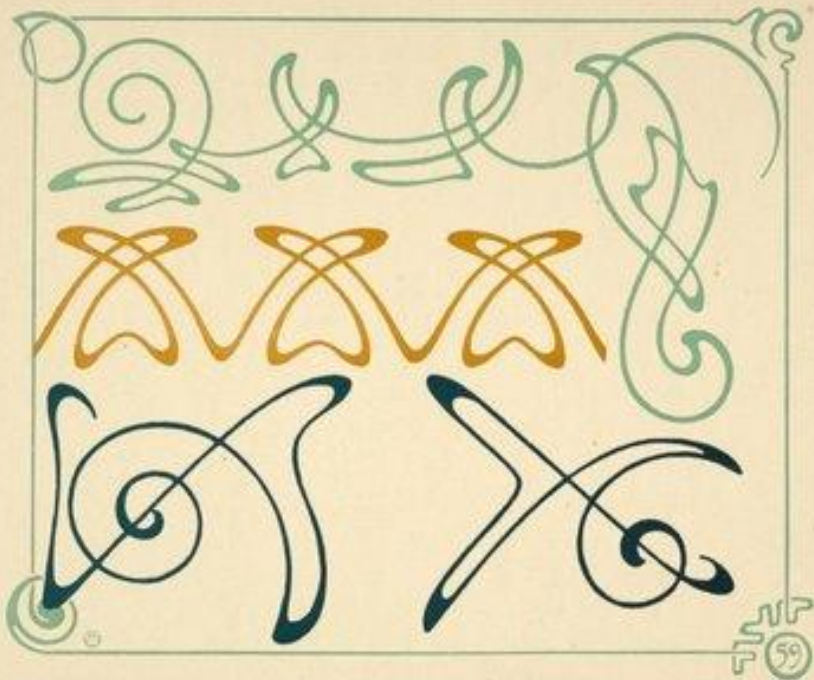
- the leaders of **Art Nouveau** refused to continue to differentiate "lower applied and decorative art forms" and "higher fine arts". They wanted to create a modern way of life, to invent new shapes and free lines, where the structure and the decorative elements would form one unique work of art, a total and harmonious artistic environment. Nature and Life were chosen as inspiring sources creating emotions and feelings in all forms of visual arts such as painting, architecture, decorative arts and graphic design.




# Art Nouveau



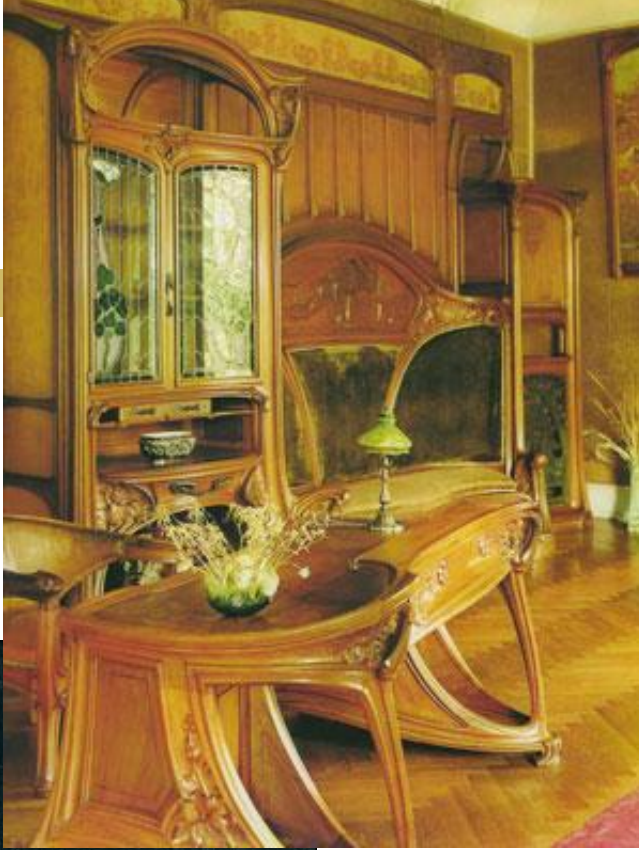
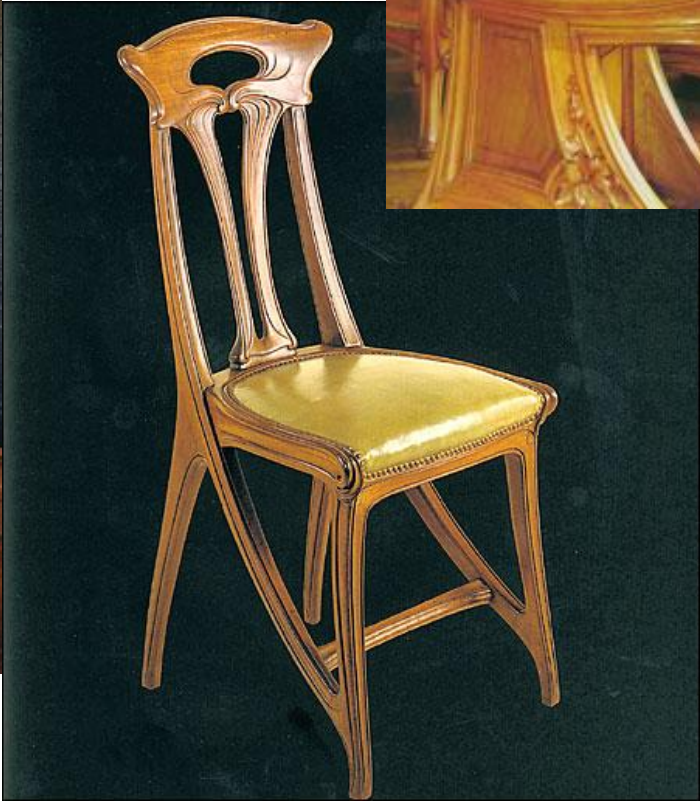
- Art Nouveau is characterized by the asymmetrical **whiplash** line giving a sense of dynamic movement



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- Applied to: furniture, wallpapers, stained glass and metalwork.
  
  - The all new aesthetic Style was
    - richly ornamental with new invented patterns
    - defined by **organic, curving, asymmetrical lines** inspired by natural forms.







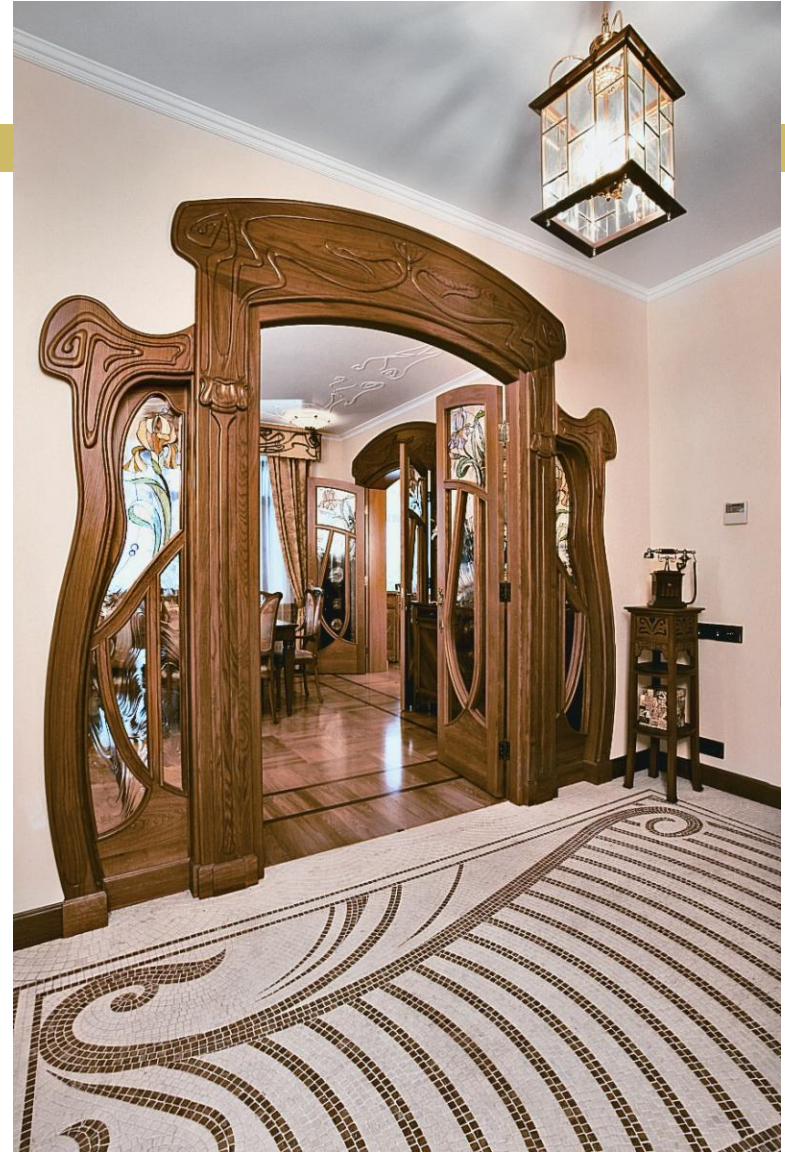












# Influence on Art Nouveau

- Influenced by the arts and crafts in its flowing line, simplicity in furniture design and rejection of academic models
- Architects-designers were concerned with all the elements of a building; from architectural shell → to door handles
- It was inspired by the post impressionist paintings
- Japanese art; asymmetry.

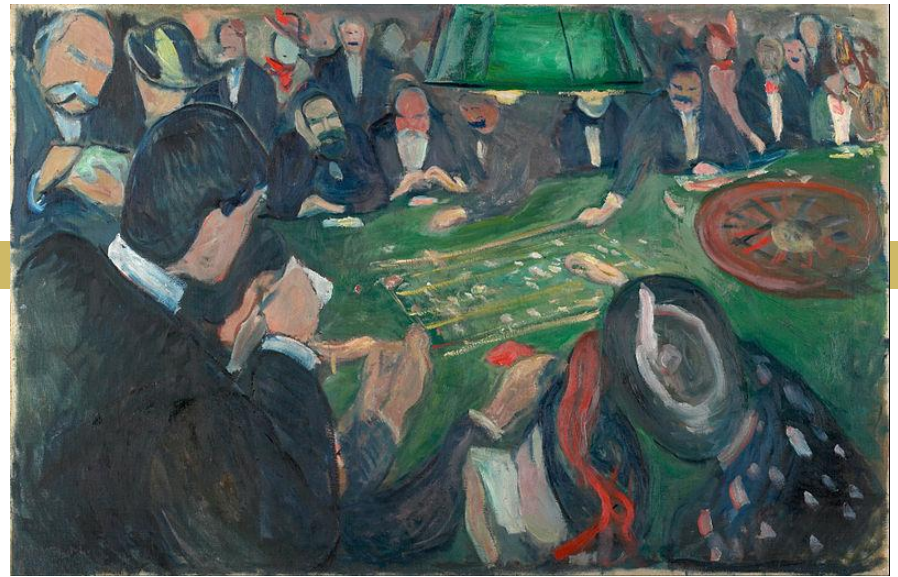
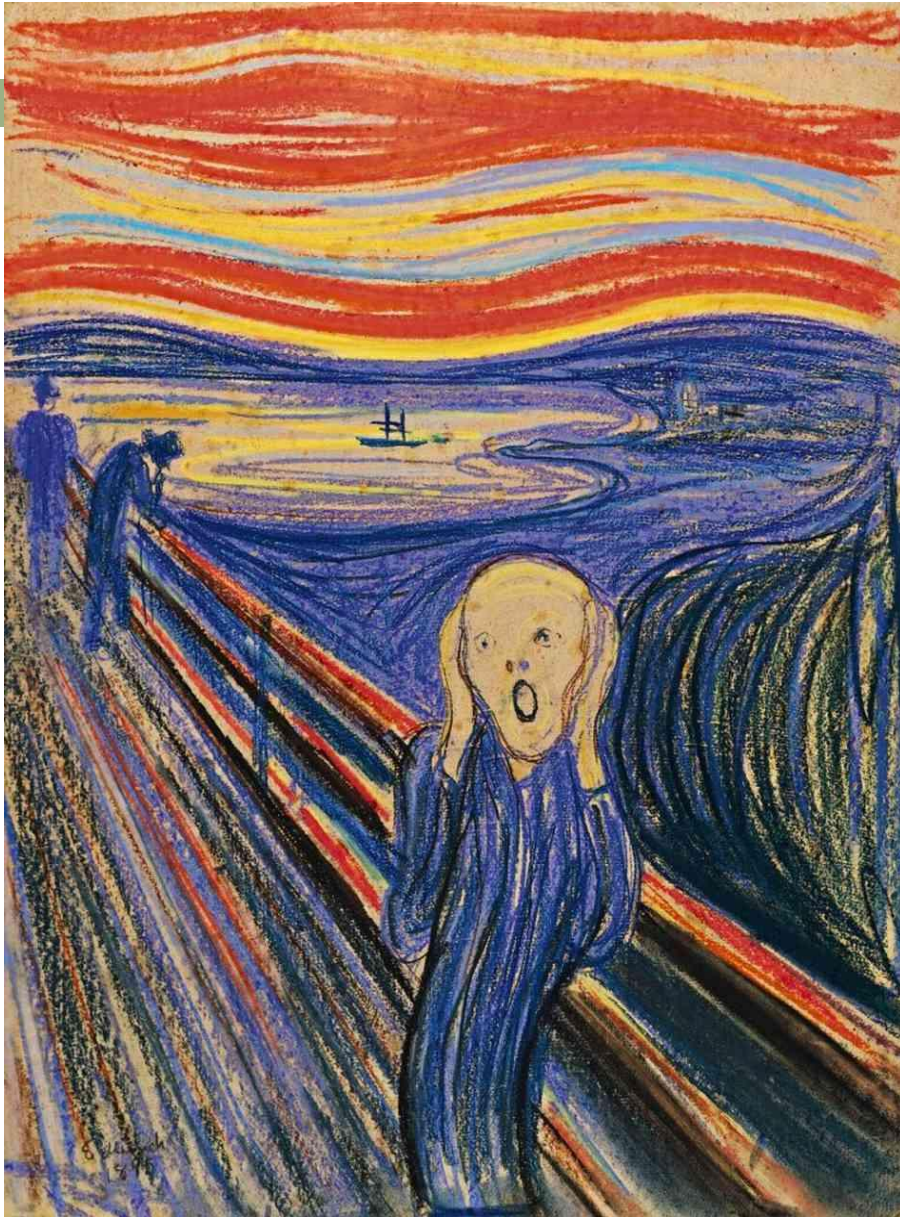




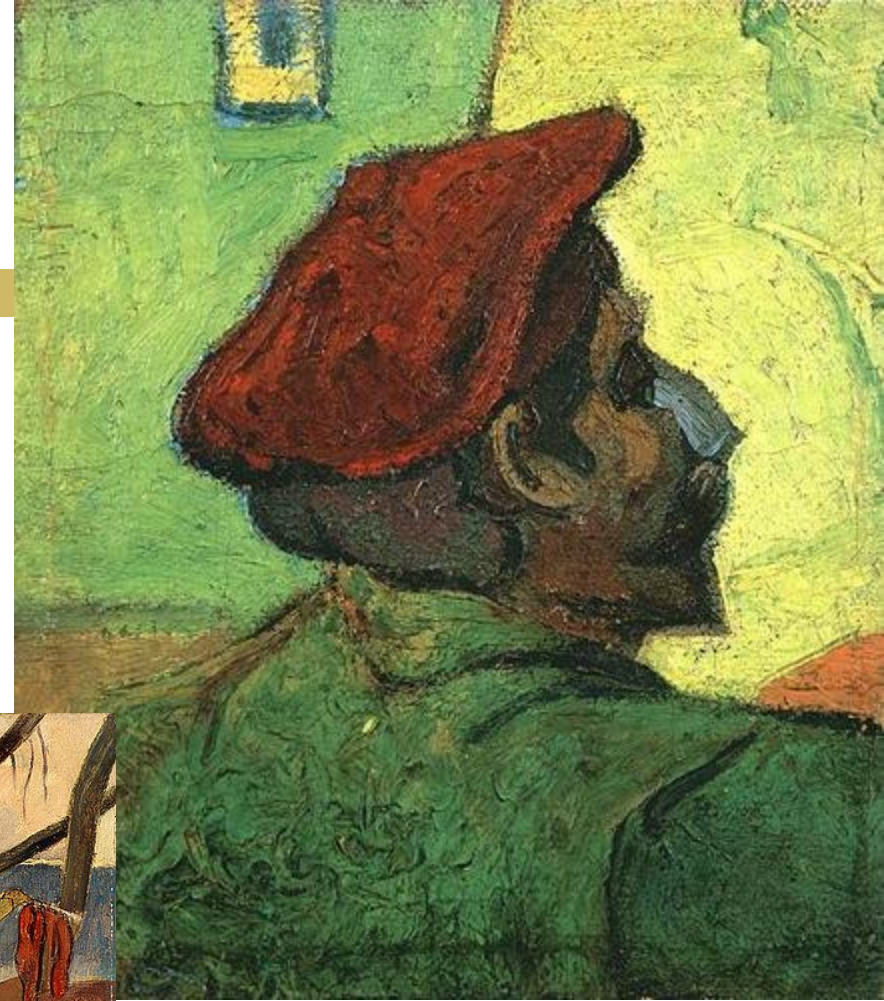
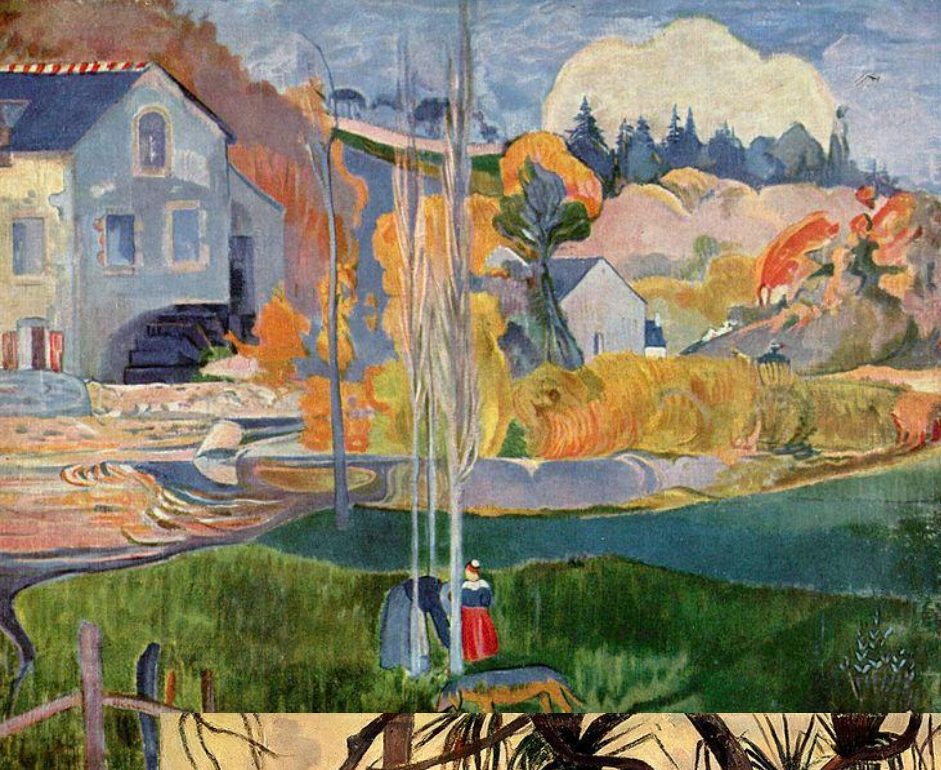
Van Gogh's  
threatening vortices



# Munch's threatening vortices








Gauguin's alluring curves

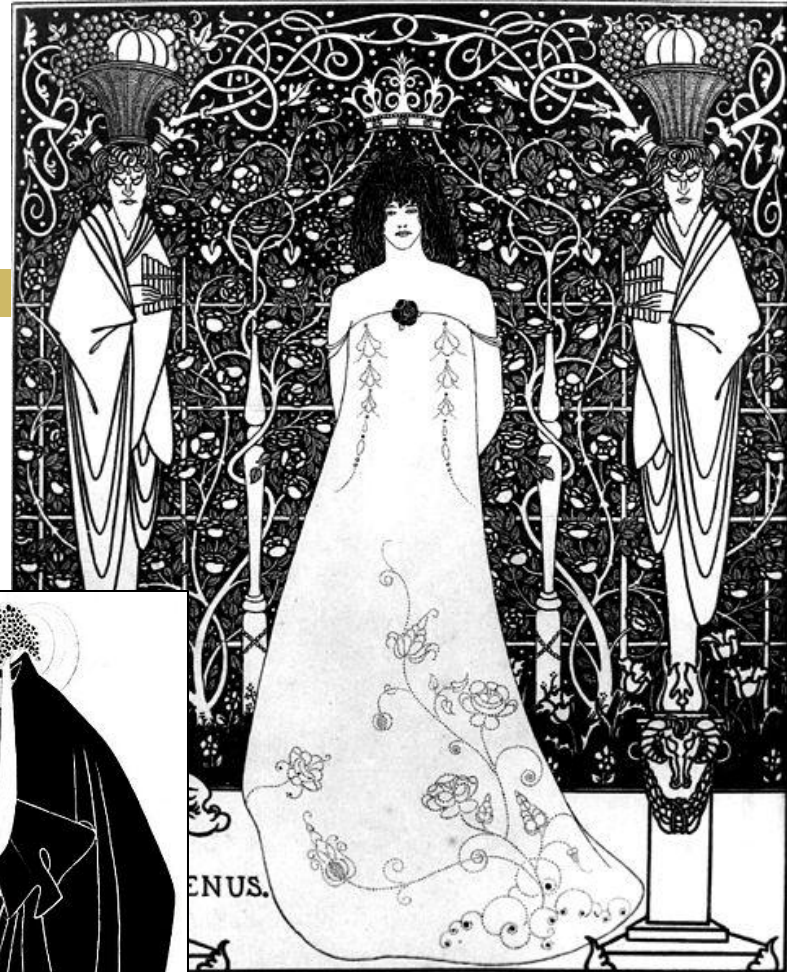






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- Art nouveau was applied on all forms of art and tried to engage and connect them together, giving importance to all forms.
  - Meetings of art nouveau included designers-architects and artists- painters

# Aubrey's alluring curves





Illustrator Alfons Mucha





# The use of metal in Art Nouveau

- Development of iron work
  - Art nouveau was influenced by the exposed iron structures
  - Exposure of metal in the interiors; had radical implications in the context of the traditional styles and materials used in Beaux-Arts



ENTRETIENS SUR  
L'ARCHITECTURE, VOLUME 2







# Beginning of Art Nouveau

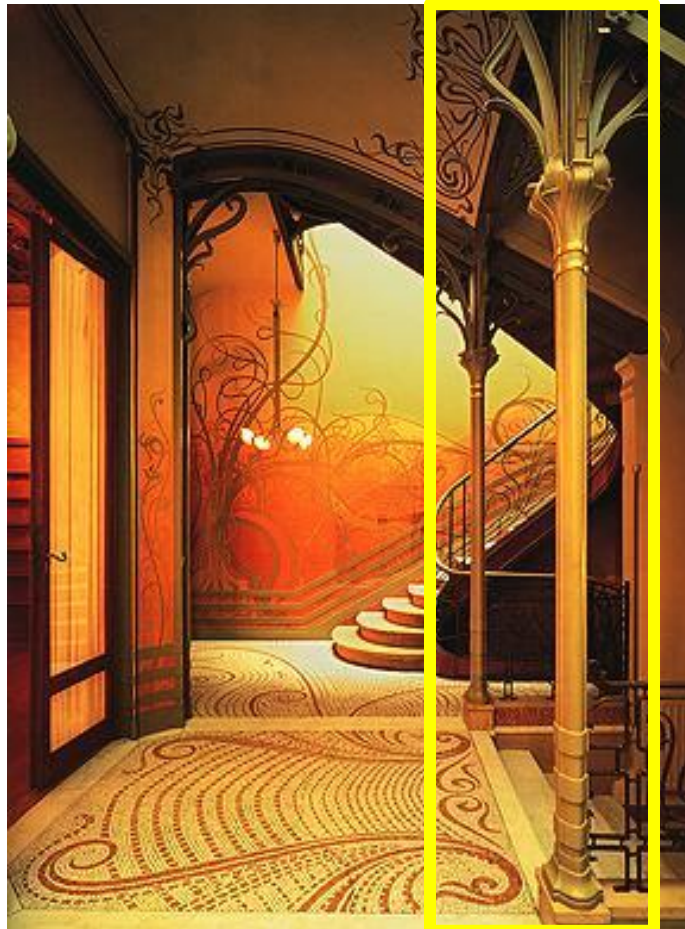
- At the beginning of the new century, the expansion of Art Nouveau was massive in Western Europe.
- It started in Belgium with distinguished projects in Brussels.
- The Belgian originator; architect-designer of art nouveau: **Victor Horta**  
,who studied at the Academy of Beaux-Arts

- **His first major work, Hotel Tassel (1892-1893), in Brussels, set forth his principal themes:**
- He used **exposed cast iron** as a structural material; produced a **centralized floor plan** in place of the traditional corridor arrangement.
- paid close attention to **ornamentation** by the use of flowing whiplash lines, inspired by vegetation on his wall decorations, doors, and staircases.



## □ Tassel House, Brussels by Victor Horta

- Winding tendrils became a hallmark of the style, used for metal work on balustrade, beams and columns





□ Hotel Eetvelde, Brussels

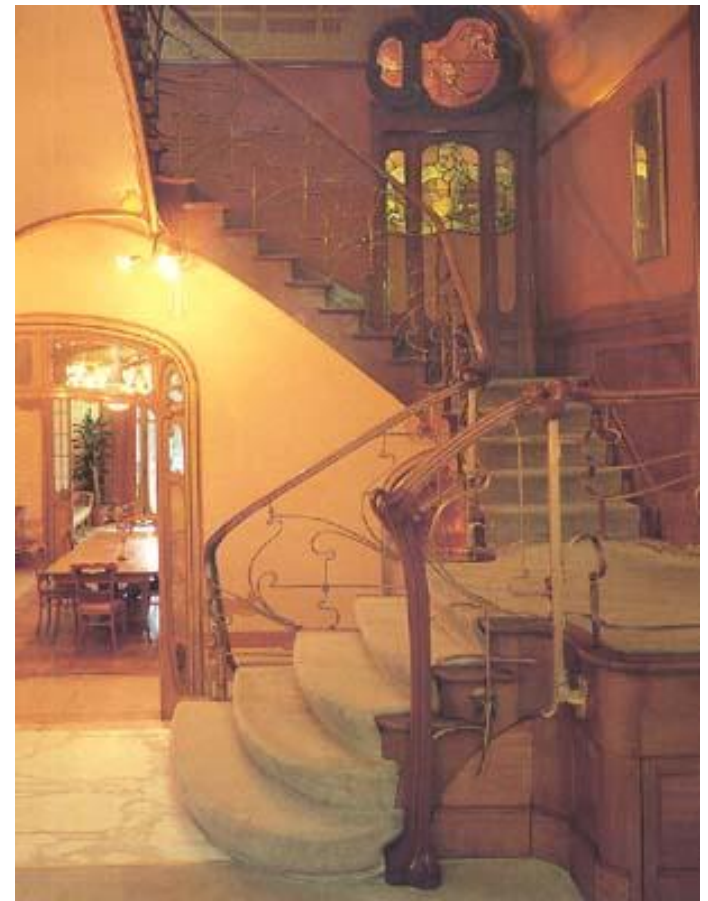
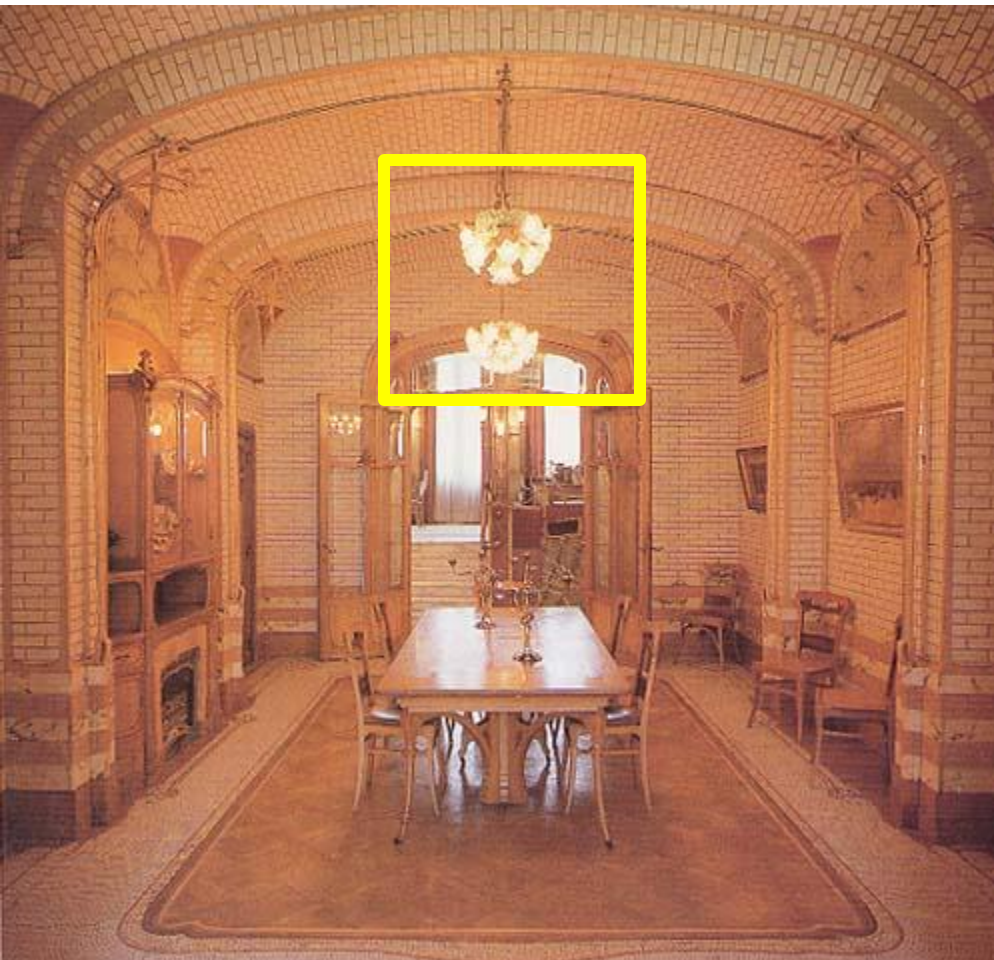




- Horta didn't disguise Supports but made them a feature



□ Victor Horta's House (now a museum)





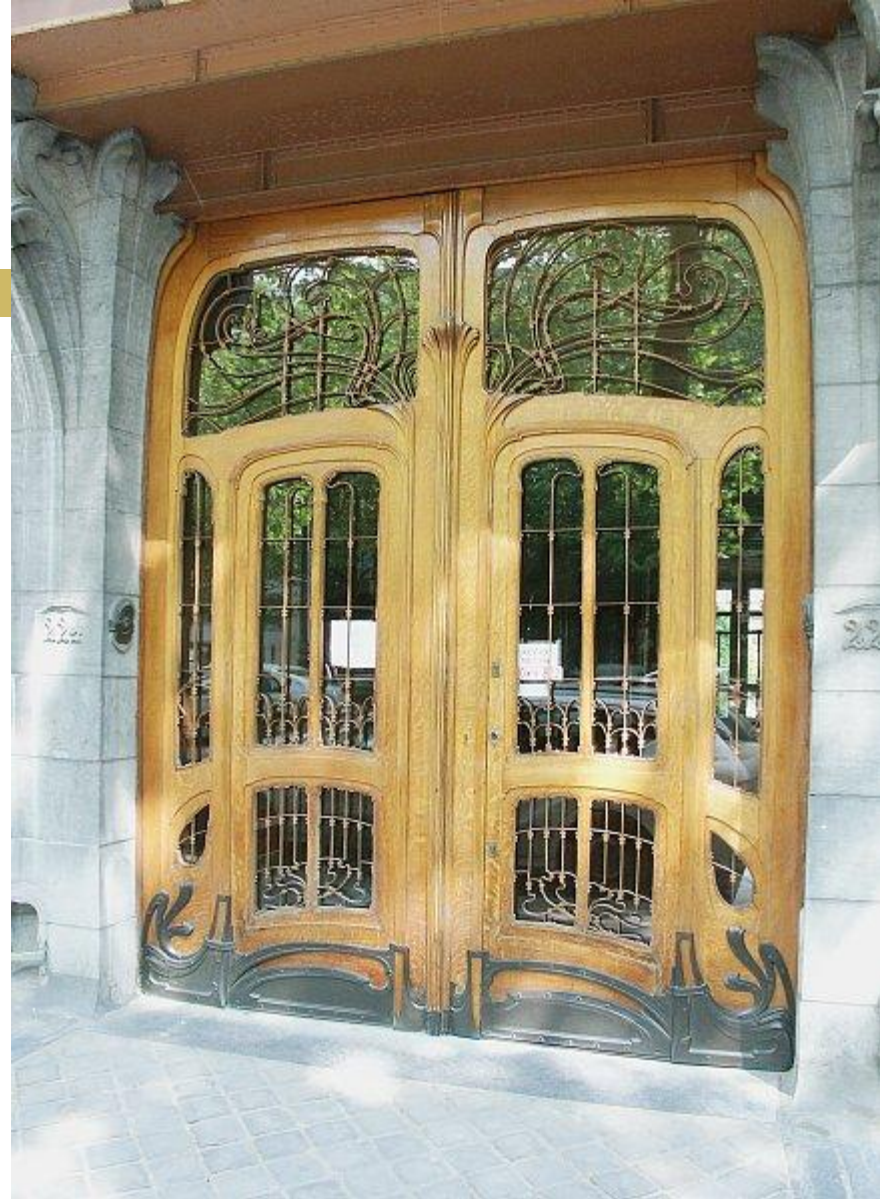








## □ Hotel Solvay



# Art Nouveau in Paris

- A wider attention was brought out to Art Nouveau during the World Exhibition held in Paris in **1900**
- A prominent designer of art nouveau in Paris was **Hector Guimard**, who met Horta and was hugely influenced by him.
- the opening of Paris subway "**le Metropolitain**" which entrance was designed by Guimard marked the movement in Paris





© Frank Derville : Entrées métro - 1900-02 - détail 6

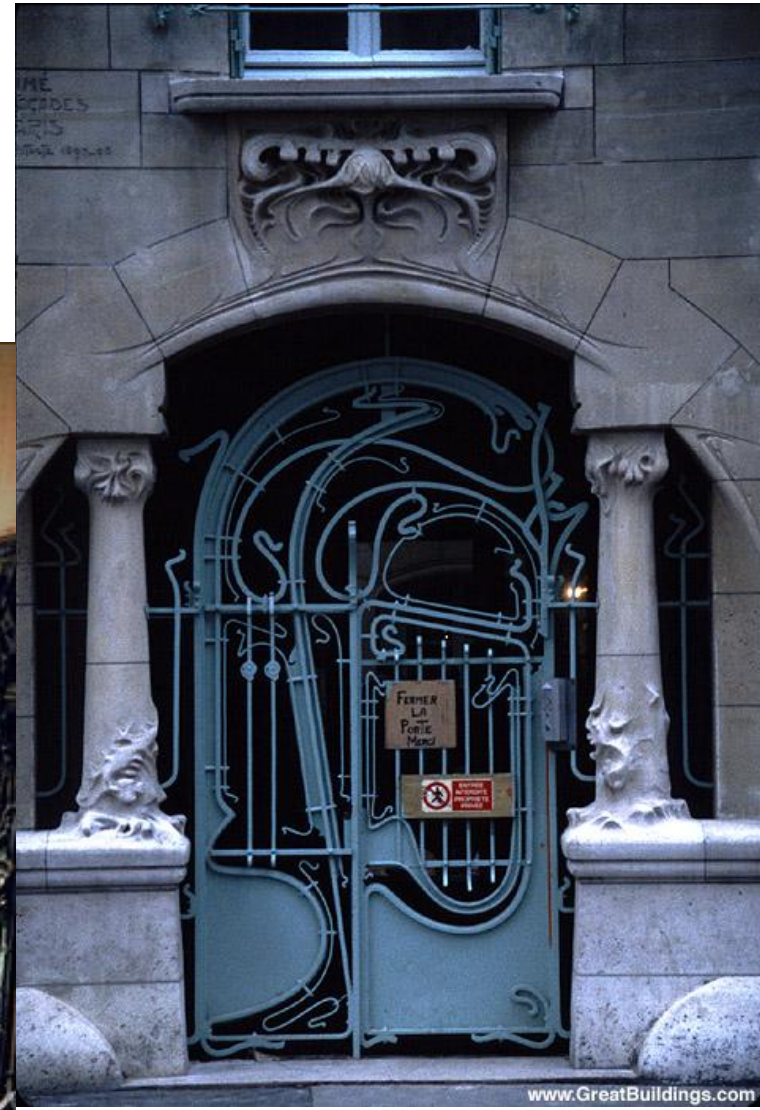


© Frank Derville : Guimard - Metro Porte Dauphine, Paris - 1900 - Inside

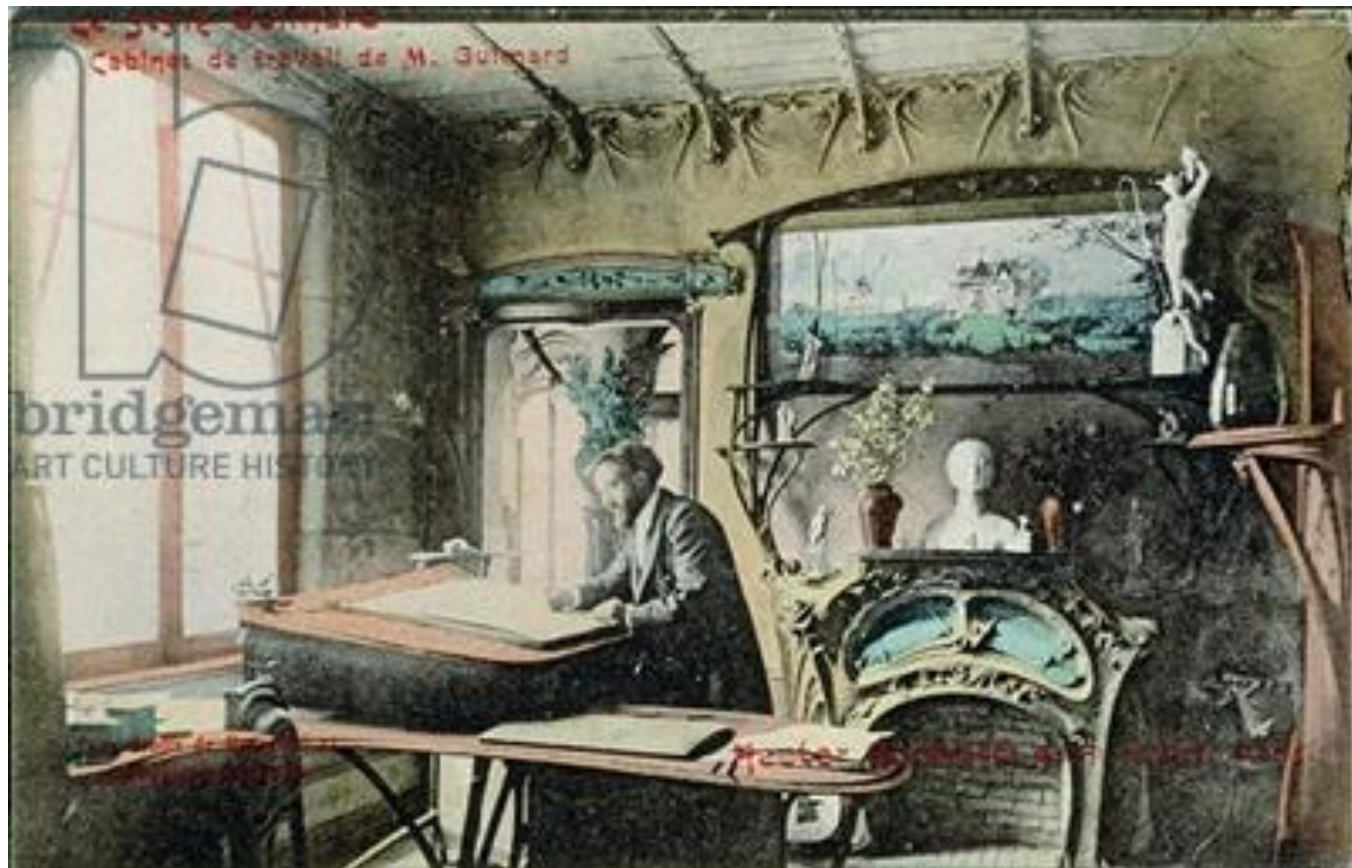




□ The castel Beranger apartment. Organic asymmetrical ornamentation; whiplash











© Quttenbaum Auctions, München: Guimard, Hector - Armchair - 1898

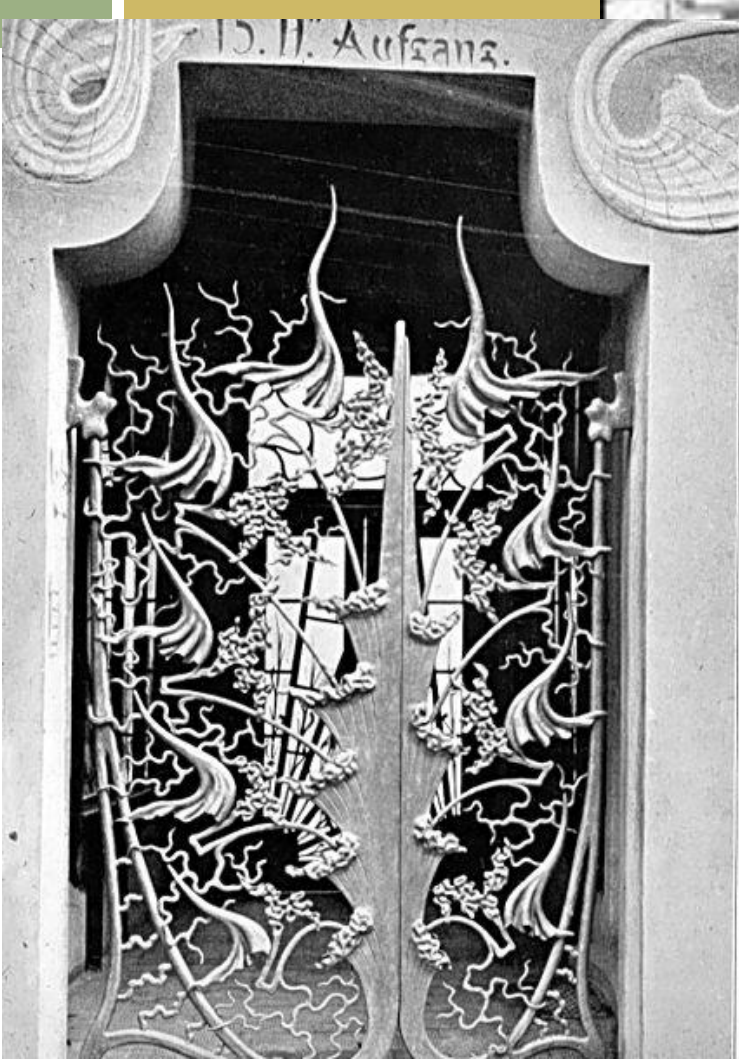


© Frank Derville : Guimard - Immeuble, rue Agar, Paris 16ème





- **Van de Velde** is an art nouveau designer who did most of the work to promote the style in France and Germany.
- He was under the influence of Van Gogh and Gauguin
- Art nouveau in Germany was called “**Jugendstil**” meaning young style.
- The art Nouveau adapted in Germany was very heavy and symmetrical compared to others








# Art Nouveau in Britain

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- Art nouveau style never found favor in Britain and was criticized for its exoticism and femininity.
- Only identified with the search for a new style.



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- During the years leading to the WWI the avant-garde interiors became simpler and more geometric.
  - By the time of the war the art Nouveau ended and was substituted by styles more suitable for the times

# The end of Art Nouveau

- The First World War (**1914-1918**) marked the end of the Art Nouveau style.

The world had changed and with it the mentalities. The elegance, sensuality, flamboyance of Art Nouveau was going to be substituted by more rational styles as Art Deco and Bauhaus all influenced by one of the major cultural and artistic movements of the 20th-century.



# Charles Mackintosh

- Mackintosh was an architect and a furniture designer , but was best known as **a designer for interiors**
- **His approach;**
  - Bold geometry
  - The use of bold contrast between dark and light
- Was less appreciated in England than in Europe

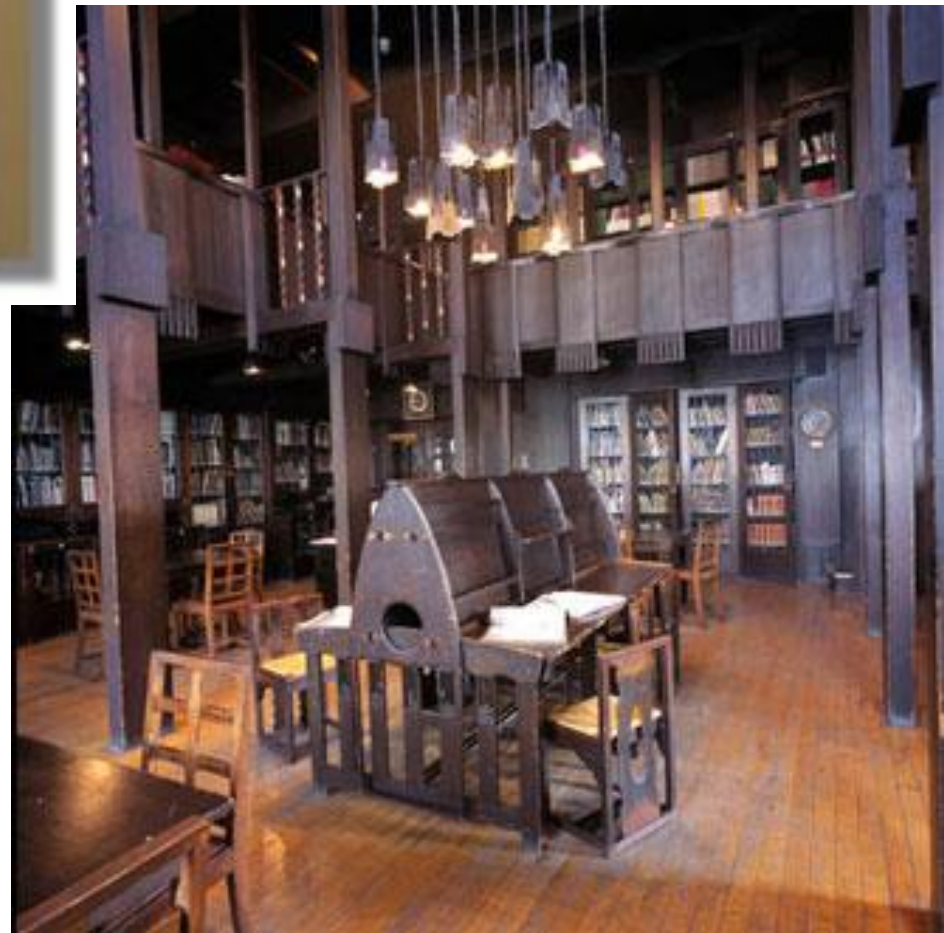
## □ House hill



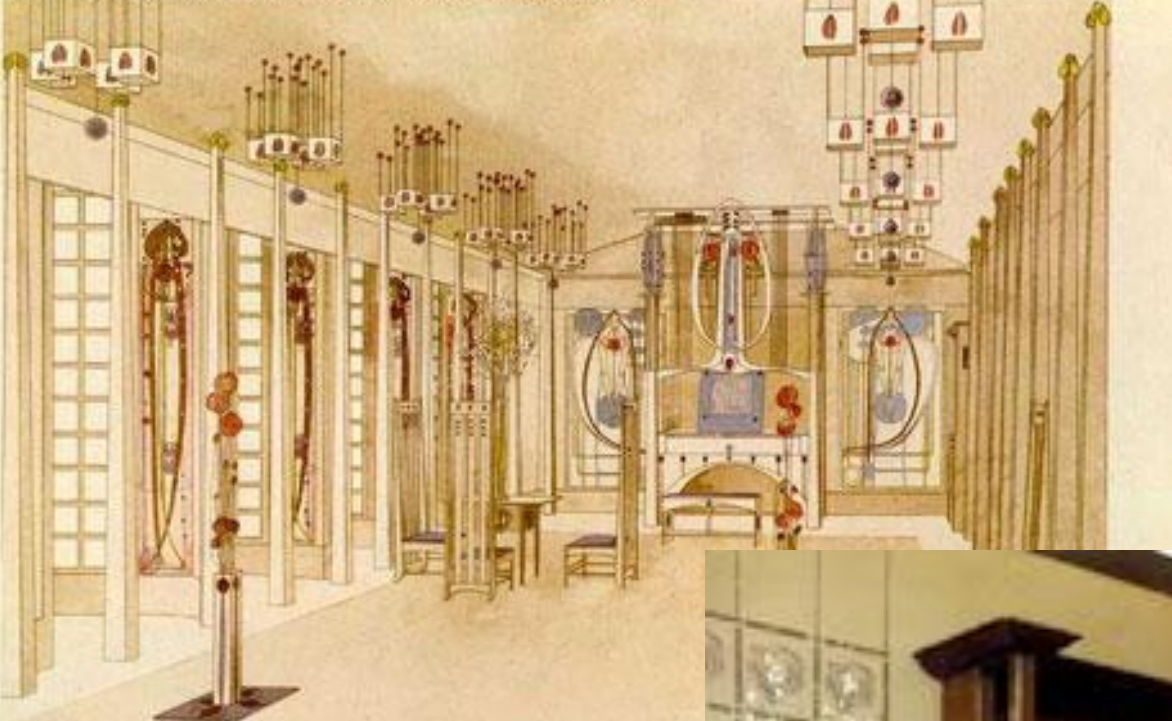




## □ Glasgow library



RECHENWEISE FÜR EIN HEUTIGES WOHNHAUS UND KINDERSPIELPLATZ




7

EMPFANGS-RAUM & MUSIK-ZIMMER  
PANELS VON  
MARGARET MACDONALD  
1925/26







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- Was greatly inspired by the Japanese style for
    - its simple forms and natural materials rather than elaboration and artifice
    - the use of texture and light and shadow rather than pattern and ornament.



□ Mackintosh chairs



