

LECTURE 1 & LECTURE 2: INTRODUCTION: SOURCES OF THE MODERN MOVEMENT

VICTOR HORTA

Victor Horta , Hotel Tassel, Brussels, 1893-4

HECTOR GUIMARD

Metro Station, Paris, 1900

CHARLES RENNIE MACKINTOSH

Glasgow School of Art, Glasgow, 1897-1909

LOUIS SULLIVAN & DANKMAR ADLER

Guaranty or Prudential Building, Buffalo, N.Y., 1895-6.

TONY GARNIER

Cité Industrielle, project, Paris, 1901-4

CFA VOYSEY 1

4 South Parade, Bedford Park, London 1891

ADOLF LOOS

Goldman and Salatsch Building, Vienna, 1909-1911

OTTO WAGNER

Postal savings bank, Vienna, 1904-1906

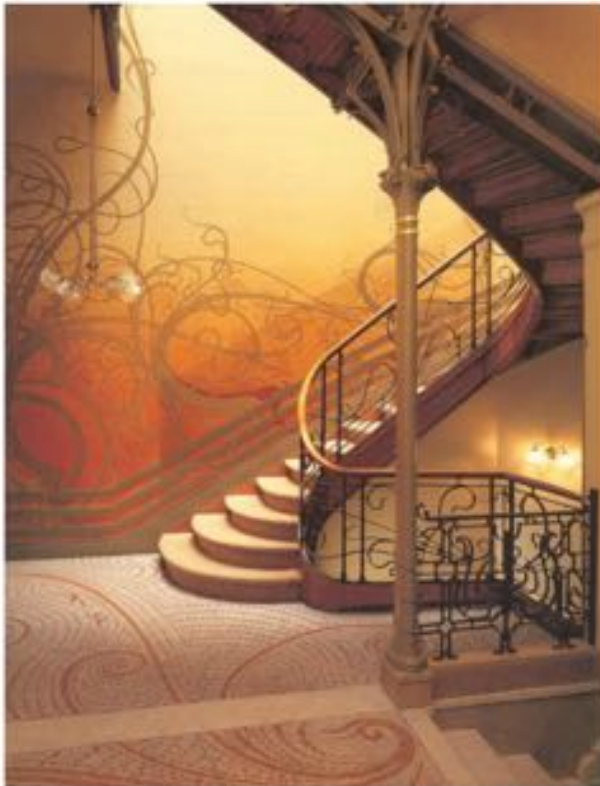
EDWIN LUTYENS

Viceroy's House, New Delhi, India, 1912-31

DANIEL BURNHAM, RICHARD MORRIS HUNT, FREDERICK LAW OLMSTEAD et al,

World's Columbian Exposition, Chicago, 1893

Design Reform: Art Nouveau



Left: Victor Horta , Hotel Tassel, Brussels, 1893-4
Above: drawing from Viollet le Duc's *Entretiens sur l'architecture* (1863-72)
Source: Left: <http://www.flickr.com/photos/novabelgica/2192466979/>

- Art Nouveau looks to structure and nature as a way of thinking of structure
- Draws on principles of the English Arts and Craft movement and design of complete environments
- Seen as one of the first systematic attempts to arrive at a new language of architecture
- Cast iron column doesn't draw back on classical precedents
- Organic, curve and linear forms
- Whole language goes from structure to interior ornamentation within the space



- Ideas worked out in a very public environment
- Organic connections between the architectural form and the building

Hector Guimard, Metro Station, Paris, 1900 [left and middle]
Drawings in Viollet-le Duc's *Entretiens sur l'architecture* (1863–72) [right].



- Arts and Craft movement
- Very simple and bold geometric forms
- Expresses its materials: Stonework, glass windows, iron and metal work
- Interior space of library is defined by the structural tectonics rather than stylistic details

Charles Rennie Mackintosh, Glasgow School of Art, Scotland, 1897-1909