

ARC 232: Art Nouveau/Arts Nouveaux

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Focus: Classify design principles that distinguish the range of Art Nouveau idioms across Europe.

Directions: In groups of 4-5, select three case studies from the ARC 232 Art Nouveau index that represent diverse locations and approaches to the general “Art Nouveau.”

Fill out the chart and then, based on your studies, write an all-inclusive definition for “Art Nouveau Architecture” on the back of this page.

Due: Friday, 1 PM to Rachel Peterson (studio) [Same time that you should conclude any needed alterations/corrections to your entry on the Index]

<p>Case Studies (w/ name, location, date, architect, and particular A.N. idiom)</p>	<p>What <u>planning principles</u> are evident?[1]</p>	<p>What <u>structural materials</u> and <u>methods</u> are used?[2]</p>	<p>What <u>decorative motifs</u> are used?[3]</p>	<p>What <u>decorative materials</u> are used?[4]</p>	<p>Overall & relative to the other case studies, how does this one express international and local character(s)?</p>
<p>Catalan Modernisme Palau de la musica Catalana Barcelona, Spain (1905-1908) Architect: Lluís Domènech i Montaner</p>	<p>The building is seen as one of the buildings who took on the curtain wall approach early. The curtain wall is a feature that is neither gothic nor classical it is something seen as quite modern in the art nouveaux era.</p>	<p>The Palau is an iron structure with red bricks. Iron is relatively new to the building in the region and it is relatively concealed throughout this building. The building also has a steel inverted dome.</p>	<p>There is lots of musical motifs and organic shapes throughout the building which is evident in things like the skylight which is seen to resemble the sun and the capitals jet out like frond leaves.</p>	<p>There is mosaics, glazed tiles and stained glass in order to omit lots of light within the building. Lots of the ornamentation such as the colored tiles are inspired by Arabic ornamentation.</p>	<p>This building has characteristics similar to those around it. Barcelona is a place where you can find other works such as the Sagrada Família which also use asymmetry and the ornamentation has strong connections to nature and alludes to the Gothic.</p>

<p>Secession Museum of Applied Arts Budapest, Hungary (1893 - 1896) Architects: Odon Lechner</p>	<p>Shallow barrel vaulted atrium (exhibition hall) surrounded by galleries. Steep hip roof.</p>	<p>Roof of glass and iron.(Modern Movement) Terracotta tiles.</p>	<p>Mosaics: Floral Patterns and abstractions Islamic motifs. Tiles that mimic Hungarian embroidery.</p>	<p>Terracotta tiles. Iron finials and crestings.</p>	<p>Hindu, Mogul and Islamic influence in interior design. This Secession styled building has strong elements of Islamic and Hungarian influenced that set it apart from other less adorned buildings of the saem style.</p>
<p>Glasgow Style (Mackintosh Style) Queen's Cross Church Glasgow, Scotland (1896) Architects: Charles Rennie Mackintosh</p>	<p>Plans are rectilinear, vertical emphasis with muted colours. Absence of towering spire. Long barrel vaulted roof.</p>	<p>Metal, wood and ceramics/stained glass. Gothic and Japanese influence.</p>	<p>The windows are Gothic like they have flower motifs on them.</p>	<p>Wood, ceramics, and stained glass.</p>	<p>The stained glass windows are not as grand as in other places they are distinctly Mackintosh with an influence from the gothic windows which emit light as to bring heaven down to earth.</p>

[1] Are planning ideals inspired by Gothic or Classical principles, or something else?

[2] Are these relatively new or traditional materials/methods in this region? Are they visible or concealed?

[3] Are they Classical in origin? Gothic? Something astylar (industrial, geometric, organic)? Would you see them in another country or just here?

[4] Are they traditional materials? Industrial? Local or from far away? Do they have "folk" connotations?