Lecture 3
National Romanticism and Art Nouveau

Gustave Eiffel, Eiffel Tower, Paris, 1889

C.L. Dutert and Victor Contamin, Galeries des Machines, Paris Universal Exposition of 1889
Semper’s “Four Elements of Architecture” (the mound, the hearth, the roof, the wall) versus Marc Antoine Laugier’s theory of the “primitive hut” as the origin for a rationalist theory of architecture based on structure.

Wilhelm Bernatzik, Entrance to Paradise, Mistelbach bei Wien (Vienna), 1906

“Arlington Row” in Cotswold village of Bibury (17th c.); Webb’s Red House (1860); Voysey’s design for a cottage (1885); John Ruskin, decorated cusped Gothic window (1853).
E. W. Godwin, Brochure for “Art Furniture”, London, 1877

Hector Guimard, Castel Henriette, Sevres, 1899, with detail of window grate

“Modern Interior,” 1879, as featured in Jacob von Falke, Die Kunst im Hause [trans. as Art in the Home] (Boston, 1879), plate 30.
Late 19th-century buffet in the "modern baroque style," 1880; E.W. Godwin, Sideboard of ebonized wood and Japanese leather paper, 1867

Anonymous, Study for Interior Elevation of a Room, Munich, 1900

Victor Horta, Tassel House, 1892-93 view of street facade
Victor Horta, Tassel House, Brussels, view back toward entrance from reception hall, with plan of ground floor.

Victor Horta, Tassel House, 1893-95, view of staircase.

Victor Horta, Tassel House, 1893-95, detail of staircase column, compared to ornamental ironwork of Viollet-le-Duc from 1860s.
Longitudinal section through Tassel House, with detail of staircase showing structural modifications due to construction in the Art Nouveau style

Horta Brass fittings, 1895-1905

Detail of staircase
Poster advertising grand opening of the Maison du Peuple, Brussels, 1899

Horta, Maison du Peuple, ground floor plan, with ceiling structure notated

Horta, Maison du Peuple, section
Horta, Maison du Peuple, view of dining hall/cafe

Horta, Maison du Peuple, view of top-floor auditorium, with clerestory daylighting enabled by thin iron trusses in ceiling and balcony railings/supports

Henry van de Velde, Interior of the Paris shop La Maison Moderne, designed for Julius Meier Graz, 1898
The house of the "Art Nouveau (of Sigfried Bing)", Paris World's Exhibition, 1900

Anti-academic art: Hermann Obrist, Design for a Memorial, Basel, Switzerland, 1892 (left); study of movement, 1893 (right)

August Endell, Elvira Photography Studio, Munich, 1897; exterior views
Furniture in Hill House
master bedroom

Hill House, washstand

Mackintosh, competition drawing for "A House for a Friend of Art", 1903, perspective view of music/reception room

Mackintosh, chair design and fireplace design.
Charles Rennie Mackintosh, Hill House, Helensburgh, Scotland, 1903, and Willow Tea Room, Glasgow, Scotland, interior view, decorative wall panels, 1901

Karelian and Finnish national identity, awakened especially vis-à-vis conflicts with Russia over the region of Karelia, stimulate Finnish identification with landscape, local roots, natural materials, craft traditions.

Saarinen, Gesellius, and Lindgren, Villa Hvitask, general view, 1903.

Saarinen, Gesellius, and Lindgren, Villa Hvitask, elevation drawing and section elevation, 1900.
Heinrich Tessenow, “Dwelling for the Simple Life,” Germany, 1905

CFA Voysey, “Perrycroft,” north elevation, 1893; below: Inglenook and gallery from “Blackwell,” by M.H. Baillie Scott, 1899

Henry Hobson Richardson, Ames Gate Lodge (1879-81) and Ames Memorial Library (1877-79), North Easton, MA
Wassily Kandinsky, Russian lawyer-turned-painter, "The Old Village," 1903, painted in Munich, but thematizing Russian villages and folk traditions in a distinctive, individualistic style of painting.

Mikalojus Ciurlionis, "A Fairy Tale of Kings," 1909

Like the Poles and some Russians, the Baltic peoples (here a Lithuanian artist) identified with their local landscape and traditions in opposition to occupation by Czarist Russia.
Saarinen, Gesellius, and Lindgren, Villa Hvittask, general view (recent view; original tower was destroyed by fire in 1922)

Saarinen, Gesellius, and Lindgren, Villa Hvittask, site plan

Villa Hvittask, view of garden front
Details from work of Saarinen, Gesellius, and Lindgren

Saarinen, Gesellius, and Lindgren, Finnish Exhibition Pavilion, Paris World's Exhibition of 1900

The fusion of national representation with religious architectural motifs helps sacralize modern Finnish identity and fuse it with native building forms.
Alphonse Mucha (Czech, 1860–1939), Brooch, ca. 1900
Manufacturer: Georges Fouquet;
Gold, enamel, mother-of-pearl, opal, emerald, colored stones, gold paint.

Vienna 1st district bird's eye view

Otto Wagner, Karlspatz station, entrance details and construction details of different stations designed after he won a competition for expanding the system of stations designed after he won a competition for expanding the system.
Wagner’s Post Office Savings Bank, 1904, near the Vienna Ringstrasse.

Sanatorium outside Vienna and site of Otto Wagner, Church am Steinhof, Vienna, 1902
Joseph Maria Olbrich, Secession Building, Vienna, 1897-98, with Gustav Klimt
Joseph Maria Olbrich, Elevation for Villa Friedman, Ladies Sitting Room, 1902

"Der Zeit Ihre Kunst Der Kunst Ihre Freiheit
To the time its own art And to art its freedom

View of Vienna, with Gottfried Semper's Court Theater in the foreground, directly on the Ringstrasse boulevard