

FAQs

Explain the early life and situations that let Velde to become an accomplished architect.

Van de Velde was born in Antwerp, where he studied painting under Charles Verlat at the famous Royal Academy of Fine Arts, Antwerp. He then went on to study at Carolus-Duran in Paris. As a young painter he was thoroughly influenced by Paul Signac and Georges Seurat and soon adopted an neo-impressionist style (pointillism).

In 1892 he abandoned painting, devoting his time to arts of decoration and interior design (silver- and goldsmith's trade, chinaware and cutlery, fashion design, carpet and fabric design). His own house, *Bloemenwerf* in Ukkel, was his first attempt at architecture, and was inspired by the British and American Arts and Crafts Movement. He also designed interiors and furniture for the influential art gallery "L'Art Nouveau" of Samuel Bing in Paris in 1895. This gave the movement its first designation as Art Nouveau. Bing's pavilion at the 1900 Paris world fair also exhibited work by Van de Velde. Van de Velde was strongly influenced by John Ruskin and William Morris's English Arts and Crafts movement and he was one of the first architects or furniture designers to apply curved lines in an abstract style. Van de Velde set his face against copying historical styles, resolutely opting for original (i.e. new) design, banning banality and ugliness from people's minds.

Explain the Metropolitan entrances of Guimard.

Constructed like the Crystal Palace out of interchangeable, prefabricated cast iron and glass parts, Guimard created his métro system in opposition to current taste of French classical culture. Guimard's system flourished, emerging overnight like the manifestation of some organic force, its sinuous green cast-iron tentacles erupting from the subterranean labyrinth to support a variety of barriers, pergolas, maps, hooded lights and glazed

canopies. The entrance of the metro station at Porte Dauphine, Paris, designed by Hector Guimard.

In 1899, the CMP launched a competition for the street architecture of the soon-to-be-opened Métro. External video Guimard's Cité Entrance, Paris Métropolitain, Smarthistory The roofed variety, known as *édicules* (kiosks) feature a fan-shaped glass awning and an enclosure of opaque panelling decorated in floral motifs. The most imposing of these were built at Étoile and Bastille, on opposite sections of the inaugural line.

Both of these were torn down in the 1960s. Today only two *édicules* survive, at Porte Dauphine and Abbesses (the latter having been moved from Hôtel de Ville in 1974). The winner of the competition was architect Henri Duray. The CMP's president, Adrien Bénard, favored the municipality architect Jean-Camille Formigé.

Later he proposed the art nouveau architect Hector Guimard, which was agreed by the municipality.

Guimard designed two types of entrance, with and without glass roofs. Built in cast iron, they make heavy reference to the symbolism of plants. 141 entrances were constructed between 1900 and 1912, of which 86 still exist.



Explain with sketches contributions of Velde in the field of Architecture.

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His most famous works are *Bloemenwerf* and *The Werkbund Theater*.

Explain the extent which Velde went to design his house.

It was inspired in part by William Morris' Red House. He gave everything in the house, from the door furnishings to the wallpaper, the same patterns of embellishments and flowing linear shapes.

This personal villa has a well-designed plan,

- Centered on a two-story hall with zenital light.
- At the first floor, a gallery around the hall.
- Van de Velde designed all the furniture
- Even the dresses his wife was to wear in this house.
- A farmhouse, + a suburban villa, + a country residence
- Became target to middle-class and also artists like Toulouse-Lautrec.

Made such an impact with his first artistic manifesto that he had to repeat his dining-room suite for quite a number of new clients..

Seats, too, represented variations on the originally simple woven straw

and were upholstered in leather or fabric. Although he personally was satisfied with ash, an unpretentious and serviceable wood, his clients demanded such exotic woods as padouk, mahogany or oak.