

History of Architecture and Culture – 5

Lecture 15

Works of Van de Velde

Henry Clemens van de velde was a Belgian painter, architect and interior designer.

Victor Horta, Paul Hankar, van de velde – main founders of arts Nouveau in Belgium.

He spent carrier in Germany. Decisive influence on German architecture in early 20th century.

In 1892- his abandoned painting; started interior design.

He also parallel work with Silver, chinaware, cutlery, fashion, carpet, fabric and other thinks.

He designed by interior and furniture for the influential art gallery “L” art Nouveau” in Paris in 1895, if we could quickly brush up your memory and remember.

“L” Art nouveau was name of the gallery which started the art Nouveau movement which spear headed the whole think. And this was van de velde who design the furniture interior of this gallery in 1895. So this is what gave the movement first designation at art Nouveau.

He was very strongly in influenced by john Ruskin and William Morris’s English arts and Crafts movement in England.

He applied the curved line in an abstract style.

He was proved the first person to who was the curved line in a very abstract manner.

By 1910 – Art Nouveau was on the decline. His works had demarcated significantly remarketed art nouveau by then.

Van de velde during the time period between 1905 to 1910 yearly 20th century. He was very busy working with that worth man. He along with another interesting personality called Mutheshies both work with dhazhir worthman.

When they were in dhazhir worthman was simple to make Germany very great and advance of technical advancement with the help of artistic talent.

They wanted to produce products and any kind of industrial art and machinery with help of talent which can be reproduced or rather mass produced. There was a huge left between ranthaweld and muthazhies were mutheshies wanted to promote huge must in maid talent and you want to convert everything into machinery. He wanted to mass produced their by reducing the amount of human intensity and amount of human labour or amount of human craft put inside each object.

But van de velde was tricky again the key said arts and crafts and people who wanted to work with hand their talent should be recognised equally. So was the huge left an naturally the ratio accepted mutheshies idea because it can be mass produced and they were looking at huge economic benefit some that side. So van de velde idea was rejected and that is why van de velde became very popular and in the art nouveau and action crafts style of architecture.

It was heavily influenced by the art nouveau style and John Ruskin and William Morris's these English people. So that is why he adopted the curved line in the abstract form.

He mentored the great Belgian architect, Victor Bourgeois.

He designed Bloemenwerf is the name of the residence house of Henry van de Velde, built in 1895 along with Paris at "L" art nouveau.

It is located at Uccle, Belgium well design the how its interior in everything in it. One thing which we should understand about van de Velde was how who insisted on passing on his knowledge which someone else.

He could up easily taken all his knowledge accumulated at within himself. Without mentoring anybody, without teaching anybody. Without showing the way to other people stealing their project keeping all the clients to himself. He could up time that but instead he chose to develop other architects in other areas do.

He mentored Victor Horta, he reiterates this one single largest purpose of every organism to transfer knowledge to other organism. So hats of van de Velde for during that.

Bloemenwerf:

This was his residence let take a detailed look at the Bloemenwerf.

It was inspired in part by William Morris red house and one side in he was also influenced by the movement which was going on by the other people.

And which made he gave everything in the house, from the door in the furnishings to the wallpapers, the same patterns of embellishments and flowing linear shapes everything in the house was designed specifically by him.

He had a well design plan which had a central two story hall with zenithal light.

At the first floor, a gallery around the hall which had entrances to all the room.

Van de Velde personally designed all the furniture

He went one extent that even designed all the dresses his wife was to wear in this house. Look at the amount of detailed when the van de Velde has gone in to design in the house experience such as. He did design a building he designs experiences.

It was classify Bloemenwerf it is a farmhouse superb Willa plus country residence together.

This became the target for all the middle income age group and also artist and he made a lot of copies of his one growing room various other buildings which has clients insisted.

This is the plan of Bloemenwerf.

He 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, furniture represented variations on the originally simple woven straw and were upholstered in leather or fabric for much more richer client.

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

The Werkbund Theatre:

However, in 1892 he abandoned painting in favour of furniture and interior design. We got interior to the design element there is when he design the werkbund theatre.

Werkbund design several buildings for the Bauhaus campus in Weimar, Germany. Just assignment should yearly he spent most of the currier in Germany and made a very decisive influence in German architecture in the yearly 20th century.

This theatre werkbund theatre was built in the occasion of the werkbund exhibition in year 1914. It was unfortunately destroyed during World War I only a next year.

It was a modern building with a reinforced concrete skeleton, the interior theatre of which was extremely variable in character.

From a functional rational architecture, theatre simultaneously established the secure domain of space and volume.

Here you can see the exterior and interior. Straight line was used which purified and emphasized the ornament and artistic expression, as is characteristic in its heavy roof profiling original way.

It was possible here to create a theatrical space flexible, able to accommodate a wide variety of theatrical performances ranging from modest works, symbolists and realistic representations that are more suited to the stage to large performances.

He came across the work of the painter van Gogh at the yearly exhibition of law twenty "Les XX", his work shows an influence of the Dutch painter of architecture.

This is the plan of the Werkbund theatre. Some of tart about the Werkbund theatre that, the auditorium made a temple like impressed. He had something of the tart seriousness of Buddhist architecture.

The color tones were based on a scale extending from amaranth to bright vermilion. The deliberately restrained decorative design appeared as of the incense and the patina of centuries damped. He tries to get the colors and orange, huge and earthy tones and this was often compared to eastern architecture. It is straight look at other frame of hector Guimard.

Works of Hector Guimard

Hector Guimard is now the best known representative of the French art nouveau style of the entire art nouveau other people in Belgian but the French art nouveau style is the best known representatives.

He studied decorative arts and architecture in Paris, where he late established his own practice.

Inspired by some of the new architecture theories circulating in late 1800s, he produced some Belgian victor Horta greatly influenced his designs.

In particular, the radical ideas of French architect Viollet-Due and the sinuous architecture of Belgian victor Horta greatly influenced his designs.

In 1895, after visiting the first art nouveau building, victor Horta's "Hotel Tassel", Guimard proceeded to a complete re-evaluation of his artistic approach.

The architecture and decorative works of Hector Guimard are characterized by fluid, unusual lines, vibrant curves which directly inspired nature, essential shapes underlined by light and contrast of the different materials used, such as wood, iron and stone.

They are the most representatives of the organic and floral art nouveau style in France, and his would later be known as the "Guimard style".

Paris Metro Entrances:

He was highly criticised for his kind of work because a very long time he had worked with as assistant professor in architecture. And he was a assistant professor of respective drawing of the girls batch of women's female batch of the school and he was working there for more than ten years that he appointed was professor of respective drawing. And after that he got a first project and his first project was casual brancer which he designed in 1898. It was called derived by his contemporaries but they were reffu people who saw what he saw in the buildings and that is when he has designed building in very different manner the contemporary architects.

In that is when he got lot of commissions for his other projects including the vellot bluate and koilya house, causel wall, causel abri wall, hotel mezara, Paris and lot of houses vellose and other similar buildings. So he was looking all these projects and that is when very important project came into disposal and the lot of people who we are agenised have press was agenised him because his personality his work everything was very verys different from the usual architecture in the particular point of time and his relationship with glurgy mand who commission him to build the concert hall was again very famous during the press and he completed the concert hall in arguably in most complete expression of his art nouveau style. And it soon became actimonies by the time of completion when yearly 20th century 1901 and the glagimary immediately in the left France within five years the magnificent concert when you were demolished. And it is known only by photographs, articles or journals.

And he is also designed in large number of Paris metro entrances were destroyed demolished. Except one at the photo copy which was still standing and there are couple of reconstructed one abicy and shabala. These are some of the fully enclosed once that are standing all other once are completely destroyed.

The greatest example of vector marish Paris metro entrances in structure like the crystal palace or if interchangeable prefabricated cast iron in glass parts.

The Guimard created his metro system in opposition to current taste og French classical culture.

When the whole of France is classical. Guimard was given the project to design all of Paris metro entrances. That is one he said when to do classical architecture Guimard is something more inspired from nature. So that is when he style is creating this. Look at the entrance arch which his design arising like a tree branch which wholes an hooded lights, maps he designed everything in art nouveau style.

He even designs the type of grofy look at the floral patterns in the arch use of different materials.

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. Looked at it was growing or if grounded itself.

The entrance of the metro station at Porte Dauphine, Paris, designed by Hector Guimard this is the drawing for that.

In 1899, the CMP launched a competition for the street architecture of the soon-to-be-opened metro.

The roofed variety, known as edicules feature a fan-shaped glass awning and an enclosure of opaque panelling decorated in floral motifs. The most imposing of these were built at Etoile and Bastille, on opposite sections of the inaugural line. Thus as what is talking about the roofed once with glass fan shaped roofing and panelling all around or sometimes the open type like this. Roofed type is built at Italian bastel both of these were torn down in the 1960s.

Today only two edicules survive, at Porte Dauphine and Abbesses and the abbesses was the little moved to Ville in 1974. The competition was floated the winder of the competition was an architect Henri Duray. The CMP's president, Adrien Benard, favoured the municipality architect Jean-Camille Formige.

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 and nature. 141 entrances were constructed between 900 and 1912, of which 86 still exist. Inspire of France being in major that particular time and after that 86 still exist. Then other look at the footed metro entrance.

Hotel Guimard:

Let's take look at another building hotel Guimard. As the first view one is struck by the architects care in designing and positioning his windows and balconies.

Defying rhyme and reason, they are each of a different cut, each placed where one would least except it. They were placed without any reason.

The window on the third story, a quarter of which is situated on the precise corner of the building and which appears to be haughtily indifferent to the classically arranged bay on the story below.

Of particular note in this regard is the long fourth-story balcony surmounted by two lanterns of the type frequently used by Guimard.

Here the Gothic-influenced asymmetry of le Duc's is written with the later Guimard's beige materials palette in a recognizably art nouveau idiom.

Like many houses constructed by architects for themselves, the site is difficult, nothing but a triangular scrap at the corner of two streets. There are lot the street in Paris, Paris was designed as a city which had radiating street from the arth thriambad. There about 16 streets radiates from the arth thriambad. When the 16s radiate they form triangular or trapezoid shapes between the streets. Which means the corner plots are always triangular or very hardly shape. Many such sides in Paris through Paris and this size were very very difficult to build.

Hotel Guimard one of the very very difficult sides. The challenge of the site seems to have awakened imagination. Because at the hotel what he done is he links the conventional element the Parisian apartment building.

He took at all the elements that regular Parisian apartment building has bow windows , balconies, huge heavy entrance doors, flatter walls and moments of explosive whimsy like the castle-like cylinder to the left of the entrance. From these are the elements which his taken from the Parisian apartment building and this gentle link between all the things you can almost isolate the components which would not be out of place.

Taking look at sum of the close up shorts here you can see the heavy entrance again here it looks like casually something is growing are the wall itself wide from the ground the furniture steeling, the railings typical remark.