

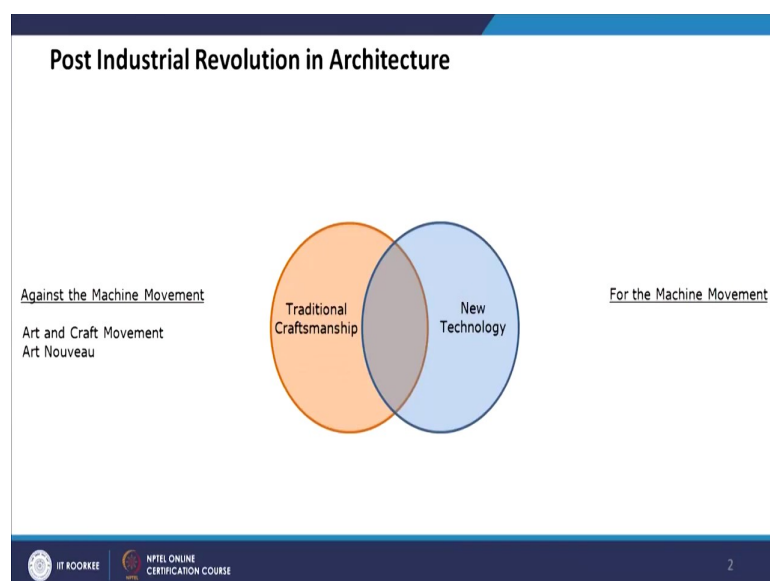
**Contemporary Architecture and Design**  
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**Lecture - 06**  
**Post-Industrial Revolution: Against the Machine Movement-Art & Craft**  
**Movement and Art Nouveau Part II**

Hello students, welcome to the online NPTEL course Contemporary Architecture and Design. Today we will discuss the Post-Industrial Revolutions visual style, in the domain of Architecture and Design. And within that we will discuss focus on Against the Machine Movement; and within that we have already started the Against the Machine Movement with the discussion of Art and Craft Movement.

Today we will mainly focus on Art Nouveau, which is similar to art and craft movement, because the thought process of Art and Craft Movement and Art Nouveau both supported the traditional visual style in terms of classical, and Baroque Rococo, these styles as well as the craftsmen's generated folk style. And which is an reaction against the machine aesthetic, which was followed by the artist and architects of for the machine movement, who acknowledged the aesthetics, which was evolved from the machine generated product, and because of the mass production.

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If you look at the situation right now, in the pre... the post industrial revolution and pre modern era so, there was a this two architectural style, one, and two are absolutely on the opposite pole. One was went for the machine, which was the style based on the machine generated aesthetics, another was against the machine, where which encompasses the traditional craftsmanship as well as the architecture traditional... architectural style.

So, in against the machine movement, we have two different movements, where we have discussed, art and craft movement earlier, art nouveau was another movement. Art and craft movement flourish in Britain, and rest of Europe later, and then went to the rest of the world and America. But, art nouveau flourish in rest of the Europe as well, and then went to the America. These two are highly similar, because they all opposed the machine aesthetics, but there are some salient difference between art and craft movement, and art nouveau, which we will discuss today.

And we have already discussed the art and craft movement, and you know the visual style of art and craft movement, and their salient features. So, based on that knowledge, we will discuss how art and craft movement, and art nouveau are slightly different, what is their visual style, how you can identify the differences difference of visual style of art nouveau and art and craft movement, with their slight variation. But philosophically, they are quite similar in nature.

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**Art Nouveau**

After Neo-classical and before Modern

1. For the Machine  
Crystal Palace; London (1851); Joseph Paxton  
Eiffel Tower; Paris(1889); Alexander Gustave Eiffel

2. Against the machine

- ART and CRAFT MOVEMENT: England (predominantly in art)  
Edward Schroeder Prior, Ernest Gimson, William Morris
- ART NOUVEAU: rest of the Europe
- ✓ Hotel Tassel(1893) & Hotel Solvay(1894); Brussels; Victor Horta
- ✓ Casa Batllo(1904) & Casa Mila(1910); Barcelona; Antonio Gaudi

Modern

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So, when we look at art nouveau, it comes here, which is part of against the machine movement, which... and the reaction against for the machine movement. For the machine movement, we have discussed and these are the main machine generated aesthetics was there, which followed in modern architecture later phase of modern architecture, much more than against the machine movement. But, against the machine movements, aesthetics was also followed in some of the modern architecture, but this was in the high modern architecture was very abstract, not like art nouveau and art nou- So, art nouveau and art deco was suppressed by the new style of architecture.

But, so as the one for the machine movement, because there was a new architecture style, which evolved from these two style, with the benefits, and with the positive sides of both the styles. So, in art nouveau we have in architecture Hotel Tassel, and Hotels Solvay by Victor Horta, and Casa Batllo, Casa Mila by Antonio Gaudi, this is in Brussels, Belgium, and this is in Barcelona, Spain. We will look at the design in this lecture.

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**Art Nouveau** ✓

- French Terminology "Art Nouveau", in English New Art
- Reaction against the machine ✓
- Re-established craftsmanship over the mass-production of industry ✓
- But did not reject new material techniques as Art and Craft movement did. Usage of wrought iron glass and ceramics using contemporary technology ✓

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So, art nouveau, the connotation... is the terminology of French terminology, which in English literal translation means, new art. So, art and nouveau means new. So, this is they are termed as a new style of art, and this is definitely, when we were discussing the graph that which goes low on aesthetics, and then high on aesthetic, this is minimal, and then aesthetics.

Ah So, art nouveau will definitely come here, because the name says this is mostly form an aesthetic driven. It is not just a function driven, which were the Bauhaus for the machine movement will come in this side of the graph, which we were discussing two lectures ago. And art nouveau will definitely come here, while there is lot of ornamentation. So, as the art and craft movement, this will be high on aesthetic value, but not minimal at all. So, lot of ornamentations are there, so the name also suggests that. So, these is a reaction against the machine, which is quite similar to the art and craft movement.

Then they started, re-establishing the craftsmanship over the mass-production of industry. So, this is also the similar features, which we have seen in the art and craft movement. There also was a inclined towards the traditional craftsmanship, the traditional method, and technique the way, William Morris have told that it has to be artisans own expression has to be imbibed with the material, and the technique of the production, and which was against the mass production of... for the machine movement.

But, the difference here, with the art and craft movement, the philosophical difference between art and craft movement, and art nouveau was. They did not reject the new material and techniques. The used new material and techniques, to create the biomorphic and curvilinear patterns. So, they used new techniques, which emerge from the new technological advancement, advancement of science. And then they used it in their benefit to express their own creative thought process, which art and craft movement did not... did not do.

So, they art and craft movement emphasized on the craftsmanship, the traditional technique, so that the craft guild will survive, not the industry. But, here in art and art nouveau, this... they took the benefits of industry, but they were they retained their own visual style. So, usage of wrought iron, glass and ceramic was there, in this art nouveau style.

So, usage of wrought iron, as we were discussing in industrial revolution. Industrial revolution happened, because of the they started using iron as a construction material, iron as a product design material. So, we see the over powering structural capacity of iron in Eiffel tower, as well as in the other public building like railway stations, they can take huge span.

And the ornamentation can also, and the art nouveau architects and design in this thought that ornamentation can also be done with wrought iron, it should not just be like the structural manifestation of a simple abstract form, there can be ornamentation with the new material as well. So, they used wrought iron, the new material, the new... with the new techniques to mold the wrought iron, and took their design thought process into the new paradigm, with the help of new technique, and new material, and also the ceramic and glass.

So, if you look the crystal palace, and the other things, wrought iron was the structural member, and then the glass was the facade element. And then the glass was the... glass was there, with the wrought iron. So, they started using glass, and wrought iron, and they have taken these new materials into their 3-D process, as well.

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**Art Nouveau**

- Started in various countries of Europe at similar time period
- Flourished between 1880's to 1910
- Influenced varied paradigm of creative fields: architecture, graphic design, fine arts, industrial design, furniture design, etc.
- Going back to Baroque & Rococo in search of aesthetic inspiration
- Often used Classical, medieval, renaissance as well as folk style of visual expression
- Biomorphic design ... nature inspired forms and shapes
- Natural form > distortion with consistency > style

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That is the why, this has much more if you look at this point, art nouveau influenced varied paradigm of creative fields, because they have taken new materials into consideration. So, they can combine with the architecture, art and craft movement also had architectural influence, but they mostly followed the traditional style. So, they were confined into the house design, which look like a barn. But, if they started following that same style in other built forms, for example, public places like railway station, and others, they cannot use the same barn like architectures style, in other phases. So, they in this art nouveau, art nouveau, we will see in metro stations, and other areas, they have

used wrought iron, with which is a new technology with their creative essence, so it percolated more in architecture.

And then graphic design was also there, graphic design also definitely was there in art and craft movement, and then fine arts, industrial design, furniture design, jewelry. In industrial design, this percolated a lot, because they imbibed, the new technology, and product design, and many... many other domains, because they imbibe they... they took the benefit of the new technology, they can percolate more into the other creative fields, rather than art and craft movement.

And also it started in a various countries of Europe, unlike art and craft movement, which was the focal genesis point... was Britain. And then similar time period, and also it went to the USA as well. And it was again if you look at, it was flourished between 1980s, the same time as a art and craft movement as stopped in 1910, art and craft movements stopped at 1920, which is the time of... where we think that modern architecture style started. So, it started a little 10 years before, almost this is not very defined line that 1910, it stops. So, more or less in 19.. 1910 it stopped, and after that it got replaced by other movements of modern architecture, and design.

And again similar to the art and craft movement, if we look at art nouveau inspiration board from where, they have got their visual inspiration, and the style, they had baroque and rococo again. Why baroque and rococo again, this is as we were discussing, if we look at this graph, art and craft, this is high on aesthetics, I am drawing the graph in this way, so that aesthetically, if it is high, it will come down, and if it is has less ornamentation, it will go up, in that this is the way of the... way I am drawing the graph.

So, here, the art and craft movement and art nouveau was there, this is the how... the for the machine movement was there. But, next if we look at what was there for their creative inspiration, because we cannot take creative inspiration from there, because this is absolutely different. Then before industrial revolution, if they go back, so there was Baroque and Rococo, which was again high on abstraction... sorry high on aesthetic value, so they have going to Baroque and Rococo.

And then, because this was figurative, this was abstract. So, they have other figurative influences, which was gothic, and then mannerism, and other, which was pre industrial revolution. They have taken few visual styles from the Classical, Gothic, Baroque and

Rococo, classical may be low on ornamentation, but still they are figurative. And then again... gothic will be high on ornamentation, but Renaissance will be low on ornamentation, but still they have taken this, because they where they have figurative depiction of biomorphic design elements.

So, Baroque-Rococo in search of aesthetics also, the classical, medieval, renaissance was there, because they were also figurative depiction, not abstract. And then folk style of visual expression was also there, because they have they are supporting the art traditional architecture and design form. Again the same process of um... evolving the style, so the each and every architecture and designs style have some particular design elements, by which you can figure out that this style is belonging with in this particular era.

So, how... here what they do is, it is very generic discussion. So, so we have taken biomorphic, all this biomorphic and high, only aesthetic style, and which is natural inspired form and shapes, then they have destroyed with the, with particular consistency. So, where it this unlikely the preindustrial styles, this is little towards abstraction that we were discussing in art and craft movement as well.

So, if we look at the figurative styles, which was in the pre industrial revolution era. Here we are right now in the pre modern, so here it will... it is abstract, high modern is totally abstract like Bauhaus, and others. So, they will use geometric form. But, here it is absolutely figurative, so this is an abstract depiction. But still consider this is a figurative drawing, so like an actual leaf, or actual design of flora and fauna.

So, this art and... art nouveau will again similar to art and craft movement, will not be exact figurative, not exact abstract. Will be somewhere here, towards figurative, but there is a certain kind of abstraction, which will discuss later. How they have changed the figures, which we see through a necked eye with a stylistic abstraction. So, there is a style change of drawing particular object. So, this is not a still life drawing, the way we are seeing, and we are drawing. So, there is a kind of creative metamorphosis going on, and then there kind of create an abstract visual style, which is a style for art nouveau.

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**Art Nouveau**

Design Inspiration



Art and Craft, William Morris

Baroque Rococo

Japanese Woodcut print, Hokusai

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So, here in the design inspiration, definitely what art and craft movement, this is art and craft movements textile design by William Morris, because art and craft movement and art nouveau, they were parallel, so they took inspiration from both. So, art and craft movement also took inspiration from art nouveau, art nouveau also took inspiration from art and craft movement.

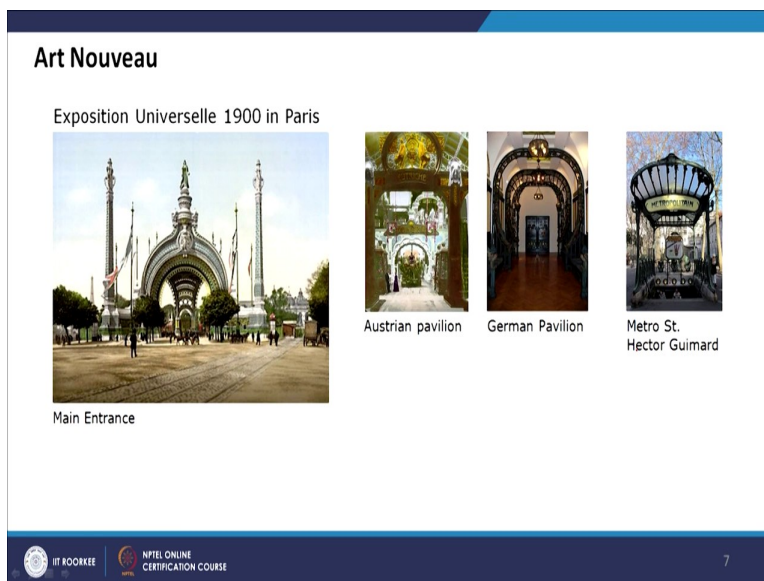
And you can see the biomorphic curvilinear pattern, which was there. And Baroque and Rococo style, if you look at the Baroque and Rococo style, this was also highly ornate. And then, there was figurative depiction of human figure, and here also you will see lot of paintings, and high ornamentation. And over excessive use of metallic colors like gold, and then the lot of gold filigree works over there, and lot of different works even in the facades there are some fews over there. So, this came from Baroque and Rococo style.

Also they have taken inspiration from Japanese woodcut print. So, this was not in the European style, but still some woodcut prints, were there in the art nouveau art nouveau style, because this is also in some art and craft movement, there was a lithography, and woodcut print. So, these are the pre painting techniques art nouveau also used some painting techniques, and then they have used, because a Japanese woodcut prints are very famous. And they have mastered in woodcut painting technology, they have studied the Japanese style of woodcut print, and also the Japanese woodcut paints are very intricate.



So, this is Katsushika Hokusai is views of Mount Fuji. This is Mount Fuji, and this is called this painting is called great wave; you must have seen this painting. And there is lot of intricate patterns as well, and the techniques of layering different colors for different print blocks, and making a print. So, this is printed by wood, and each and every color has a one particular print. So, this was also inspired from Japanese woodcut prints, and mostly Katsushika Hokusai, and other Japanese painters.

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And now, art nouveau went to its peak, it is started from 1880s to 1910... at 1900s, there is a Paris exposition, which is called exposition Universelle. And their all the exhibitions of art and art nouveau design and architecture was showcased, and from throughout the European countries. So, if you look at the main entrance was designed, you can see the Eiffel tower of Paris, and here the this was the main entrance, and you can see the exaggerated on it style of entrance. And here you look at the style, this is art nouveau style of design, this was the main entrance.

And this was Austrian pavilion, and if you look at this ornate designs, this is art nouveau style in the pavilion, where they have showcased their art work. This is German pavilion, in this symposium, where they have showcased their Germans work of art nouveau. And then, metro station was designed by Hector Guimard. Hector Guimard was one of the famous industrial design designer, and architect of art nouveau style; he have designed this metro station for this particular symposium in 1900.


So, if you look at the look at it carefully, here this is a metro station, but this is generally earlier, the metro station, railway stations, where designed in the for the machine movements style. So, it would be just the construction, and that is... that is how it will look like, so it will be generated, it will be construction driven design.

But, here he have used wrought iron, this is all wrought iron cast structure. And but, this floral elements were there, in this his design. Even in the parapet and the railings, this was also there, even in the canopy, it was there. So, these this is not just a technique, which traditional artisans do, so that that is the difference between art and craft movement, and arts nouveau. They embay the new technology, new material, but they started giving by compiling their own creative thought process combined with the new technologies, so that is why, this biomorphic elements were designed.

And if you look at this is not a straight line, this are this are all different. And then, they are different styles, which is called whiplash style, which we'll discuss later with the detail of design, which is there. So, they are combining new technology, and new material with their creative expression, which was taken from Baroque and Rococo. So, new material, new technology with the help... with the creative inspiration of older architectural um... style. So, there was a paradigm shift between this architecture, architecture and design.

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Art Nouveau



Casa Mila; Antonio Gaudí; Barcelona

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So, now, if we look at the architects of arts nouveau one of the famous architect of art nouveau style was Antonio Gaudi. This is the design of a building, Casa Mila, in Barcelona. Now, look at the facade of this building, so this building's facade, it absolutely biomorphic, and there is no similarity of the balconies. Look at the balcony, this balcony and this the balconies curvature is different, then this is different. So, this is not, this is going against the machine made abstraction the minimalist style, this is absolutely opposite to the minimalist style.

And each and every wrought iron work was different, if you look at the railing of this, each and every floor it is different. And even the curvature of each floor does not match. So, this is absolutely taken from biomorphic style. So, this line you don't see, this is not a geometric line, this is called biomorphic and curvilinear line. Everywhere, this lines where does not it is goes just flows.

And look at the iron work, again the if you see the iron work, this is they he is using the new material, which is wrought iron, but he is expressing his own thought into the iron. So, this cannot be machine made, this cannot be mass manufactured, because each and every design is different. But the new technology is there, and with the help of new technological advancement, he is molding this lines into the parapet wall.

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So, this is another building, Casa Batllo, which is in the same style. This is the section of the Casa Batllo. This is the front facade, if you look at the front facade, and again the

there is a biomorphic line is over there. This is like a lizard, and which we will see in other things, with the color also changes like a lizard. And then the facade treatments all the ornamentations is done by it's a manifestation of high craftsmanship.

And within the building also, if you see there is a biomorphic lines, an each and every arch is different, each and every columns are different, their lines are different. If you look carefully, this rotates in this direction; this rotates in other direction, and this curvature which does not match this curvature which is so there is lot of drama by in within the fluidity of the interior as well.

So, from the exterior and the interior, every it has a lot of ornamentation, and it is very very high in ornamentation, and you also can look at the works are different outside as well. So, no work in this side will match on the other side. So, this is absolutely against the process of repetition. And but, in art and craft movement, there was a process of repetition in the tessellation was there in art and craft movement, tessellation process was not used in art nouveau.

So, we have already discussed the tessellation and repetitive work of the same similar design either by mirroring, or by copying on top and bottom, and so to create a pattern the facade treatment. If you remember the barn of art and craft movement, this had a pitched roof, which was earlier seen. And they are going the mental model of people, which was there, directly taken from the earlier construction technique. And then, the treatment of the barn will be something like grids, and which there was a repetition, but there will be a hand work.

So, if you remember the design, so this kind of stonework was there, which was repetitive, but designed by hand. But here, in art nouveau nothing will be repetitive, and no style will be very rectilinear. And even if you see this art and craft movement, you will see these kind of buildings where mostly seen. So, these kind of chimneys will be there, and then other gable roofs will be seen in the previous things. So, they did not challenge the mental image of the, of a building traditional building that much. But, in a art nouveau they have created a absolutely very drastic and dramatic effect with the building.

So, this might be generated form of pitched roof. But the pitched roof has the high curvature, and it changed it form absolutely unlike the art and craft movements,

architectural design. And high on curvilinear form, which in architecture of art and craft movement was not as much curvilinear near than of art nouveau.

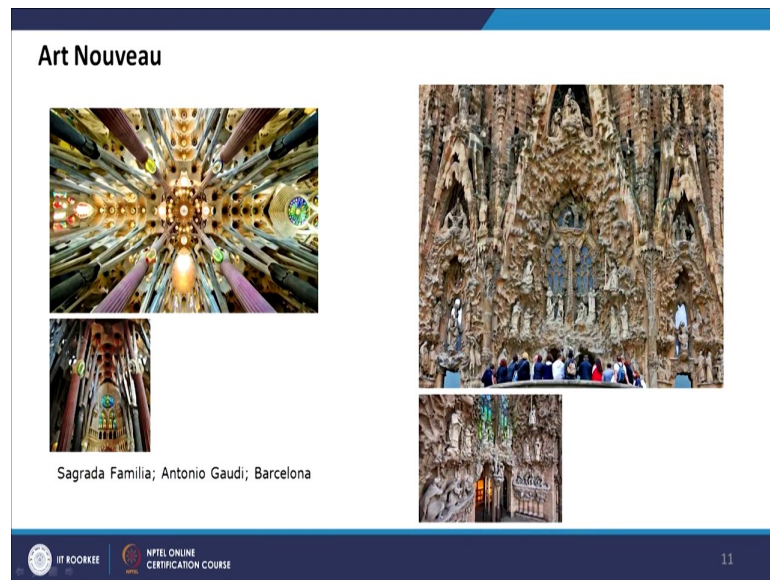
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This is another design by Antonio Gaudí, which is a very famous example of a which is a cathedral, Sagrada Família again in Barcelona, which started in the similar 1800 late 1980s, but still the construction is not finished, because this if you look at the curvature, this requires so much of construction detail, and so much... so many artisans has to work on each and every facade detail. And each and every facade detail is very different, and it looks like a molten wax, and every curves are different.

So, they started in late 1980s, and still it's the work is going on. You can see the construction, it is still going on. And so if we look at the facade, each and every towers are different, each and every facade of this cathedral is different.

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If you look inside the building, so this is the detail of a facade. And you can visualize the scale, this is the human scale. And each and every this side, if you look at the statue over here, they are different. And this requires so many artisans work together, so that it still the work is going on. And the facades of each ornamentation does not follow others, so this is absolutely manifestation of biomorphic designs. So, biology in nature, we do not see repetition of the same thing. So, each and every tree will be different, each and every flora and fauna will be different, that has taken an inspiration from Gaudi has taken an inspiration from that.

But, if you look carefully, the figures and this forms of flora and fauna, they have a particular style, which we will discuss and there. So, there are not exactly like a tree. So, this if you look at this is abstraction, and some lines were there, so there is a pattern created from the tree, but not exactly he is making a exact replica of a tree.

And even the human figures were broken in certain a way. So, if you look at the human, so there are lot of angularity added to the human figure. So, here see a sharp angles in the human figure as well. So, it is not like Renaissance, or Baroque and Rococo style.

Within the castle, if you look at, this is the interior of the cathedral. These are the columns, which he depicted as a tree from. So, this is the tree curve goes in, and this is the branching node, and from here the branches of the tree goes up. And then, you look upside, this is like a canopy.

So, here, if you look at the way, he is depicting up forest, within the cathedral. This is like a when you go inside the cathedral, he wanted the user to feel like a he is inside the forest, and will look up, you will see the dense foliage. So, this is how he is breaking the foliage.

This is clearly you can see, this is the inspiration has been taken from tree. But this there is a certain kind of abstraction there, and then the fluids are there, and this is highly angular, and stylistic form is there. And the foliage is broken into geometric star like structures, which this is the bottom side of the foliage. And the skylights are there were, the light will come from there. So, this is how biomorphic inspiration has been translated into a... a little abstracted form, and a pattern language evolved.

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Now, here is another design example was Park Guell also that's in Barcelona. And here he will similarly see the curvilinearity of the form. And again it changes, and the design changes, the color changes the over emphasis of the different kind of ceramic tiles has been placed on top of the plaster. And even if you look at the dramatic curvature of the roof forms, which is very different from art and craft movements, barn like structure.

So, lot of curvilinearity has been added to the facade, and every facade has a very different, even them with the staircase is going in a fluid manner. Even this is the stone masonry work of Park Guell. And if you see the color also varied, and lot of drama has been added to the design.

And this is how, the parapet wall, and which flows like a fluid form. And this is one of the famous structure, which is there, somehow inside the Park Guell. When you come down of the staircase, you see this lizard from where, this water is gushing out of his mouth. So, here he has used the same glass mosaic, tiles to create a different patterns, which also is a iconic sculpture.

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Now, another art nouveau architect was Victor Horta. He his mean works were in Brussels, Belgium, one of his design was a Hotel Solvay. If we look at the outside, it was not as ornate as biomorphic like Gaudi. But still, similar work has been done within the inside of the this is another building, but here if you look at carefully, again this kind of wrought iron works work there in the parapet. And even if you look at this... this curvilinearity, so it is there, but not as much as what Gaudi did.

Ah So, again inside this is another Hotel Tassel by Victor Horta, is house of professor and scientist. In this balustrade and this a railing, you will look at this kind of forms, which was very curvilinear and biomorphic. You can imagine a creeper of he have taken inspiration from creepers, and this creepers also does not repeat in the same manner. So, if you look at the design of the chandelier, also this looks like flowers, and then creepers, which hangs from the top.

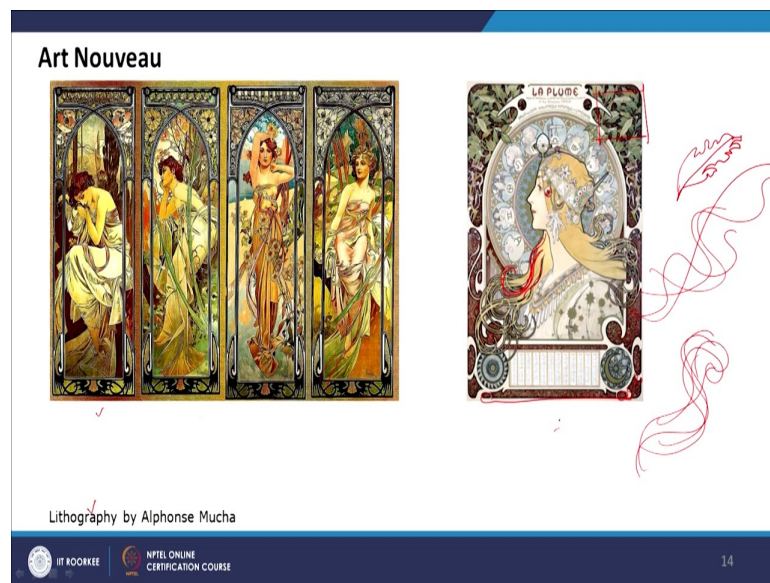
And if you look at the structural member, which also... which is also there in the metro station of Paris. The wrought iron structure, which is the load bearing structure, in front



of that lot of floral patterns, were there. And if you look at this ornamentation, and this ornamentation, they are slight difference.

And so here, they are using the new technology, new method of building materials. And then they are creatively expressing their creative uh.. creativity into that. Even in the floor, you can see the similar creeper like biomorphic lines were there. This is called whiplash line, which we will see.

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And this is now, let us take example from some paintings, and print media. So, this is the print media lithography, lithography is the printing technique, where designers use a block made out of stone, or it can also be with a iron, or metal, so that block will be a negative of a painting. And then, paints will be applied on that block, and it will be pressed on a fabric, and this will be fabric, or canvas, then there will be the lithography prints. So, this is lithographs of Alphonse Mucha is one of the famous painter and designer of this art nouveau style.

And again, you will see the whiplash biomorphic pattern. So, this pattern is called whiplash, we will see similar works there, and which is getting repeated in a... art nouveau style. In art and craft movement, these kind of lines were not there. So, in art and craft movement, if we want to depict flora, they will create lot of ornamentation in flora leaf. But it will not flow like very flowy line. In art nouveau, which will be a like a

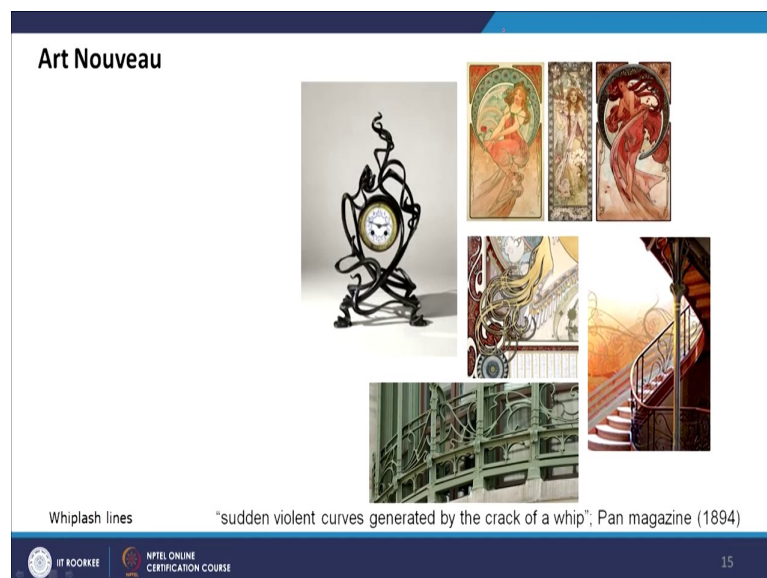
whiplash lines, which will flow in a different order. And then they will depict some leaves, or hair, or drapery with a flowy line.

In art in art and craft movement, they will not use such a dynamic line, but that will be pattern generated out of it. Even if you look at the art nouveau's William Morris' work, it will not see so many lines going in the different direction. So, this was a typical style of art nouveau, not in art and craft movement, which you have seen in William Morris and others work in the previous slide.

So, here also in the drapery, we will see different lines going into different directions. There is a particular style of art nouveau in the drapery, everywhere you can you can figure out. So, here the way art nouveau creates... his depicts his flora, if you go back in art and craft movement, you will see that this kind of work was not there.

So, this is the work of art and craft movement, which was very different from different from art... and art nouveau. So, art and craft movement will depict floral pattern like this manner, and art nouveau will depict it like a whiplash, and this kind of a patterns will be there, so that is the stylistic difference. If you can look at carefully, you will see the difference clearly.

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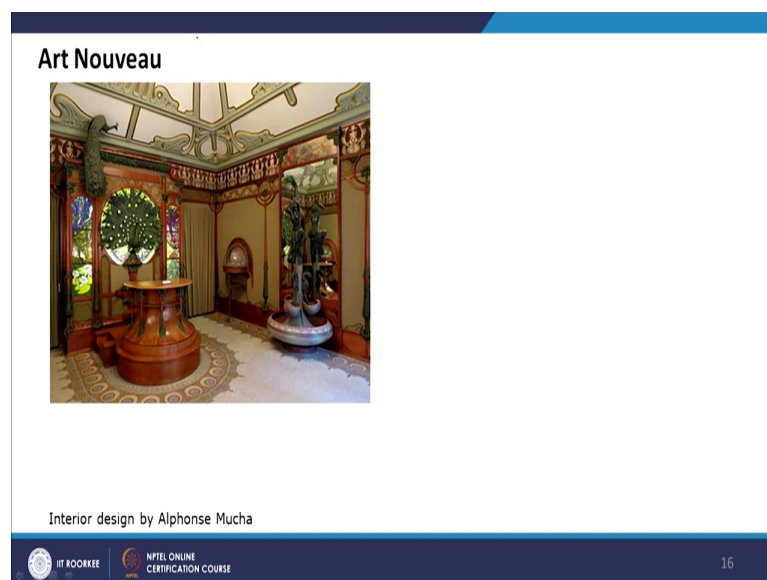


Now, this is what whiplash lines are. So, Pan magazine in 1894, which is where the art nouveau and art and craft movement was still going on, they depicted it like sudden

violent curves generated by the crack of a whip. So, the whip, when the whip cracks, and the sudden violent lines will be there, and that is the style of art nouveau, and which will not follow... the one line will not be repeated anywhere.

So, if you if you look at carefully in the product design, the whiplash lines are there. And in.. this is the Alphonse Mucha's painting similarly here and Hotel Tassel, again this is this a Hotel Solvay's outside wall. Again if you see, the whiplash patterns are there and Alphonse Mucha's other lithographic works. The same whiplash lines, if you look at the hair, the drapery, you will see the whiplash lines where used in painting in the in the wallpaper, in the product design, so that is the style of art nouveau.

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Now, Alphonse Mucha was also interior designer, he designed the similar lines you can see, in this in this sculpture, even in the facade treatment of the interior, the same kind of a style of design is there. So, this art nouveau, which is different from art and craft movement in the stylistic fashion, but has some similarity with the philosophical perspective.

Now, other art nouveau style was as art nouveau used the new technique, they used wrought iron. We see the wrought iron works in art nouveau, in the parapet wall, the iron filigree works, and the product design. Even in the painting, the print media, the wallpaper, even in the flooring of the Hotel Tassel has that.

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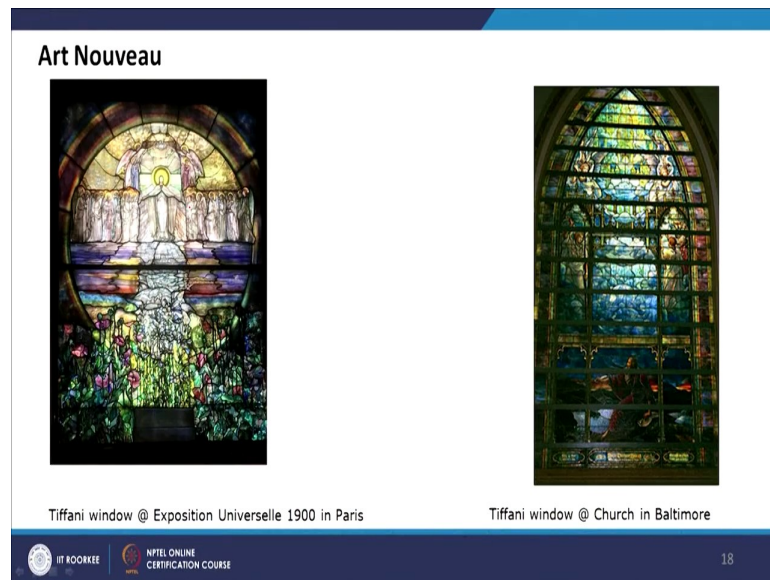


And then also in the glass work that is also new material, they have percolated; they have tapped that technology as well and Louis Tiffani was one of the famous glass painters he used stained glass as well as painted glass painting techniques to create windows. And Tiffani Windows during 1880s to 1920 was very famous, and he created lot of windows, which won award in some places. And then, it was a very famous window designer of a window, and window frames, and the glass works other glass works.

So, this is the lamp shade by Louis Tiffani; he is a designer of America. So, art nouveau also went in America. And this is Tiffani window of his own house in New York. So, this is a glass painting. And again you will see the ornate style of art nouveau, and art nouveau always does not require a whiplash line. This is one of the style of art nouveau, but there will be another kind of visual expression in art nouveau as well.

So, this is one predominant style of art nouveau, where there will be whiplash also you can find out that this is taking an inspiration from art nouveau, but there can be other styles of art nouveau as well. For example, there will be lot of different kind of works and ornamentation, which is floral ornamentation is there, this the art nouveau glass painting.

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Here also but... here also you will see the whiplash patterns, and then free flowing curvilinear forms are there. This is one of the Tiffany window in, which own in the same exposition Universelle in 1900 Paris. He owned the gold medal for this display of the window. This is another Tiffany window; you will see lot of different kind of colors, gradient colors, and the paintings. And again some lines will be there in the biomorphic fashion, you will seen here, so this is in church of Baltimore this is there.

So, we are discussing different materials and techniques, which were used in art nouveau. And in the next class we will also continue with the art nouveau styles in a product design, as well as in painting. And we will see some other styles of art nouveau, which was built up and mostly focused on the furniture design, and the other paintings like a Klint's paintings, which was taken inspiration from art and craft movement, and Baroque and Rococo.

Thank you.