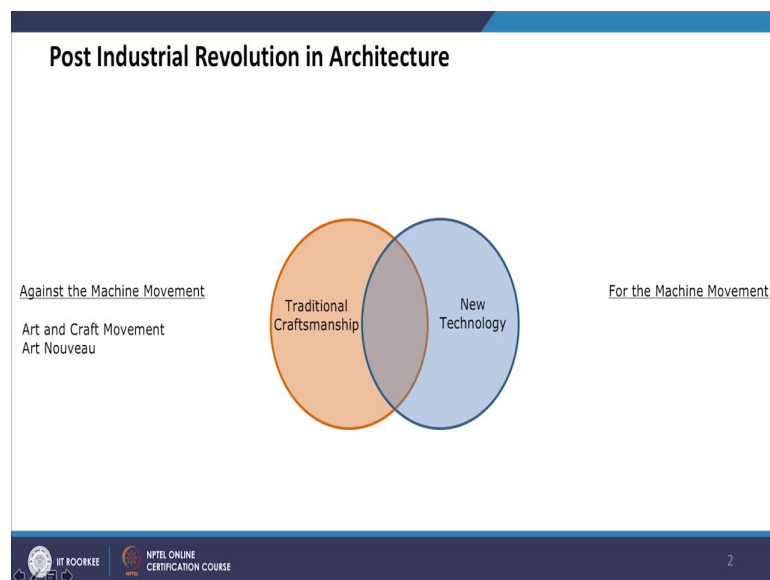


**Contemporary Architecture and Design**  
**Prof. Saptarshi Kolay**  
**Department of Architecture & Planning**  
**Indian Institute of Technology, Roorkee**

**Lecture - 07**  
**Post-Industrial Revolution: Against the Machine Movement- Art and Craft**  
**Movement and Art Nouveau**  
**Part II**

Hello students. Welcome to the online NPTEL course Contemporary Architecture and Design.

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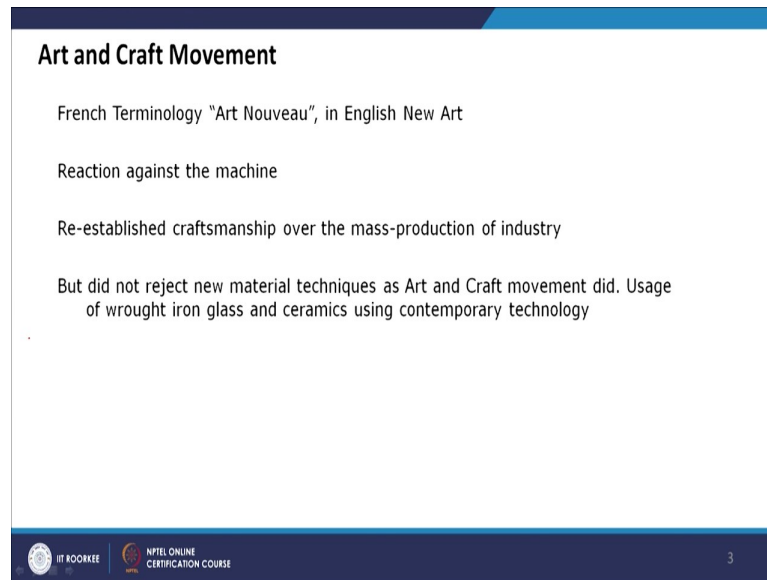


In the previous lecture we started discussing the post industrial revolution movements and within that we have seen for the machine movement and against the machine movement. We completed for the for the machine movement where designers and architects supported machine aesthetics, and also we started against the machine movement and there we have discussed art and craft movement as well as Art Nouveau. We started discussing Art Nouveau and we will continue today with the discussion with the later part of other designers and architects of Art Nouveau and look at their visual expression.

So, if we look at diag- diagrammatically. So here it was of the situation of post industrial revolution where architecture and design fraternity was in the turmoil and they have divided into two opposite pole for their visual expression. And in for the machine

movement they accept a new technology where is the against the machine movement they have accept a traditional craftsmanship and within that they there are two different movements.

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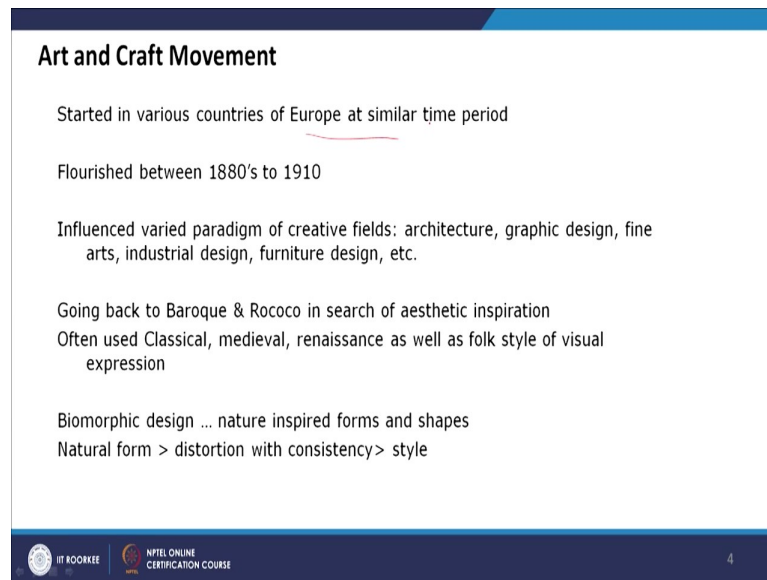
**Art and Craft Movement**

- 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, the characteristics of art and craft movement and Art Nouveau was it was a French terminology, Art Nouveau and- which means new art and it was a reaction against the machine and then it was reinforced the craftsmanship over mass production. But it was, it did rejected the new material and new style of new technology and it supported art and craft as the art and craft movement did and use, but there was a difference and it use used a new materials as well, though it imbibed the new material as and it blended the traditional aesthetics with this new material and the new material was wrought iron glass and ceramic.

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**Art and Craft Movement**

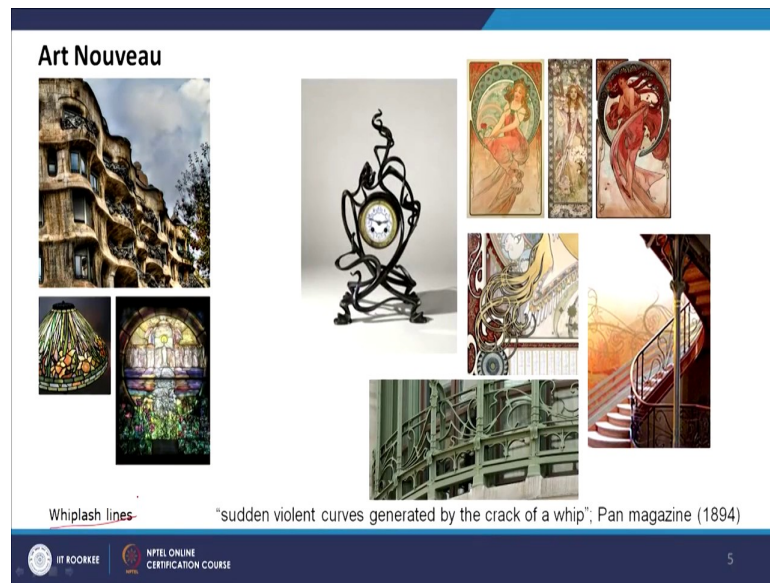
- Started in various countries of Europe at similar time period
- Flourished between 1880's to 1910
- Influenced varied paradigm of creative fields: architecture, graphic design, fine arts, industrial design, furniture design, etc.
- Going back to Baroque & Rococo in search of aesthetic inspiration
- 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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So, here it started in Europe and as similar to the art and craft movement and flourished between 1880s to 1910 and influenced different paradigms as we have discussed architecture, graphic design, fine arts, industrial design, and furniture design. And again it took inspiration from Baroque and Rococo style as well as the classical and medieval style as it was little bit more figurative as it is against the machine movement, but the for the machine movement was more abstract. And also it embodied the style of folk visual art. And here we can see the biomorphic design was the inspiration and then there was a distortion with the consistency and that's how they evoke their style.

So, in Art Nouveau palette if you look at... as in the previous lecture we have... we were discussing, it had the other style of whiplash line, in that was a predominant style in which followed many of the Art Nouveau, painting and design and architecture.

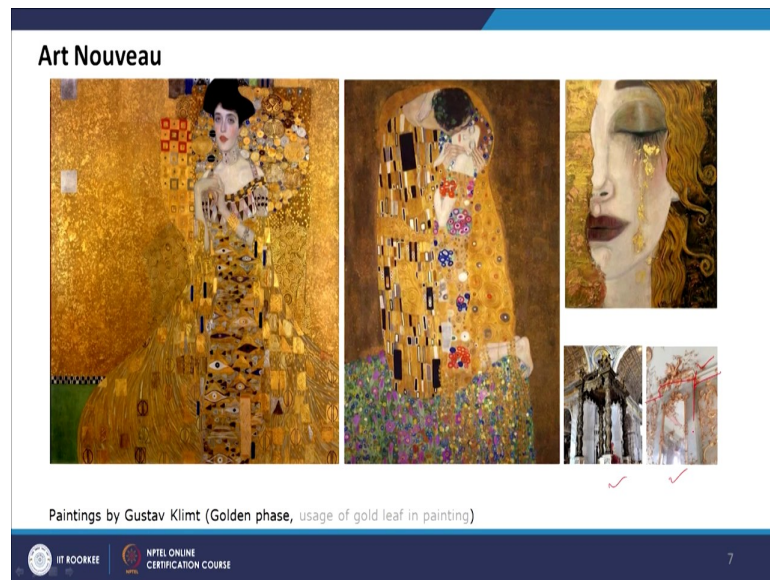
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So, here we can see a Antonio Gaudi's work, here we can see the whiplash line over here even in the wrought iron... wrought iron work in the balcony and tiffany window also has a lot of intricacy and tiffany glasses. And here in the Art Nouveau product design as well you can see the whiplash lines which is quite different from the art and craft movement. As art and craft movement also got inspiration from biomorphic design, but these fluid lines were stylistic interpretation... stylistic is the style of Art Nouveau.

Here also we can see some of the work, Victor Horta's work and we can see the whiplash line flowing from the wall and as well as the railing. Here in the painting as well we can see the similar kind of line.

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Here now let's discuss some other work of Art Nouveau. Here we have Gustav Klimt's work which is also categorized in Art Nouveau, but here we don't see much whiplash line there. But here what he did is he used gold leaf within the painting and we can see very ornate decoration and though it's a do some extends little bit more geometric than biomorphic, but here also we can see in the painting the usage of gold leaf within the painting. But if we look at the baroque and rococo style there was also usage of golden decoration within the wall and the roof. And here some similar kind of color palette also we have used.

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And here, if we look at some other designs for example, here we have some examples of a furniture design by Louis Majorelle. He was also one of the very pioneering designer in Art Nouveau style. And here also you see you can see the whiplash the lines have some somewhat fluidity and you can call it a inspiration, the inspiration can come from the whiplash line as well and there is some biomorphic elements were added within the furniture design as well and here also we you see the usage of golden metallic colour within the furniture.

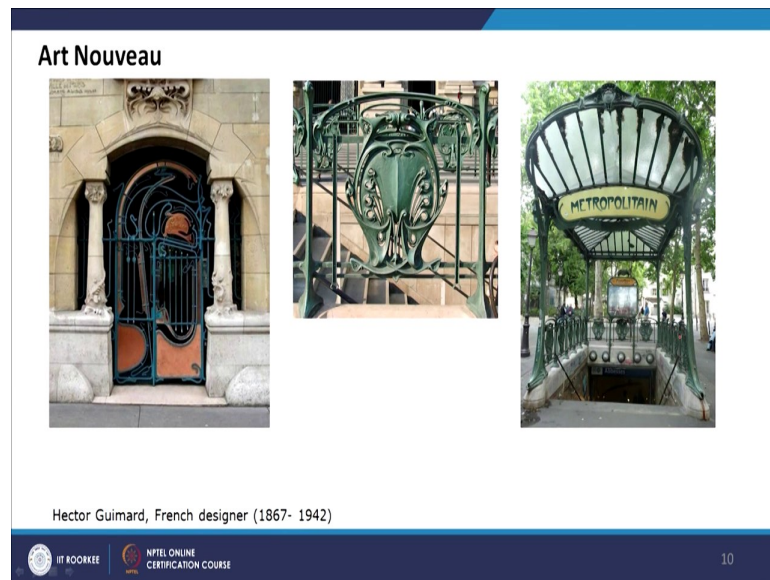
And here also if you look at the decorations is... this is Art Nouveau style decoration and here again this decorations are stylistic features of Art Nouveau.

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Some of his other furniture design. And here also you see the asymmetry and along with the biomorphic fluid lines which is a characteristic feature of a Art Nouveau. Again similar line... lines were added over here, and again the metallic gold colour within the furniture design and same curvilinear format is there. And you can see the continuous fluid lines which flows within the furniture and armrest to the legs of the furniture.

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So, some other works Hector Guimard's work. Here also you can see this was we were discussing which was designed in Paris Metro Railway Station. Here you see the new material which is iron was used and then the same... the ornamentation was used in the new material iron as well. And his work mainly focused on the iron casting and he used lot of iron in the public realm design. For example, this gateway and then the metro rails in France, and everywhere if you look at carefully these fluid lines were there. So, this was a new stylistic biomorphic design style which was imposed on the wrought iron's design.

Otherwise, if you look at then the for the machine movement, there it could have been just construction element and then with no other added ornamentation, but here in Art Nouveau style the new material was adopted, but the style was the biomorphic style which was influenced form which got its inspiration from the Baroque, Rococo and the pre industrial revolution style was blended with the new material and the technology.

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Here we have Carlo Bugatti who was an Italian designer. His furniture design if you look at, but this does not have the influence of whiplash line and biomorphic, but a lot of ornamentation was there. And to some extent his ornamentation was little geometric and he also got inspired from the folk and folk art of that period.

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And if you look at then there was some extent, to some extent this was geometric, but a lot of ornamentation within that within the furniture was there. Later when we move towards the time frame, from figurative expression we will move towards the more



geometric expression. Even later when we will study the design of the later phases and the design of Art Deco style and others they will we will see more of a geometric expression.

So, here also in Art Nouveau it is as it is a time frame and within that there was a many different designers, so their expression of designing was different. So, in some cases it will be more biomorphic in some cases there will be more to inclined towards the geometric expression. But as later on the on the later movement we will see more emphasis on the geometric expression rather than the biomorphic curvilinear expression. So, here in Carlo Bugatti's work we will see more geometry, but still you will see some ornamentation which will... the metal metallic works where embedded on the wooden frame, which you will also see in Klimt's work there were some geometry like the squares and the circles, but the golden colour was over powering.

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So, here has some work... other works of Carlo Bugatti and you will see some curvilinear features and high ornamentation on the stool. So, this is just a stool and then ideal expression of a stool could have been just this is the minimalist we have designing a stool. So, table top and four legs. But the four legs were translated into a very ornate expression and it was translated into lot of design elements or added in the design. So, that is why it supports the aesthetic over emphasized aesthetic value and this is not at all minimal and this is a expression of... also an expression of Art Nouveau style.

If we look at art and craft movement and Art Nouveau side by side both the expressions, both the artistic styles was parallel to each other and they also supported the similar cause which is they oppose the machine aesthetics and also they supported the local craftsmanship. And they have taken also similar inspiration which is Baroque and Rococo style and also they went to with the biomorphic style and flora and fauna was the inspiration of their visual style. But still they have the stylistic difference in between them. So, if you want to be very conscious about what kind of design style is there. So, you have to figure out what other differences between these two artistic styles.

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So, if you look carefully this side we have art and craft movement and this side we have Art Nouveau. In art and craft movement one of the key feature was tessellation. So, it will be same motif will be repeated and it will be followed and so, here we have some examples of tessellation from William Morris, but in Art Nouveau instead of tessellation we have a free flowing line which will not be repeated. And then it will the line qualities are similar, but none of the lines are same. So, this is whiplash line which is also there in the furniture design and it will be asymmetric mostly. So, here we have this asymmetry and even in this... clock, table clock we have very asymmetric curvilinear line. But here in Art Nouveau you see the symmetry and also it will be repetitive.

And if we look at the furniture design, so art and craft movement's furniture the overall motive was more or less, the it comes from the traditional way of mental model of a

traditional furniture. So, it looks like traditional chair, but the drapery and the cushion its design was different and stylistically it was different. And, but if we look at Art Nouveau's furniture they are drastically different from the previous notion of furniture. So, this does not look like traditional stool. Even this also does not look like traditional stool they were lot of drastic stylistic difference then the previous style and if we look at the architecture as well. So, it was similarly for the same thing was followed.

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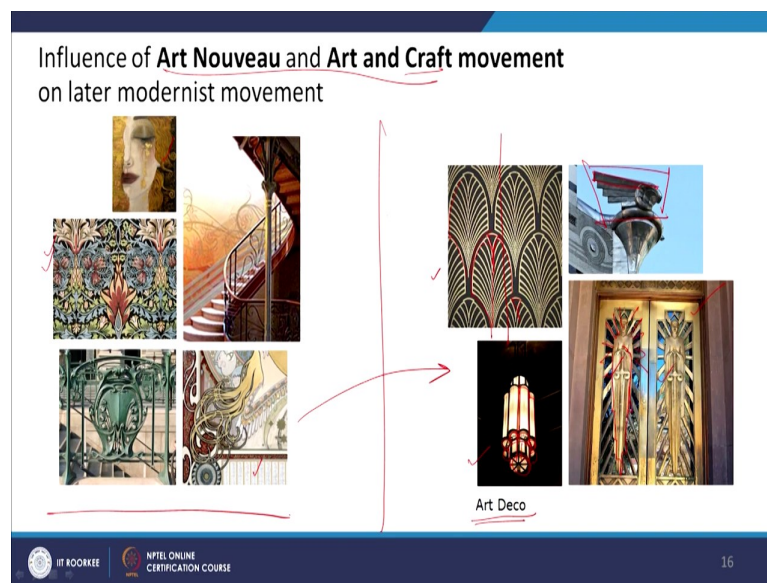
If we look at again the whiplash line was followed in a architecture as well and if we look at the overall image. So, this is the architecture of art and craft movement. So, that looks like a traditional barn, but definitely if you look carefully it its way of treating the facade was different, because why they was strict to the traditional style because they supported the traditional craftsmanship.

So, so the way they have they build the traditional house and these conical roofs and the pitched roofs were there. So, it was supported and even the chimneys it has a typical look of a traditional house, but with a stylistic difference; so that the artisans and craftsman can construct this. But here the emphasis of a designer was more, here the emphasis of a traditional artisan and craftsmen's were more, here the emphasis of designers own decision was more and they have imbibe the new technology rather than sticking to the traditional technique of construction.

Here if you look at Antony Gaudi's work of interior design it is very fluid and very different from the previous notion of architecture. Even you can think that this is a way to manifest different stylistic notion of a pitched roof. So, that the pitched roof was there and then it was molded blended with the whiplash pattern. So, then the pitched roof become something like this, this, with the chimney. But here in the art and craft movement the pitched roof and the chimney was retained as it was and then similar if we look at the interior over here you can compare it more with the William Morris' interior with the Antony Gaudi's interior design, there different, there is a drastic difference.

And also now if we look at art and craft movement, art and craft movement and Art Nouveau together and how it influenced later stages of modernism. So, art deco is a later stage one of the movement of in the later stage of modernism. And this is art and craft movement is not modern is pre modern and within modern we have Art Deco. Art Deco got inspiration from art and craft movement and Art Nouveau.

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So, if you look side by side this is some this is art and craft movement and rest are art... Art Nouveau. And here in Art Deco we see the tessellation; the tessellation came from art and craft movement. But if you look at the tessellation it has a gold and gold on black which is very drastic and very eye catchy combination and here we see more geometry. Here we have seen in Gustav Klimt's work the use of gold and little bit of geometry, but here in Art Deco they have imbibed more geometry so that they can do a mass

production but still they have got some inspiration from the Art Nouveau Art Nouveau and art and craft movements. And here they we can see a abstract inspiration; abstract expression of a foliage, but which is extremely geometric in nature.

Here it is a chandelier which can give a feel of a flower hanging... flower from the top. But this is in abstract version in a, and with and broken with geometry so that it can be constructed in the industry. And here also you look at the door way and here lot of usage of gold... golden color is there and but still figure is broken in some geometric pattern.

And here we see this pattern which is called "sunburst" pattern which was used extensively in Art Deco as we have this whiplash pattern in Art Nouveau we have sunburst pattern in Art Deco and here it was a its a wing of a bird which is again broken in some geometric expression. And we also see the metallic.... influence, the use of metal in the design. So, that was also there. So, it is again the use of metal and metallic color in tessellation which we will see in Art Deco.

So, in the next class we will discuss more on the later movements of modernism, so that we will start the modernism in from the next class.