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I N T R O D U C T I O N

Art Nouveau is a movement in art which started towards the end of the nineteenth century and continued into the first years of the twentieth century. This genre originated mainly from the illustrations for books, magazines and periodicals and spread to the other branches of the arts. Its aim was a reaction against the prevailing social and artistic conditions.

The emphasis in this thesis will be mainly on architecture. The purpose is to see in which way and to what extent the prevailing trends in the Art Nouveau found expression in the architectural structures of the period.

In order to determine this it will first be necessary to make a fairly comprehensive study of the ideological background, the prevailing art theories, the most important movements striving for a renewal of the arts and especially the precursors of the style. It will also be endeavoured to highlight the most salient features of this art form.

The next step will be to examine the expression of these trends in the architecture of the period and a survey will be made of particular buildings in various countries of Europe. Attention will be specifically devoted to the two directions in which the style developed viz.: the more floral as manifested mainly in Belgium and France and the more rectilinear as seen especially in Austria, Germany and Scotland. The rectilinear trend will be emphasized as it is this development which seems to have influenced the architecture of South West Africa after the turn of the century. Architectural

examples in a few other countries of Europe which did not influence the mainstream of Art Nouveau developments will also be dealt with, but more briefly. Most of the buildings will be illustrated by photographs.

The final object of this research will be to ascertain to what extent the Art Nouveau influenced the architecture of South West Africa, a German colony at that time. Certain examples will be closely examined in order to see how typical features of the style were adapted to buildings in a region geographically remote and climatically different from the countries where this art form found its highest artistic expression.

In the conclusion it will be attempted to present the most important findings of the two previous chapters and also to indicate the most significant contributions of Art Nouveau architecture.

The material for the first chapter was largely obtained from standard works, catalogues and photographs on the subject. For the second chapter information was obtained through articles in periodicals, the few books on the architecture of that period, photographs and personal observation. In the section pertaining to South West Africa there is no existing literature available on the architecture, but a few books covering the general history of the territory provide historical information on the more important buildings. The conclusions were reached by means of personal observation and from photographs taken in the larger centres as well as in the smaller remote villages spread throughout this vast territory. Building plans and historical details concerning these buildings were consulted in the State Archives in Windhoek, and the Gesellschaft für Wissenschaftliche Entwicklung in the OMEG-Haus in Swakopmund.

CHAPTER I

BACKGROUND TO ART NOUVEAU:

THEORIES AND PRECURSORS OF THE STYLE

By the middle of the nineteenth century scientific advancement had created significant improvements. It had succeeded in improving communications through the telegraph and the railway engine. Medical breakthroughs had been made in aseptic and antiseptic surgery and anaesthesia. Improved methods in agriculture yielded increased food supplies. Metallurgical discoveries led to the Bessemer steel process, while studies in electromagnetism and thermodynamics arrived on the principle of electricity. Illiteracy decreased as education became more freely available. Never before had so much knowledge, ingenuity and skill been employed so extensively and profitably to promote the health, wealth and welfare of mankind. But there was also another side to the coin: "As the scientist uncovered new horizons, the artist hid in the cloak of romanticism; as the engineer triumphed, the defeated architect found comfort in styles of the past."¹⁾ In an age of Darwinism and Marxism, of economic enterprise and colonial expansion, the arts had sadly reached a point of mental stagnation.

It was actually in the field of literature that the first reaction against romanticism and the machine occurred, which then spread to painting, but virtually bypassed the applied arts and architecture. Fine art, applied art and architecture were not yet as closely associated with one another as at the close of the nineteenth century.

1) Sherril Whiton, Elements of Interior Design and Decoration, 1964, p. 383.

of line, with the individual artist working in various spheres. Art Nouveau attempted to unite the value of line and contour, the relationship of line to surface, the two-dimensional problem, the rhythmic influence and the tendency to symbolize.

Its design premise was the adaptation of asymmetrical flowing lines of plant forms and it sought a fresh, completely new manner in presentation of these forms. It was actually in the aspect of linear symbolism, which was closely connected with Expressionism that Art Nouveau managed to contribute to painting.

In order to understand Art Nouveau it is necessary to look at the ideological background of the time and the theories which flowed from it and their application by Art Nouveau, and also the precursors which all to a certain extent exercised an influence on the style. For although it suddenly burst forth in the 1890's heralding a new approach, it naturally drew from trends and currents which preceded it. The slogan that there is nothing new under the sun is rather apt in art. For even artists cannot completely or blatantly ignore the past. But the fundamental difference between Art Nouveau and the previous nineteenth century trends lay in the application.

The new art was closely linked to other trends prevalent during the late 1880's and 1890's. These were mainly the Symbolist trend in literature in France and Belgium and the Aesthetic Movement in England. Authors and artists now collaborated. In France, Gallé, Maillol, Bonnard, Denis, Vallotton and Toulouse-Lautrec found an outlet for their talents in the Symbolist periodicals - *La Plume*, 1889; *La Mercure de France*, 1890; and *La Revue Blanche*, 1891. A similar situation existed in England where conscious efforts at uniting the arts were made

especially under the auspices of William Morris. Thus Swinburne, an Aesthetic poet, worked in close collaboration with the Pre-Raphaelites and dedicated works to Rossetti and Burne-Jones.

Periodicals and magazines frequently also contained illusions to "new" movements and ideas, such as New Drama, New Humour and New Ballet (and here the reformer of ballet, the Russian, Serge Diaghilev comes to mind). All these names expressed one common desire, an attempt to abandon all the old ideas from previous decades.

The question now arises how did the contemporary background influence the new style and which features were applied. Art Nouveau relied considerably on plant motifs such as the lily the symbol of purity, the sunflower and the water lily. These were mainly attributed to the Aesthetic Movement. Great emphasis was placed on the formal qualities of the stalk, the closed chalice and the pale blossoms of exotic plants and shrubs, in the anxious yet earnest effort to present the unfamiliar, the exotic and the fulfilment of an element of sophistication in which aesthetic pleasure was the keynote. The preference for the stalk, with its powerful, elegant curves, reflects the interest in the structure of nature rather than a mere depiction of external form and beauty. This approach is in full harmony with Art Nouveau. Submarine flora, with all kinds of waving, oscillating kinds of seaweed, was also used. The bud proved more popular than the flower, for the bud heralds the future, promising the growth and splendour that will unfold. The ideas of the organic force of plants were inseparably connected with their linear qualities as expressed in the stalks and stems.

It was the designer and writer Christopher Dresser who first realized the organic forces symbolized by plants. His theories on the organic force of plants were also bound up with their linear characteristics. He rediscovered the line of life in nature, best expressed in young palms and in entwining tropical vegetation rich in subtle curves and linear rhythm. His view was that a curve's proportions had to be graceful and subtle and that the more complex its origin, the more beautiful it became. His views on decorative design arise from his botanical views, which were always based on and supported by authentic examples. He approaches the symbolical as his aesthetic outlook is mathematically logic, although based on nature, and he warns against copying nature too closely.

His second dominant idea was that regarding the organic force of plants. The bursting buds of spring, when energy of growth is at its peak, symbolized the power and vigour. The designer Van de



Dresser: "Force and Energy",
from Principles in Design,
1870. The dynamic powerful
lines suggest organic growth.

Velde maintained that a line meant force as it derives its form and energy from the person who has drawn it. He continued by stating that this force and energy affected the mechanism of the eye by extending the range of sight. Here again his views on line and force were bound up together.²⁾

Dresser's third idea was that of utility and here again he expressed the views of Nature by stating that function should precede form. His views on decorative design may be summarized by his three conditions of beauty. These are the curvilinear aesthetic, power and utility or function.

Similar theories on line and its emotional powers of expression were held by Walter Crane in his book Ideals in Art in which he expressed the rhythmic value of line. Eugène Grasset also expressed the symbolical aspect of line in nature, comparing it to the full closed stalk filled with sap.

Likewise the engraver and potter Félix Bracquemond declared in Du dessin et de la couleur, 1885, that all gesture, movement, character and expression in art is interpreted by lines in the work of art. These views on plants and their symbolic qualities were popular in France and England in the 1890's, and many books were published, such as A. Seder's Die Pflanze in Kunst und Gewerbe, 1886, contributing much to the theoretical background of Art Nouveau.

There existed in Art Nouveau theories a dualism: one trend developing the flower, the stem and the rhythm, i.e. the ornament, while the other trend stressed the fitness, the logic and the structure, i.e.

2) R. Braem, De "Art Nouveau" en Wij, Brussels, 1969, p. 9.

the construction. The problem which faced designers was naturally how to bring about a compromise which would then yield the most favourable results: the best of both worlds - the ornamental and the functional. There were various views on ornament and its use and Walter Crane set out to examine how ornament could best be integrated as a symbol of force. To him the organic lines meant life and growth and were necessary for character and structure. Grasset agreed that pure application of ornament devoid of construction served no purpose. It had to be transformed, stylized and synthesized. The growing popularity of iron around this time led to the realization by architects of its constructive and decorative properties in the implementation of the new style. Thus were Victor Horta and Henri van de Velde in Belgium among the first to successfully translate the new style through the medium of iron. In France Hector Guimard used plant motifs for his Paris Métro (subway) entrances, which were executed in floral iron forms. These architects relied much on the theories of structure as formulated by Viollet-le-Duc.

Henri van de Velde had a profound understanding of contemporary English art and theory and sympathized with the younger English art theorists and the Arts and Crafts Movement in their battle against the machine. Yet he differs from the general theories of his day in three essential aspects. The first is his view that ornament should not decorate, but structure. Secondly, he shows a rather pronounced anti-Naturalistic attitude, by stating that ornament should be abstract. Thirdly, he viewed symbolism in decorative art in a different light. He wanted objects to express something beyond themselves and ornament to act as a symbol, but not of a literary idea or of nature. To him ornament and the shape of the object should allude to its function and be based on reason. The abstract, symbo-

lical, ornamental and structural qualities of the cult of line pervaded Van de Velde's theories and he no longer believed in the role of nature. It was this striving toward the functional which marked the beginnings of the Modern Movement, and the trend away from Art Nouveau.

But apart from the plants and flowers and the theories underlying their symbolic values, there remained an even greater symbol-invested natural object to which artists were attracted. This was the tree, especially the Paradise Tree and the Tree of Life. But the tree also reflected a dualism as it was not only the symbol of fertility and life, but also the haunt of witches, thus reflecting mankind's intimacy and unity with nature, both for good and for evil.

There now remains two other sources of inspiration which fitted into the ornamental world of Art Nouveau and completed its iconography. Both these trends possessed one intrinsic quality, a rhythmical element which lent themselves admirably to the adaptation and ideology of the new style. These were the predilection for the animal world and the sensual depiction of the female form.

From the animal world the peacock was chosen as it possessed both a rhythmical and an aesthetic quality. The flowing lines of the body and the neck and the long tail feathers provided a musical rhythm. The vivid colours of the plumage represented great splendour and vanity. It seems as if the bird had been specially created for Art Nouveau. The swan was regarded as the embodiment of gracefulness, while its white colour symbolized purity. It conveyed a musical rhythm when gliding, both in its delicate movements and its elegantly curving long neck. In architecture it was successfully employed

to decorate many a stained-glass window.

Other animals which had no specific claim to any beauty were chosen for their undulating and sinuous rhythm exercised by their bodies. Not surprisingly then many were aquatic in origin such as the eel, the jellyfish and the octopus with its many flowing tentacles. From the insect world came the butterfly with its delicate flowing lines and pale colouring, and the dragonfly. These lent a special touch of aesthetic sophistication to Art Nouveau.

The inclusion of the female form must be seen against the background of the aesthetic and exotic tendencies of the time as well as the literary opposition to female emancipation prevalent during the 1890's. The Art Nouveau type of female was derived from the Pre-Raphaelites such as William Morris and Dante Gabriel Rossetti who depicted women in a melancholy mood with heavy lidded half-closed eyes and pouting lips. This attitude was revived in the 1890's mainly through the writing of Friedrich Nietzsche who regarded woman as a creature which was evil, dangerous and sensual. Other writers such as Maupassant, Strindberg and Schopenhauer, shared Nietzsche's antipathy toward female emancipation. He spoke of women as being both dangerous and beautiful, thus reflecting once again a dualism. The illustrations of Aubrey Beardsley depict the narrow-shouldered type of female, but the melancholy touch given by the Pre-Raphaelites, gave way to a more morbid, demonic portrayal. The wavy rhythm is accentuated by the garments with their sweeping lines, the hair waving out in rhythmical movement, transforming the object into an ornamental play of line. In Scotland the female form became more sophisticated while the melancholy of the fin de siècle mood was allowed free reign in the streams of tears.

Having mentioned that an influential climate existed in the 1880's and 1890's and that the upsurge of Art Nouveau was closely linked to these trends, it is worth looking what the other apart from literary symbolism were.

The fruitful world of music did not fail to exert influence. Here the French composer Claude Debussy occupies an important position.³⁾ His work expresses the close ties which existed between music, painting and literature. In 1894 he gave a recital of his work at the opening of La Libre Esthétique in Brussels - surrounded by paintings and applied art. Debussy based his *La demoiselle élue* on the poem The Blessed Damozel by Rossetti. He also set to music the poem L'après-midi d'un faune by Stéphane Mallarmé and Pelléas et Melisande by Maurice Maeterlinck.

Painters created work which depicted music such as Toorop's *Organ Tones*, while Whistler combined musical terms with the names of colours for the titles of his work: *Nocturne in Blue and Green* and *Symphony in White*.

It lifted music out of its narrow professional rut to a realm where the arts freely interacted upon each other. Frederick Delius and the artist Eduard Munch, an Expressionist, likewise sought co-operation during this period.

Pictorial art of the period like the Symbolist trend in literature tried to impart a subtle, subjective after impression - a synthesis of what had been experienced. The writings of Schopenhauer

3) Robert Schmitzler, Art Nouveau, 1964, pp. 12 and 116.

spread this attitude toward nature. His views were also discussed by Gauguin and his Pont-Aven group which strongly opposed Impressionism in their search for a synthesis between line and form. In the work of Gauguin angular and powerfully employed lines were evident by 1890, creating an emotional rather than a purely visual effect. Seurat also developed a new pictorial conception in which the innate value of line and space was given prominence and influenced young artists in Brussels, who via the literary and symbolical atmosphere of this city expressed themselves in a linear Symbolism. Émile Bernard reflected this trend toward nature in his work where the emphasis was on the two-dimensional and clearly delineated surface, features he had learnt through the study of woodcuts. It was this striving for synthesis and reaction against Naturalism, which was expressed in bold outlines in painting, that became so significant to Art Nouveau.

Strangely bound up with trends around the 1890's was the resurgence of interest, both artistic and literary, in Celtic culture. It was in 1889 after the Symbolist W.B. Yeats had written Wanderings of Disin and Other Poems, that a wave of enthusiasm swept Scotland and Ireland, the natural headquarters. Other works followed such as The Countess Kathleen in 1892 and Celtic Twilight in 1893. Interest was also aroused by other sources such as the Scottish periodical Evergreen of 1895 which featured Celtic inspired poems such as Anima Celtica by John Duncan in its first issue, vividly illustrated with Celts, swords and dragon-coils conveying an impression of melancholy and yearning.

In Ireland itself this newfound stimulus resulted in the imitation

of jewellery and ornaments based on old Irish designs. Another characteristic of this resurgence was that its application was restricted to special fields, especially the art of the book illustrator, the silversmith and the metalworker. Paul Hankar's wrought ironwork for 83 Chaussée le Charleroi, Brussels in 1889, is clearly influenced by the Celtic, yet already possesses a rhythmical quality - a hint of what was to follow. In Scotland Celtic entrelac motifs were fused with the rhythmic lines of Art Nouveau to produce a linear decorative pattern.

The influence exerted on Art Nouveau may thus be said to be twofold: first directly, through form, and second indirectly, through stimulating interest in the artistically decorated and finely illustrated book.

Having mentioned the background ideologies and trends prevalent during the 1880's and early 1890's, it is now necessary to diverge for a moment in order to look at the precursory trends and to estimate their contribution. These often overlapped and existed concurrently with one another.

BLAKE AND THE PRE-RAPHAELITES

According to Robert Schmutzler the earliest link with Art Nouveau might be traced to the English poet and artist William Blake (1757-1827).⁴⁾ This is quite justified as Blake's outstanding contribution was his ability to create unity between text and illustration - an early example of a fusion between the arts. His visionary and symbolical poems are surrounded or enclosed by flames flickering in a rhythmical fashion, plants which creep around the text and leaves which droop. Figures are placed between these motifs, highlighting

4) Robert Schmutzler, Art Nouveau, 1964, p. 35.

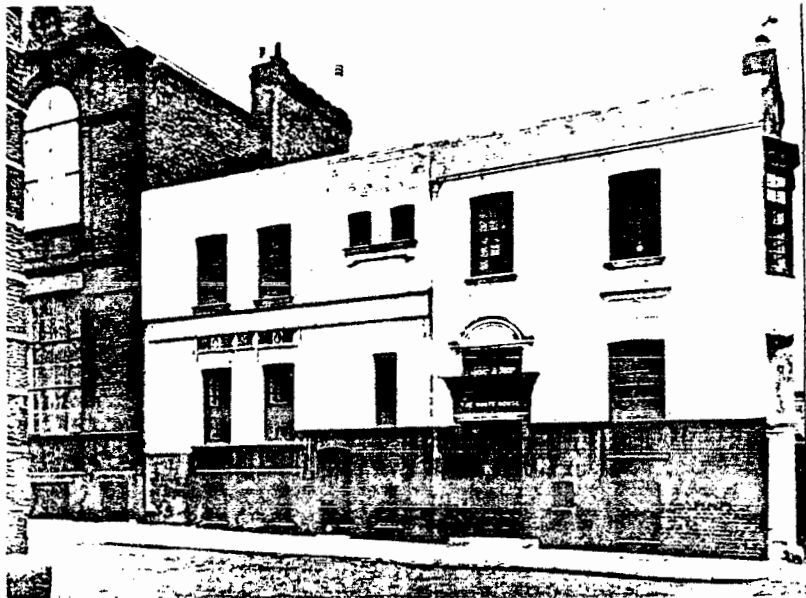
the effect of growth and energy. These illustrations formed the basis of inspiration for the later Pre-Raphaelite Brotherhood which was led by Dante Gabriel Rossetti, likewise a poet and painter. The Pre-Raphaelites sought a close link between art, religion and ethics and were especially interested in decorative art. Interest in Blake spread to other members of the group such as Edward Burne-Jones, in whose work the predilection for narrow upright shapes, coupled with a vertical flowing use of line, exists.

The Pre-Raphaelite Brotherhood had no counterpart on the continent. In England the earliest examples of Art Nouveau were to be found in the work of the late Pre-Raphaelites such as Walter Crane, who admired both Botticelli and Blake, George Heywood Sumner, Herbert P. Horne, Selwyn Image, Charles Ricketts, Arthur Heygate Mackmurdo and Aubrey Vincent Beardsley, the latter being popularly associated with his particular female portrayal. These artists stressed the value of line, widely employed floral rhythms and developed a particular female type and tended toward elongated proportions and symbolism. It was within this circle of late Pre-Raphaelites, closely associated with the Arts and Crafts Movement, that the striving for a renewal of applied art and of fusion, evolved into early, or proto-Art Nouveau.

THE JAPANESE STYLE

The next precursor of the new style came not from Britain or Europe, but much further afield - from the Orient. In 1862 Japan participated at the World Exhibition in London for the first time. Amateurs and collectors flocked to purchase objects of Japanese art from the firm of Farmer and Rogers who were granted permission to sell the exhibits

at the close. A trend for Japanese art developed, and the manager of this firm Arthur Lazenby Liberty later established the celebrated firm of Liberty and Co. Ltd. which sold Oriental wares.⁵⁾ During the same year the English architect Edward William Godwin decorated his home in Japanese style with neutral backgrounds. The White House designed in 1877 for the artist James Mc Neill Whistler, shows that Godwin also understood the fundamental values of Japanese design.

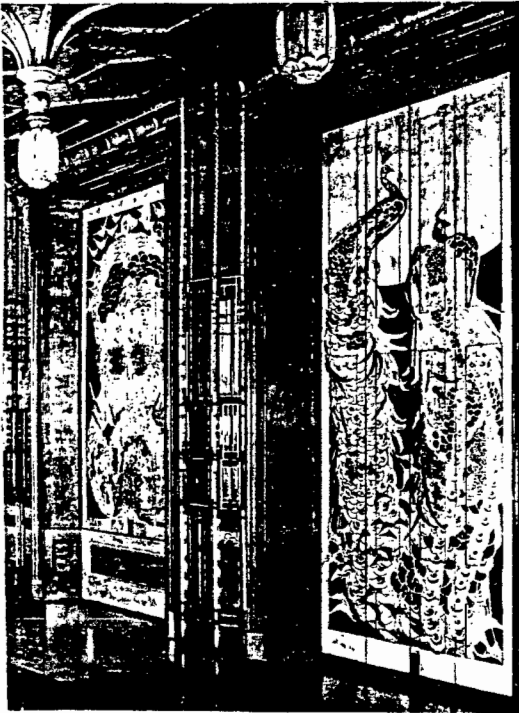


Godwin: White House, London, 1877. Japanese influence is abstractly expressed: in the predilection for asymmetry and in the use of flat unadorned surfaces. The cubic construction and decorative restraint already show signs of late Art Nouveau, such as found in the work of Mackintosh (pp. 69-76).

Whistler played a significant role in the popularization of the Japanese trend. Figures and objects of Japanese origin frequently

5) Mario Amaya, Art Nouveau, 1966, p. 35.
Stephan Tschudi Madsen, Art Nouveau, 1967, p. 58.

occurred in his pictures. Books contributed their share to the trend. In 1867 Examples of Chinese Ornaments by Owen Jones appeared, while in 1882 Christopher Dresser contributed to architecture with his book Japan, its Architecture, Art and Art Manufactures.



Whistler: Peacock Room, Leland Residence, London, 1876-77, now in the Freer Gallery of Art, Smithsonian Institution, Washington D.C. The sparse furnishing, the asymmetry of the built-in shelves with their straight lines and the linear refinement and positioning of the motifs on the shutters, all reflect Japanese influence.

In France Oriental waves became available in Paris where Madame de Soye opened her shop La Porte Chinoise on the Rue de Rivoli in 1862.⁶⁾ In Nancy, Émile Gallé and Eugène Vallin were influenced by Japanese art due to their acquaintance with the Japanese botanist Takasima who studied at the École Forestière.

⁶⁾ Mario Amaya, Art Nouveau, 1966, p. 32.

The Japanese influence liberated art from the classical conception of symmetry, by focusing attention on the two-dimensional aspect and great refinement in the use of line, especially a high horizontal line. The oriental compositional scheme now enabled the artist to abandon a fixed background and place his figures more freely in space, devoid of a central perspective. The calligraphical element was widely copied in book illustrations and in posters.

In architecture, Japanese rectilinearism found much support in Austria, England and in Scotland (where the architect Charles Rennie Mackintosh admired the neutral background and elegant austerity as well as the linear properties). Finally, the Japanese contribution lay in the awakening of the decorative unison that existed between furniture and its environment, i.e. the interior decoration had to blend with the architecture as a whole. The idea was later carried out by Mackintosh who designed buildings in which the principles of Japanese art were applied to Art Nouveau tendencies.

A feature common to the arts between 1820 and 1890, is the great interest shown in the styles of the past. This renewed interest was awakened by the Romantic Movement and a yearning for the Middle Ages. This was not only confined to the Middle Ages, but soon the Classical, the Baroque and Rococo as well as the Renaissance were revived. Gradually the Romantic Spirit was lost as interest rallied around the more scientific approach constituting the archaeological and art-historical research. Then suddenly about 1890 these period styles re-entered the scene and became indiscriminately mixed.

THE GOTHIC REVIVAL

The Neo-Gothic was to have a marked influence on art theory, not so much the actual style itself, but rather its followers and champions who later laid the foundations for various movements, striving toward fusion and improvement of all branches of the arts.

The exponents of the Gothic Revival were Augustus Welby Northmore Pugin, Eugène Emmanuel Viollet-le-Duc, John Ruskin and William Morris, who all favoured a return to medieval ideals of honest craftsmanship and principles of Gothic architecture. A.W.N. Pugin designed the Houses of Parliament in London in Gothic style, while Ruskin extolled the virtues of Gothic design even further in his book The Seven Lamps of Architecture, 1849.

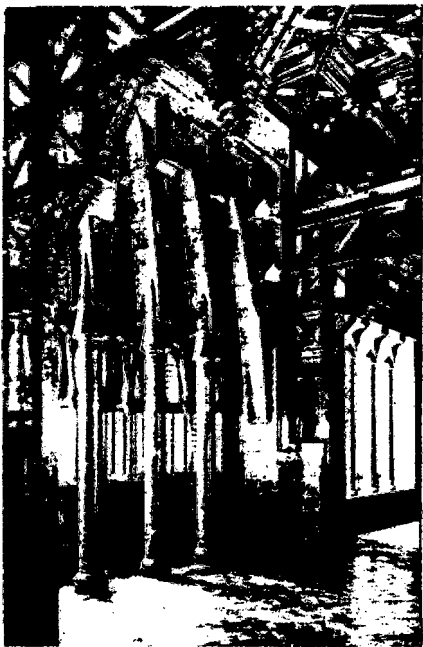
In France Viollet-le-Duc championed the visible use of iron construction, as revealed in his Entretiens sur l'architecture, 1863-72.

This enthusiasm for visible structure was largely due to the interest in the architecture and construction of the Middle Ages. And it was this understanding of visible construction that proved of such great significance to Art Nouveau architects. In the work of both Viollet-le-Duc and Victor Horta iron construction was freely exposed and treated in Neo-Gothic form, while at times Gothic foliage was transformed so as to obtain a rhythmical undulating quality, representing the pliable qualities of the new constructional medium.

In Spain the architect Gaudí likewise showed a predilection for structure in which bone-like supports and struts were frequently employed, while a strong Gothic flavour often pervades his work such as the cathedral La Sagrada Familia in Barcelona. Gaudí's



Webb: Red House, Bexley Heath, 1859. Although built for Morris a champion of the Neo-Gothic, the house does not show direct Gothic influence, except for a few arches, but rather expresses the ideals of medieval craftsmanship. Construction is exposed; both in the brick walls on the exterior and in the beams of the ceilings in the interior.



Gaudí: Palau Güell, Barcelona, 1885-89. Gothic influence is not outrightly expressed, but in the craftsmanship and in the exposure of constructive elements. In the drawing-room the unique cone-shaped arches were developed from the pointed Gothic type.

enthusiasm for the Gothic is reflected in his regarding it as "sublime, but incomplete; it is only a beginning, stopped outright by the deplorable Renaissance... Today we must not imitate, or reproduce, but continue the Gothic, at the same time rescuing it from the flamboyant."⁷⁾ It might then be said that the significant influence of the Gothic Revival lay not in the style itself or in its blatant continual as expressed by Gaudí, but in its ideals of honest craftsmanship and in the field of visible structure.

ROCOCO

The renewed interest in this style, synonymous with the age of French elegance, was most predominant in Belgium and France, especially in the city of Nancy.

Rococo possessed certain features which were appreciated by Art Nouveau, such as the sense of ornamental asymmetry, the preference for light colours and the striving toward a harmonious relationship between a room and its contents. This latter tendency of a fusion of all decoration found much support with Art Nouveau at a time when co-operation between all branches of the arts was propagated. Another element, more regional in character, was the elegant use and naturalistic arrangement of flowers - expressed in bouquets of roses, garlands of daisies, narcissi, eglantine and sweet briar arranged with sprays and tendrils. In the work of Émile Gallé and Louis Majorelle these floral forms derived from French Rococo, were combined with the form-language of Art Nouveau.

7) James Johnson Sweeney, "Antonio Gaudí: The Magazine of Art, May 1953, pp. 195-205.

BAROQUE

A characteristic element of Baroque was the interlude of light and shade creating a dramatic effect. This contrast was carefully nurtured in architecture and recourse was taken to details such as bold cornices and deep incisions to emphasize the effects on the surface. The actual mass of a building as well as the details were exposed to the same vigorous plastic treatment. These plastic tendencies of Neo-Baroque lent themselves well to sculpture and it is in this sphere that it found much support, first fusing with the tendencies of Art Nouveau.

The English sculptor Alfred Gilbert was clearly Baroque inspired in his ornamental designs. This is greatly due to the influence exerted by the Baroque during his sojourn in Paris and especially in Rome, where he was impressed by the plastic and dynamic qualities of 16th century Italian sculpture.

In England he executed an *épergne* (centre-piece) for Queen Victoria's jubilee in 1887 which showed his understanding of Baroque elements. The crowned main figure stands apart above the heads of fishes and reptiles, reminiscent of similar attributes and gargoyles used on Baroque fountains in Rome. Yet his style reveals certain features such as the dynamic fluency of form and the powerful plastic treatment of the ornament which foreshadow Art Nouveau.

In the architecture of Hector Guimard, Baroque elements can frequently be discerned, such as in the gristle-like forms on the balustrades in some of the subway entrances of the Paris underground railway system.

In the Mannerist form-language of the designer and book illustrator Walter Crane, the vigorous yet fluent treatment of the Neo-Baroque was re-applied to present his particular decorative force and energetic play of line.

What then was the significance of Neo-Baroque for Art Nouveau?

It contributed a markedly plastic element to the architectural field, which led to the bending and moulding of materials and the pliant fusing of one shape into another to produce a fluent integration of design.

During the last three decades of the 19th century the idea of a Gesamtkunstwerk or a fusion of the arts was given a new impetus. Through the writings of various critics and the establishment of movements and organizations, a new look was taken at all branches of the arts, and a revolution was started which aimed at obtaining equal ranking between the fine and applied arts with the emphasis on craftsmanship. This was carried to its extreme logic by Art Nouveau artists who simply denied the validity of a distinction between "fine" and "applied".

The artistic theory which sought to provide a new deal for the arts had a strong social leaning. Moralists claimed that hand-work ranked superior, whilst machine-work was to be condemned. These protests were bolstered by aesthetic objections to the designs that the machine produced. A return to handicraft was deemed as the only salvation. Artist and artisan had to co-operate to re-establish craftsmanship and create a unity among the arts. These ideals were first put into practice in England and France, thus setting the pattern later pursued by the other countries in Europe. For both these countries the London Exhibition of 1851 provided the rallying point

when artists and art critics deplored the quality and design of the exhibits.

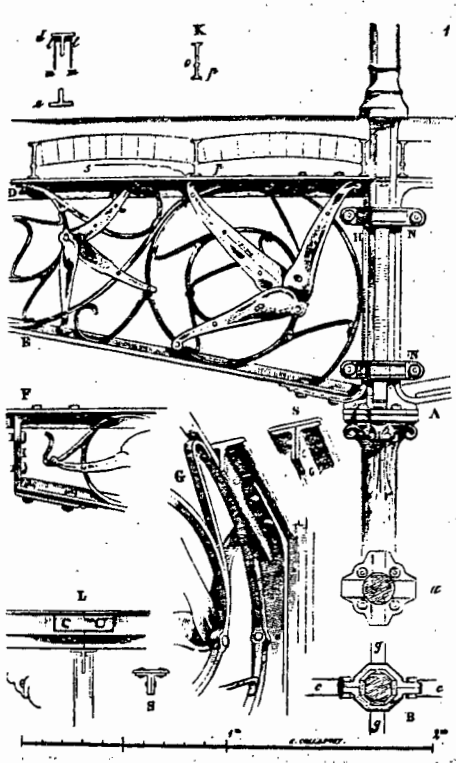
In France Léon Laborde, Keeper at the Louvre, and the designer Charles Clerget both appealed to the Comité Central des Arts Appliqués à l'Industrie to improve the situation by attacking the problem at its core; a reorganization of art instruction in schools and the creation of institutions where industrial art could be taught. In 1856 De l'Union des Arts et de l'Industrie came into existence, followed two years later by the Société du Progrès de l'Art Industrial. Part of this renewed enthusiasm for art may be attributed to Napoleon III whose love of showmanship proved the dynamic force. He wished to revive the prestige of Paris and engaged various architects and urban planners, notably Baron Haussmann, to improve and enlarge the French capital. A new Opera house and extensions to the Louvre were planned. New churches, squares, broad tree-lined boulevards and parks appeared. Great exhibitions were held there in 1855 and again in 1867.

By 1860 new tendencies were in the air which were to have a marked influence on the development of the arts. The work of individual artists often revealed designs which pointed to the road ahead. The earliest and most significant example being a decorated plate by the painter and engraver Félix Bracquemond in 1867, in which the linear element is expressed by the rhythmic play of curling ribbons contrasting with more naturalistic flowers. Subsequent pottery in the following years and in the 1870's show his linear use of semi-stylized plant-shapes to achieve a rhythmic interplay. In his portrayal of plants and flowers he already approaches the semi-naturalistic.



Bracquemond: Plate with decorations, 1867. The flowers are more naturalistic, but the flowing lines of the ribbons anticipate Art Nouveau.

The drawings and architectural theories of Eugène Emmanuel Viollet-le-Duc contain new designs and advanced structural applications. His sketches of 1861-63 for a small chapel in the Rue Notre-Dames-des-Champs, show stem-like, stylized plant ornamentation. In his Entretiens sur l'architecture of 1863-72, he discusses the potentialities of visible iron construction and the illustrations at times reveal a rhythmical, undulating stem-and-leaf decoration, employed to emphasize the pliant qualities of iron. His theories on structure as an architectural expression and the rendering of ornament so as to emphasize the structural effect was to exercise a considerable influence on later architects, especially on Victor Horta.



Viollet-le-Duc: Illustration for Entretiens sur l'architecture, 1872. In his writings he propagated the visible use of iron construction.

In 1864 the Union Centrale des Beaux-Arts Appliqués à l'Industrie was founded, primarily for the arrangement of exhibitions "in order that the arts concerned with the pursuit of the beautiful in the useful should flourish".⁸⁾ In 1882 this organization united with the Société du Musée des Arts Décoratifs, set up in 1877, with which it had closely collaborated in the striving for a synthesis between the arts. A new organization, the Union Centrale des Arts Décoratifs was thus formed, with its own publication, *Revue des Arts Décoratifs* to act as a channel for art communication.

After the World Exhibition of 1889, in Paris, artists striving for renewal, urged for a permanent salon in which to exhibit decorative art and to exchange ideas on art. This was realized with the opening of the Salon du Champs de Mars in 1891 in which applied art was shown alongside pictorial art, thus realizing the cherished

8) Yvonne Brunhammer, The Nineteen Twenties Style, 1966, p. 9.

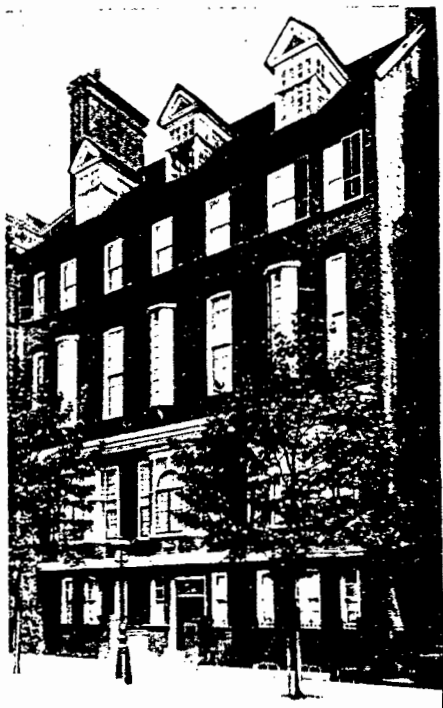
idea of fusion. Here Chéret, Charpentier, Dampt, Delaherche, Gallé and others seeking a new style could rally together.

In England the need for serious reform arose after the London Exhibition of 1851 when the art critic John Ruskin and the poet and painter William Morris seized the opportunity to decry the pitifully low standard both regarding quality and style of the exhibits. Their protests were not in vain for in the following year the Department of Practical Art was established, the name being changed to the Department of Science and Art in 1853. The government realizing the need for proper art education also founded the Victoria and Albert Museum during the same year, with art instruction featuring as one of its special activities. Morris based his doctrine on a return to handicraft and extolled the virtues of craftsmanship as practised during the Middle Ages. In particular he was impressed by the righteousness of early Gothic design. Morris did not blame the actual machine, but rather the products of poor quality which flooded the market. These were eagerly lapped up by the evolving new middle class whose demand for status symbols was satisfied through copying of former handcrafted products, the prerogatives of aristocracy, by cheap mechanical means. The sole criterion of evaluation to a public which was losing its taste, was in the resemblance of a machine produced article to its earlier handcrafted counterpart.

It is against this background that William Morris founded the firm of Morris, Marshall and Faulkner in 1860, with its headquarters at 8 Red Lion Square. Morris also believed in the co-operation between the arts and in implementing this theory he was fortunate in securing the assistance of Ford Madox Brown, Edward Burne-Jones and Dante

Gabriel Rossetti all associated with the Pre-Raphaelite Movement. The other members of the firm were Philip Webb an architect-designer, Charles J. Faulkner a mathematician, and Peter Paul Marshall an engineer, who all shared with Morris an enthusiasm for the arts and crafts.

Morris received much moral support from the architect Richard Norman Shaw, whose work is characterized by a return to the simplicity and comfort of the early eighteenth century English house.



Shaw: Old Swan House, London, 1876. The design is based on the simplicity and comfort of the early eighteenth century English house-features which later influenced the work of Ashbee and Voysey. The dormer windows extend around the sides - a motif which reappeared in Olbrich's Hochzeitsturm in Darmstadt in 1907 (p. 97).

Morris envisaged a new art in which there was to be no interpretation of former styles. Yet at the same time he still adhered to nature as a source of inspiration. Ruskin supported Morris in his view on nature, likewise believing in its emulation, while Crane and Burne-Jones were not content with the mere imitation of nature and gradually their work assumed a quality of linearism with literary undertones which was to prove significant to Art Nouveau. The

same attitude toward nature can also be seen in the work of Charles Annesley Voysey where plant and animal motifs are stylized and subjected to the rhythm of a linear force as later featured in the new style.

Further steps toward equality among the arts were taken in 1882 when The Century Guild was established, while two years later Walter Crane and Lewis Day took the initiative in organizing the Art Worker's Guild.

Morris also made a special contribution to book-printing as he was particularly attracted to the idea of the aesthetically illustrated and prepared book. In 1884, edited by Arthur H. Mackmurdo and Herbert P. Horne, appeared *The Hobby Horse*, which was the first periodical which dealt with typographical problems. It artistically fused both text and illustration, recalling the work of Blake, with which the Pre-Raphaelites were acquainted.

A similar periodical, *The Dial*, edited by Charles Ricketts and his pupil Robert Shannon followed in 1889. At first it closely followed *The Hobby Horse* until it developed a linearism early in the 1890's.

In 1885 Mackmurdo helped to found the Home Arts and Industries Association, a relatively smaller organization to promote the quality and design of handicrafts. To extend practical instruction in arts and crafts, Ashbee inaugurated the School and Guild of Handicraft in 1887. As in France, artists desired a medium through which to promote their work and to exhibit it to the public. The call was answered by Crane and Day who organized the Arts and Crafts Exhibition Society in 1888. During the same year, the Arts and Crafts

Movement created the National Association for the Advancement of Art and its Application to industry. Within this dedicated group of late Pre-Raphaelites associated with Morris and his doctrine of craftsmanship and co-operation, the first - or English proto-Art Nouveau was to emerge. It was characterized by linear, floral and predominantly two-dimensional elements, reflecting the spirit of its designers.

In several European countries the trend set in France and by the Arts and Crafts in England, gained wide support. It was especially the influence of William Morris that was strongly evident at first. The four most important countries where all branches of the arts came under the searchlight were Belgium, Holland, Germany and Austria.

In Belgium in the 1880's and early 1890's much was done to renew the arts and through the literary columns of periodicals these ideas were to reach fruition. In this way the convenient geographical position of Belgium and its close proximity to France and England, augmented the spread of new ideas. Links with English trends were established mainly through writers such as Morris, Ruskin, Crane and Day, all associated with the Arts and Crafts Movement. English artists also attended the exhibitions of Les XX in Brussels. The painter Fernand Khnopff had links with England and France. He had married an English wife and spent several years there. At the World Exhibition in Paris in 1878 Khnopff came into contact with the Pre-Raphaelites. Also, he had been a pupil of the French painter Gustave Moreau, in whose work tragi-mythological symbolism was already cultivated. In his own country he had become acquainted with the Symbolist

poets Maurice Maeterlinck and Émile Verhaeren, and in his own work it is thus not surprising that he employed this trend.

The Société des Vingt (Les XX) group was formed in 1884 to promote the arts industry and to arrange exhibitions to evaluate emerging trends. In 1881 came the periodical L'Art Moderne urging for an aesthetic renewal by propagating the virtues of the Arts and Crafts Movement and admiring the work of the Pre-Raphaelites. In that year Paul Dietrich and Joseph Schwarzenberg opened their bookshop Librairie d'Art in Brussels in which English modern art was also on sale. The English influence was further reinforced through the participation of James McNeill Whistler in the annual exhibition arranged by Les XX.

The need for renewal became more urgent by the end of the decade and in 1891 Le Réveil, Revue Mensuelle de Littérature et d'Art was set up as well as another organization the Section d'Art. In 1892 after the English Arts and Crafts Exhibition Society had appeared in Brussels for the first time, the Belgians filled with enthusiasm for the high standards of quality in the objects displayed, founded a similar movement L'Association pour l'Art during the same year.

In 1893 the architect Paul Hankar joined the editorial staff of L'Emulation and from then onwards it assumed a more radical outlook. Articles concerning the influence of English trends frequently appeared, while such was clearly revealed in the early work of the architects Victor Horta, Paul Hankar and Henri van de Velde and the designer Serrurier-Bovy. The latter was particularly impressed by Mackmurdo, evident in the absence of ornament, the preference for

plain, unpainted wood and the use of small enclosed square plaques on constructive vertical elements.

Victor Horta was attracted among other influences, to the Arts and Crafts, especially in his leaving the iron construction of a building exposed so as to emphasize the constructive elements and then treating it with a Neo-Gothic decoration.

Paul Hankar betrays English qualities in his designs for wrought ironwork and the choice of wallpaper by Walter Crane for his own studio in 1893.

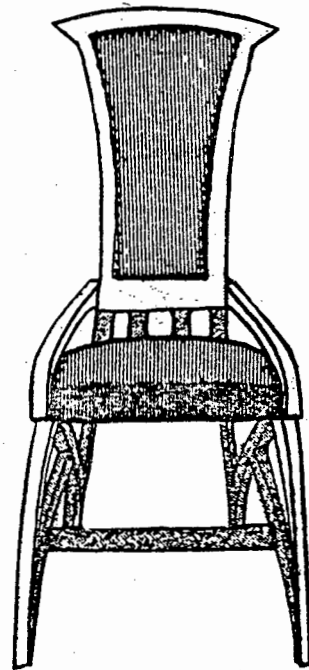
Henri van de Velde was particularly impressed by the Symbolists and in 1889 became a member of Les XX. The work of Seurat attracted him, mainly through its emphasis on line and theory on colour. He soon became absorbed in the writings of Friedrich Nietzsche, John Ruskin and William Morris. Inspired by the Arts and Crafts, he delivered a series of lectures on applied art in which his ideas were carefully formulated. His knowledge of English art and its exponents is evident in his first publication Déblaieement d'Art, 1894, in which he shares the social concept of art, the hostility toward the machine and the need for co-operation as expressed by the followers of Morris. His theories on ornamental structure, his views on nature and his cult of line became well-known among all who strove for a renewal within the arts. L'Art Moderne featured articles during 1893-94 in which Van de Velde discussed the significance of English wallpaper designs on the development of trends in Belgium. In his contribution to the renewal of book art, Van de Velde produced designs which substantiated his abstract views on nature and the importance of line, as in his illustrations for

Dominical by Max Elskamp in 1892 and the vignettes for Déblaieiment d'Art in 1894.



Van de Velde: Illustration for Elskamp's, Dominical, 1892. Natural forms are abstracted into a rhythmic linear play.

Van de Velde: Chair, 1898. The value attached to line is also emphasized in all his later work.



By 1893 it had become clear that the position of the applied arts had altered appreciably. At the Les XX exhibition of that year their number of entries had grown to such proportions that two rooms were required in which to house them. With the reorganization of Les XX in 1894 as La Libre Esthétique, they achieved equality, by henceforth featuring as a permanent section of this exhibition. The idea of collaboration between artist and artisan to enrich the various artistic genres, was given a new impetus by the founding of the Association pour les Progrès des Arts Décoratifs in the same year.

The English Arts and Crafts influence and the Pre-Raphaelites were

to fuse with French Symbolism and rationalist theories in Belgium in the mid-nineties to suddenly create a new style - the Art Nouveau. It was also in Belgium that the style first attained its full development in architecture.

In Holland reshaping of the applied arts was imminent and in 1877 a government committee was elected to investigate the position. In the following year the periodical *Kunst en Industrie* appeared, while the *Rijksschool voor Kunstnijverheid* was established in Amsterdam in 1881 with the aim directed at instruction in handicrafts and arts. Like in England attempts were made to unite the various arts as well as promoting a better understanding between art and handicrafts and industry. This was realized with the founding of *Arti et Industriae* in 1884. Dutch art of the time was, however, still closely associated with trends inaugurated by the Neo-Renaissance with the emphasis on tradition and academicism. But as the French ideas began infiltrating across the border, and the English theories of the Arts and Crafts Movement crossed the Channel, the younger artists Gerrit Willem Dijsselhof, Carel Adolphe Lion Cachet and Theodor Willem Nieuwenhuis, Frans Zwollo and Josef Mendes da Costa formed *Labor et Ars* specifically to cast off the yoke of traditional approaches. The *Rijksschool* also exercised a new influence, while the translations of Lewis Day's Everyday Art into Dutch 1884, and Walter Crane's book Claims of Decorative Art in 1894, provided new scope to the movement. English influences were also prominent in *de Nieuwe Gids*, (founded in 1885) a periodical featuring the new trends in 1892, and *Van Nu en Straks* (1893), the Dutch counterpart of *The Hobby Horse*.

Early in the 1890's the architect P.J.H. Cuypers began working with

a sober conception of design in which consideration was given to construction in lieu of ornamentation, which was to prove characteristic of the later Dutch Art Nouveau or so-called Nieuwe Kunst.⁹⁾ This trend was also apparent in the work of H.P. Berlage whose furniture was practically devoid of ornamentation and featured an English trend in the treatment of the wood. The structural-symbolic element was seldom employed.

The first traces of Art Nouveau in Holland may be found in the circle of *Architectura et Amicitia* of 1893, when a rather rhythmical, linear quality emerged in Dutch painting. Symbolism became apparent in the work of Jan Toorop as early as 1891, when his cartoon *Faith Giving Way* depicted lean figures assuming rhythmic linear movements. Suffering was the theme and the figures are portrayed peering ahead, as though into eternity, or else have their eyes secretively closed. The work of Thorn Prikker bears a marked resemblance to that of Toorop.

The skill and craftsmanship of the English book-illustrators was widely admired by Jan Toorop, Johan Thorn Prikker, Richard Nicolaas Roland Holst and Theodoor Nieuwenhuis. The work of the illustrator Antoon Johannes Der Kinderen bears a strong similarity to the style of Crane, as well as to certain elements of the Celtic style, as seen in his illustrations for *Gijsbrecht van Amstel* by Joost van den Vondel in 1894. The two-dimensional aspect employed by the book illustrators in England was not only enthusiastically received by similar artists in Holland, but dominated the entire art scene. The Dutch, however, showed a

9. Nieuwe Kunst. The term used for the Dutch counterpart of Art Nouveau in Louis Gans, *Nieuwe Kunst, De Nederlandse Bijdrage tot de Art Nouveau*, 1960.

predilection for simplicity of design allied to a technical thoroughness.

The elements of sober design and solid construction also featured in the work of the pupils of Cuypers: Nieuwenhuis, Dijsselhof, Cachet, Lauweriks and de Bazel. The furniture constructed by Dijsselhof is characterized by solid craftsmanship and sturdy constructional design showing a marked English Arts and Crafts inspired contribution. As early as 1890, a linear quality pervades his work. No less was the Oriental influence, mainly Javanese batiks, which cultivated a sense of freedom in the transposition of figures.

Of even greater significance were two exhibitions of English art; the first comprising graphic art in the Pulchri Studio at The Hague in 1893 and the second showing works by Charles Ricketts and his pupil Robert Shannon in Amsterdam in 1895. With these influences, Dutch Nieuwe Kunst suddenly blossomed throughout the arts, gaining eminence in the field of pottery, a traditional Dutch craft, and in book illustrations. It reflected a two-dimensional aspect, was devoid of the fin de siècle mood and retained a playful yet well-balanced simplicity.

In Germany the classical trends continued to enjoy great popularity and artists clung feverishly to the Neo-Renaissance. Applied arts were exhibited for the first time at the World Exhibition in München in 1876, while Japanese wares were first shown at the Japanese Exhibition in Berlin in 1882. It was not until the Chicago Exhibition of 1893 that Germany realized its lack of artistic progress and in 1895 Pan, a periodical devoted to the fine and the ap-

plied arts came into existence under the direction of Otto Julius Bierbaum. During the same year Van de Velde, the Belgian designer was invited to deliver a series of lectures at the Krefelder Museum. In 1896 the critic and writer Hermann Muthesius was despatched to the German Embassy in London and much of the Jugendstil subsequently contained English influences. This is evidenced in the application of two-dimensional ornamentation, mainly floral motifs, especially in the work of Otto Eckmann, while the structural-symbolical aspect was interpreted mainly by Van de Velde who later came to Germany.

The great hub of artistic revival at the time was München and here artists and art critics rallied together to execute designs and to theorize on the problems of fusion and improvement of techniques. Here in 1896 the periodical Jugend was published, which contributed to the promotion of new ideas and the popularization of Art Nouveau.

Four periodicals devoted to the arts appeared in 1897, these were Kunst und Handwerk and Dekorative Kunst in München, Deutsche Kunst und Dekoration and Kunst und Dekoration in Darmstadt. Also launched in the same year, was the organization the Vereinigte Werkstätten für Kunst im Handwerk under the leadership of Hermann Obrist, Bernhard Pankok, Richard Riemerschmid and Bruno Paul, other members of this München based society being Otto Eckmann, August Endell and Peter Behrens. In 1898 the Dresdener Werkstätte für Handwerkskunst was founded, while the Darmstädter Künstler-Kolonie was created at Matildenhöhe near Darmstadt in 1899, in order to provide a co-operative venue where artists of various spheres could render their services.

This idea of a Gesamtkunstwerk was not entirely new, but had received renewed inspiration through the work of Morris and the Arts and Crafts Movement in England. The German musician Richard Wagner earlier contended that all the arts of music, drama, poetry, painting and architecture should be fused in order to enrich each other. In his view the grand opera provided the best combination as it contained the three chief forms of artistic expression - gesture, poetry and sound. These ideas were also implemented by the painters Max Klinger and Ludwig von Hofmann who emphasized the relationship between the frame and the painting. The architect Alexander Koch writing in the first volume of *Deutsche Kunst und Dekoration*, 1897, stresses the importance for a fusing of the arts. Similarly Bernhard Pankok endeavoured to create unity between a room, thus the architecture and its contents.

The influence of the English Arts and Crafts on German thinking was largely in the field of a constructive-quality element. In their never ending search for perfection of quality they applied ornament so as to structure a particular design. Obrist made several pieces of furniture in 1898 in which floral motifs were applied in a structural symbolical form and like Morris was attracted to nature. And in his embroideries he already showed a whiplash swirling line foreshadowing the Jugendstil. Likewise the first linear play of line is evident in the symbolical painting *Die Lebens-Alter* by Otto Eckmann in 1894, where the undulating movements of the smoke reveal a Jugendstil quality.

The Darmstadt group proved less influenced by the Arts and Crafts Movement and also the colony soon broke up, while many of its ar-

ASPECTS OF ART NOUVEAU ARCHITECTURE

by

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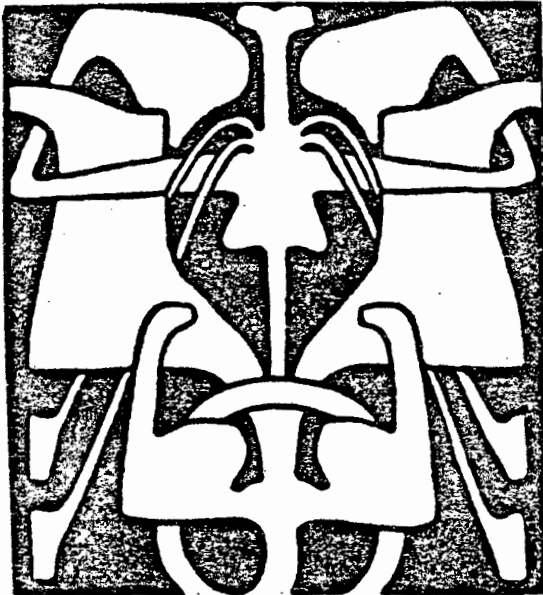
Obrist: Wall-hanging with embroidery, 1895. It expresses a dynamic undulating movement.

tists looked beyond the evolving Jugendstil and developed the modern style of which Peter Behrens, the architect, was to become a prominent exponent. But it was within the München Group that the ideas of the Arts and Crafts were to find favour.

Turning now to Austria a striking feature is its rather late arrival on the scene to renew the arts. A group of radical painters founded the Wiener Secession in 1897. Among these were Josef Hoffmann, Gustav Klimt, a painter and Joseph Maria Olbrich, an architect. As was the trend elsewhere, periodicals to transmit new thoughts concerning the arts were needed and in 1898 *Ver Sacrum*, the Austrian equivalent to *Pan*, and *Kunst und Kunsthandwerk* were published. In the same year applied arts were exhibited for the first time in Vienna. Periodicals proved successful in conveying the new theories and Austria rapidly made up for the time lost in development of new art trends. It decided, however, to settle for the theories of the abstract and the constructive which dominated the German scene. Austrian artists opposed ornamentation and steering clear of such influences developed the Secessionstil which was geometrically inspired. Hoffmann employed the square and the straight line, Ol-

brich utilized the circle. Such a radical departure was due to the desire to eliminate all previous styles.

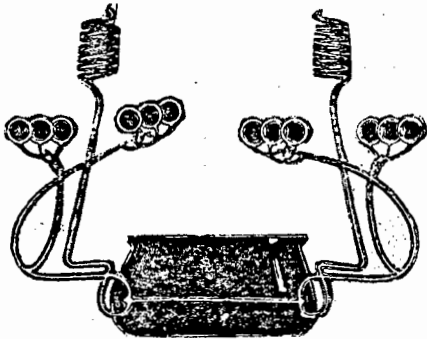
In 1895, Otto Wagner, the architect had already expressed the need for a new art, in his article Moderne Architektur. These ideas were also inspired in his pupils, particularly Hoffmann and Olbrich who became leading book illustrators during the 1890's, before turning to architecture. It was within the periodical Ver Sacrum that they began developing their style. In the work of Hoffmann the surface contributed as much as the line to the overall effect, reflecting an English influence. He placed his square ornaments in such a way that not only the ornament, but the entire surface was highlighted and contributed a characteristic quality to the Secessionstil through the parallel non-rhythmic repetition of similar elements as seen in his illustrations for the first numbers of Ver Sacrum.



Hoffmann: Vignette for Ver Sacrum, 1898. The square was his favourite motif. In his architecture these were placed in such a way that both the ornament and the actual plain surface were emphasized.

The influence of the Arts and Crafts Movement is evident in the

refinement of construction employed in the furniture designs of Olbrich.¹⁰⁾ When ornament was applied by Olbrich in the form of the circle it was sparingly used and followed the pattern evolved by Hoffmann.



Olbrich: Vignette for Ver Sacrum. 1898. The circle was used by Olbrich as his principal motif.

Another Arts and Crafts theory, that of unity or fusion, was discussed in *Das Interieur* of 1900, in which Hoffmann, Olbrich, Leopold Bauer and Otto Prutscher, both interior decorators, expressed the idea of a synthesis in interior decoration, with various artists co-operating to achieve a Gesamtkunstwerk. For their first Wiener Secession Exhibition of applied art in 1898, Hoffmann sought to obtain a blending between the actual interior decoration and the objects displayed. The illustrations by Koloman Moser, another former pupil of Wagner, possessed a marked Beardsley-inspired linear elegance, but these later assumed a geometrical quality when the Secessionstil was in full swing.

10) Klaus Jürgen Semback; "Möbel", in Helmut Selig, Jugendstil. Der Weg ins Zwanzigste Jahrhundert, 1959, p. 84.

The Secessionstil which was to flourish only for a short while, and proved mainly a preamble to the Modern Movement, was influenced in its development by the Arts and Crafts ideas of two-dimensional refinement, sound construction, the concept of unity and a desire for renewal. Also like Art Nouveau elsewhere its first significant origins were in the illustrations for books and periodicals.

Judging by the aforementioned influences in Europe, the theories of William Morris and the Arts and Crafts Movement appear to have been international in so far as having kindled the fire which was to blaze on the Continent. The significance of Morris for the development of the arts is to be found in his attempt to renew art through the re-establishment of the honest ideals of craftsmanship. In doing so he reawakened the interest for honest design in an age when quality was rapidly being substituted by quantity. His theories were based on simplicity of design and sincerity of workmanship. These ideas formed the basis of the Arts and Crafts Movement which in its designs emphasized the constructive elements, rather than the purely decorative. This led to the use of linear elements and the development of the two-dimensional aspect, setting a trend which was to gain much favour abroad.

Morris appealed for functional beauty - no wonder Henri van de Velde remarked: "Morris chases ugliness out of man's heart".¹¹⁾ In achieving aesthetic renewal, he believed in co-operation between the arts, thus creating a milieu in which artist and artisan, although still thinking individually, could act in concert, so as to realize a harmonious entity.

11) Sherrill Whiton, Elements of Interior Design and Decoration, 1964, p. 417.

CHAPTER II

ART NOUVEAU ARCHITECTURE IN EUROPE

In order to affix the label Art Nouveau to an architectural object it must possess certain basic elements enabling it to qualify such a justification.

One of the main features underlying Art Nouveau architecture is the theory concerning structure, which architects sought to interpret by exposing the constructive elements, especially iron, so that they also assumed a decorative function. This use of visible construction owes much to the theories of Viollet-le-Duc, and to the large-span iron structures used for factories, railway stations and exhibition halls after about 1850. In the work of Hector Guimard in Paris and Victor Horta in Brussels iron is treated in a unique decorative form that emphasizes its structural properties. The ornament thus serves to achieve an architectural symbolism of structure.

Like iron glass also assumed a new dimension, being employed for walls, and in conjunction with iron for staircases. Earlier on glass and iron had been successfully employed together as in Paxton's Crystal Palace at the London exposition of 1851 and in the National Library in Paris of 1869, but during Art Nouveau glass became a separate medium of architectural expression.

In Art Nouveau architecture the actual building is often treated in a pliant and fluent manner so as to achieve a modelled and plastic effect. Combined with the plastic treatment is the gliding rhythm of various parts of a building. Architects also aimed at creating a closed silhouette by omitting the sculptured cornice and giving

bays and corners a smooth treatment.

Asymmetry an essential quality of Art Nouveau, is architecturally interpreted in the distribution of the building masses and the positioning of the surfaces. It also extends to details such as the placing of doors and windows. A large arch was also sometimes asymmetrically placed, while another type of arch which merits as one of the distinct features of Art Nouveau architecture was the gently flattened arch. This shape was originally used for structural purposes such as in Contamin's Halle des Machines at the Paris World's Fair of 1889, but later assumed a purely aesthetic function in Art Nouveau architecture.

Another essential quality was the remarkable feeling for space. This was achieved by varying the size and shape of the rooms which often interlead and merge imperceptibly with one another, creating a feeling of airiness and spaciousness. The rooms were thus organically interlinked in the plan. Two such examples are Horta's Hôtel Solvay where the rooms on the main floor are separated only from the staircase by glass partitions, and Gaudí's Casa Milá in which the rooms in the ground plan are asymmetrically grouped round two inner courts.

The relationship of a building to the ground was often symbolically emphasized. This feature was associated both with the organic theories of Art Nouveau and the attempt to fuse architecture and nature. The lower part of the building would then convey the impression of rising organically from the ground.

In Art Nouveau architecture there was also the attempt to treat the facade as a cohesive decorative unity. Architects often used cera-

mic tiles which were then placed across the facade. This trend was followed by Wagner in the Majolika Haus in Vienna, by Olbrich in his own residence in Darmstadt and by Lavirotte in various houses in the vicinity of the Champs de Mars in Paris. The painted decorations on the facade of Hankar's 48 Rue Defacqz in Brussels, reveal a similar tendency.

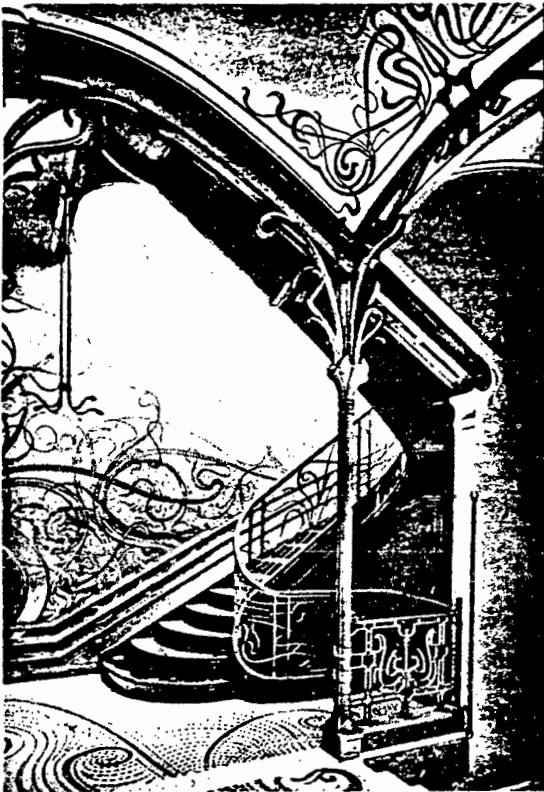
Art Nouveau architecture comprises two phases which can be chronologically, geographically and stylistically divided. During the earlier phase iron and glass was widely used for a plastic, often mediævally inspired and structural-symbolical architecture, found mainly in Belgium and France. In the second phase a simpler, two-dimensional architecture based on rectilinearism and the use of geometrical ornament developed, which received much favour in Austria and Germany. This stylistic tendency pointing the way ahead really marked the beginning of a counter-movement.

It will now be worthwhile to examine some examples of Art Nouveau architecture on the Continent of Europe and in Britain.

BELGIUM

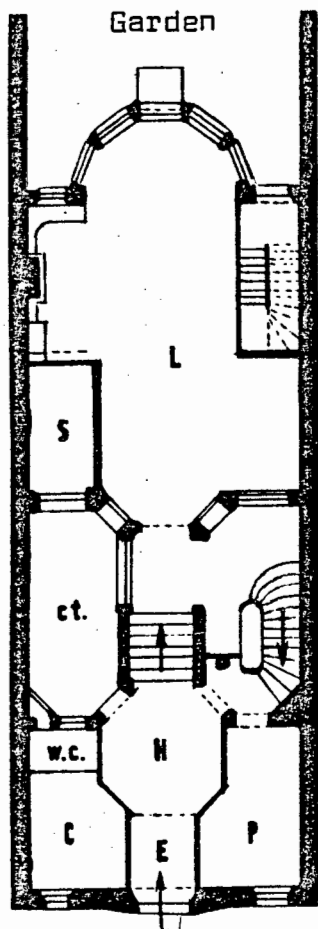
It was in the Belgian capital of Brussels that the first fully fledged example of Continental High Art Nouveau found expression in Victor Horta's Maison Tassel of 1892-93. The exterior of the house is rather conventional with a trace of mediævalism in the fortress-like windows on the top floor, and of Neo-Rococo in the railings of the balconies. Horta's search for a new architectural medium, however, led to the introduction of visible iron supports both on the inside and the outside of a luxurious dwelling for the first time.

The ground-plan of the house which deviated from traditional Belgian designs allowed for rooms of varying size and shape which open into one another, expressing a rhythm of space. Greater emphasis was also given to the staircase, not only in its ample dimensions, but also in the elaborate decoration. On the walls curved tendrils, reminiscent of undulating plants on the sea-bed "move" in a linear rhythm. At the foot of the stairs a thin iron column rises organically like a stalk and from its capital plant-like ribbons sprout forth. Their flow is further repeated between the banisters of the staircase, on the walls, and even in the mosaic floors. These linear fantasies are subjected to the so-called "Belgian" line. Schmutzler claims that Horta's ornaments were inspired by English book decorations, particularly of George Heywood Sumner whose work had already revealed a pronounced linear swing.¹²⁾



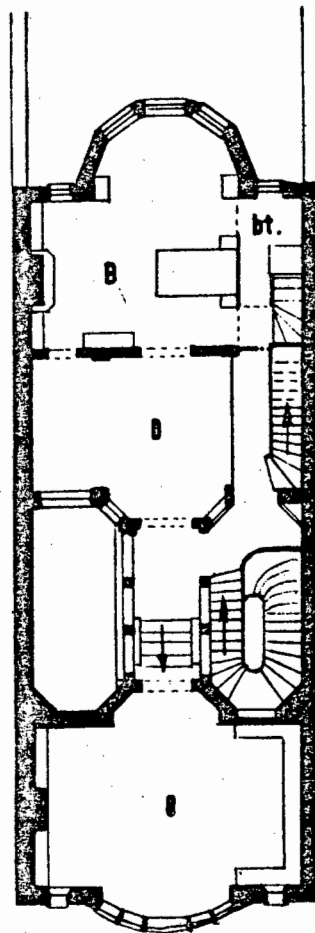
Horta: Maison Tassel, Brussels, 1892-93. The staircase decoration conforms to a linear rhythm, which extends to the ceiling, the walls and even the floor.

12) Robert Schmutzler, Art Nouveau, 1964, p. 126.



GROUND FLOOR

- L Living-room
- H Hall
- C Cloak-room
- E Entrance
- P Porter
- S Scullery
- ct. Courtyard



FIRST FLOOR

- B Bedroom
- D Dressing-room
- O Office

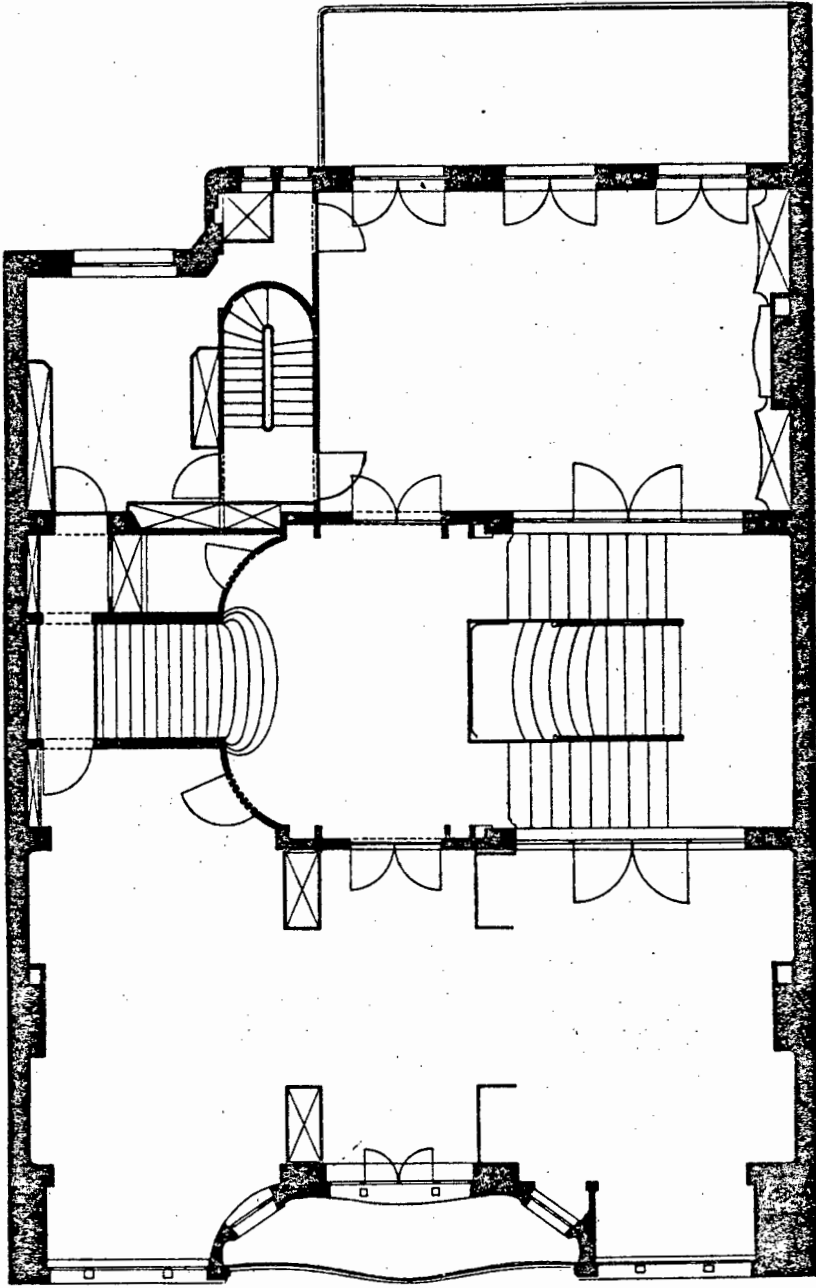
Horta: Maison Tassel, Brussels, 1892-93. The unusual planning expresses a rhythm of space. Most significant is the large two-storey hall on the ground floor providing access to the rooms.

Horta's pursuit of a new idiom of form culminated in the Hôtel Solvay of 1895-1900. In the facade where stone, iron and large expanses of glass were freely used, Horta achieved a markedly plastic treatment by consciously stressing the vertical elements.

The interior reflects the Art Nouveau striving for a unity of style where every item from the curving staircase to the keyholes were conceived in the same style. A feeling of space characterizes the rooms which on the main floor have glass partitions permitting an uninterrupted view of the glass-roofed staircase. The entire interior creates an impression of flexibility and lightness. Elements of Neo-Rococo are present throughout the house such as in the balcony decorations and the door handles, but Horta subordinated these to the form-language of Art Nouveau.



Horta: Hôtel Solvay, Brussels, 1895-1900. The facade displays a markedly plastic treatment and the structural elements are also freely exposed. The interior is an ample expression of flexibility, light and spaciousness.

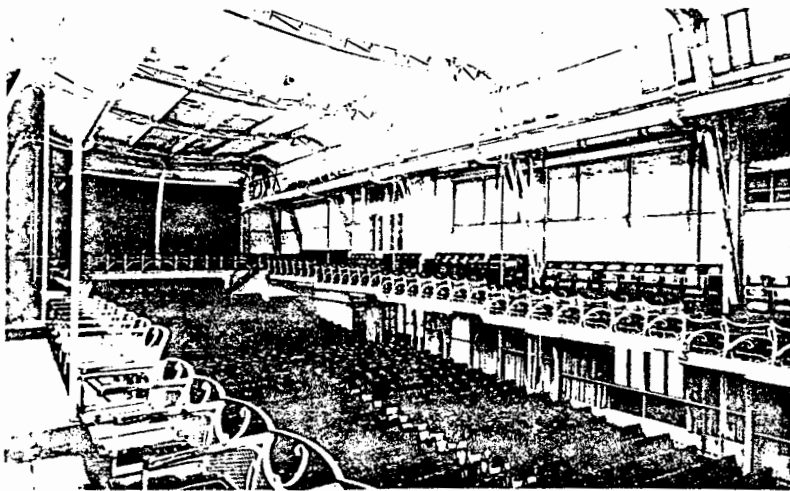


Horta: Hôtel Solvay, Brussels, 1895-1900. The main rooms located on the first floor include the three drawing-rooms which face the street and the dining-room which overlooks the garden. They are only separated from the glass-roofed staircase by glass partitions, some of which are removable, permitting an uninterrupted view of the staircase as well as a feeling of space.

Horta's second task the search for a logical and clearly defined architectural solution to constructional problems was fulfilled in the Maison du Peuple in 1896-99, demolished in 1965-66. Here the ornament is entirely subordinated to the linear structure composed of a steel frame. In contrast to the undulating curves of the facade the metal supports display a strictly functional quality.

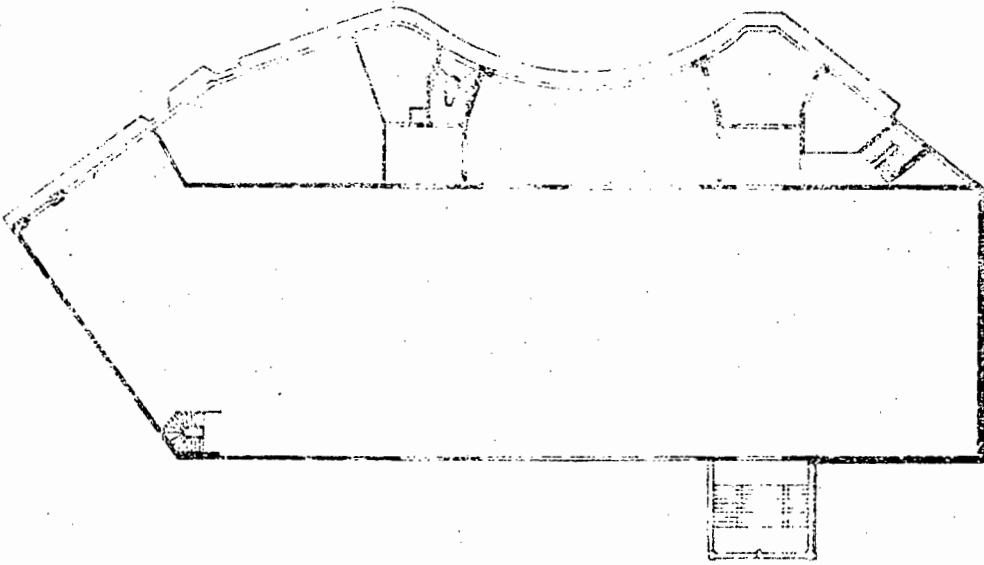
As in the facade, the auditorium located on the top floor, embodies extensive use of iron and glass. Exposed metal supports rise from the floor through the side-galleries and curve gracefully toward the roof. The walls and the side parts of the roof consist of panes or glass membranes. The curves in the ceiling provide maximum acoustical projection.

Mario Amaya states: "It was one of the most advanced buildings in Europe for its time and brought to an aesthetic conclusion the theories inherent in Viollet-le-Duc's iron-work and Eiffel's tower."¹³⁾

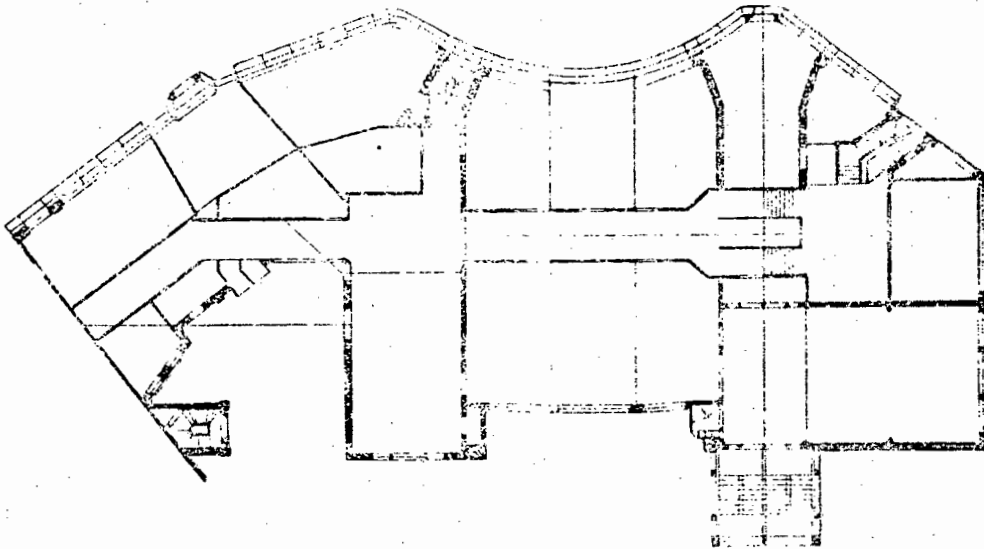


Horta: Maison du Peuple, Brussels, 1896-99 demolished 1965-66. In the auditorium constructional and functional requirements received priority, but the curves of the metal supports, the railings and the ceiling also provide a decorative effect.

13) Mario Amaya, Art Nouveau, 1966, p. 90.



GROUND FLOOR



FIRST FLOOR

Horta: Maison du Peuple, Brussels, 1896-99 demolished 1965-66. The plan fully exploited the irregular curves of the site and the entire structure was given a highly plastic treatment.

From about the turn of the century Horta began striving toward a simplification, giving the exteriors of his buildings a calmer quality, while the interiors show a trace of Louis XV and occasionally Gothic influence. The Hôtel Aubecq designed in 1900, but now demolished shows touches of the Gothic, such as in the decorative arches around some of the windows. The roof above the staircase consists of membranes of glass joined by almost graphic lines, reminiscent of the delicate veinings on butterfly wings.

Soon after 1900, having by then achieved his aims, Horta abandoned his personal form-language which by then had become an international style.

Henri Clemens van de Velde was originally a painter, influenced by the work of Seurat and the Post-Impressionists. In the early 1890's he became inspired by the work of the Arts and Crafts Movement and the Belgian artist Serrurier-Bovy. Van de Velde seized upon the constructivism inherent in their work and translated it into forceful lines in his own work. Lenning writes that Van de Velde considered that "line should therefore become the quintessence of uninterrupted stretching, a design of curvilinear strength flowing effortlessly".¹⁴⁾

His first and most important architectural achievement in Belgium, was his own residence Bloemenwerf in Uccle near Brussels, in 1895. The whole house is an expression of his theories of functional aesthetics. The exterior with its frank use of large plastered

14) Henry F. Lenning, The Art Nouveau, 1951, p.27.

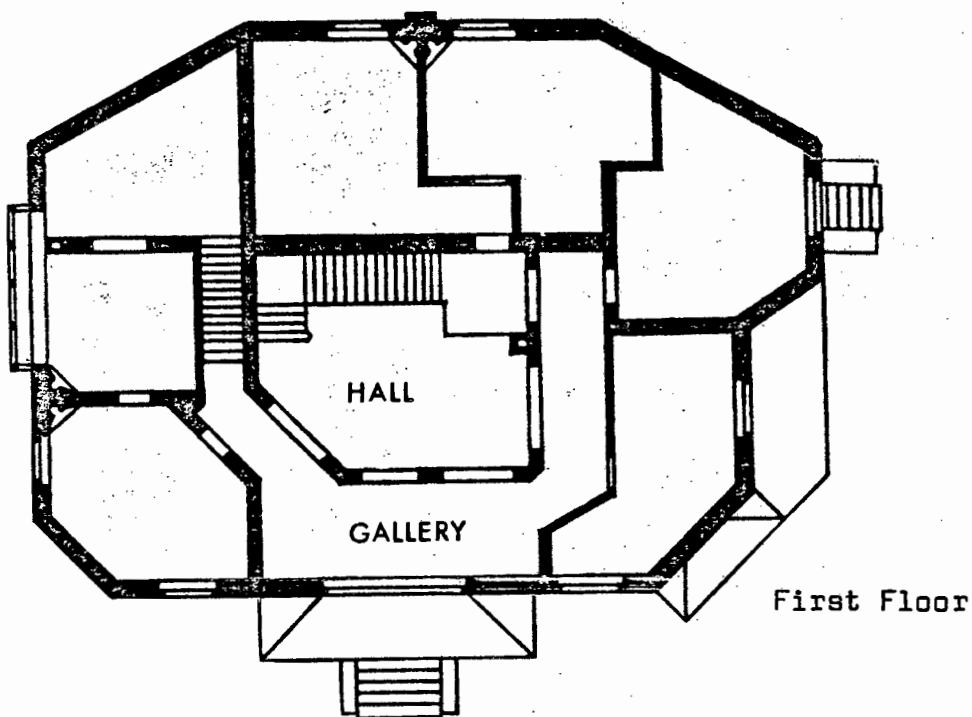
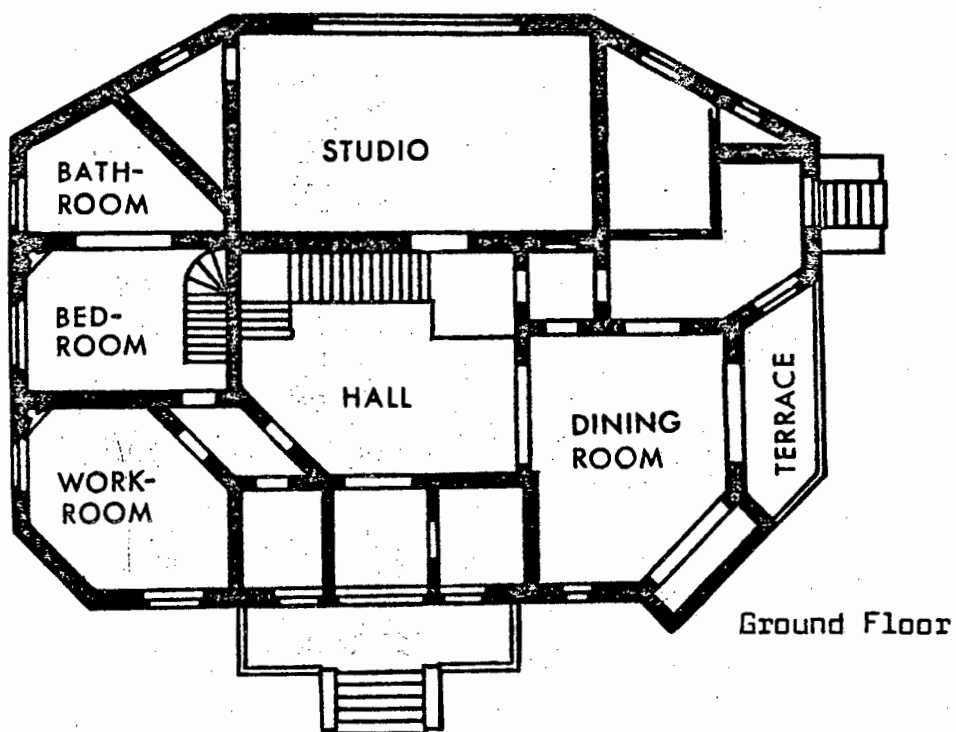
surfaces and unadorned woodwork shows his understanding for the qualities of materials. The roof with its angular rhythm and the windows with their elliptical tops indicate Van de Velde's pronounced linear tendencies, which later became more flowing.



Van de Velde: Bloemenwerf, Uccle, 1895-96. The angular rhythm of the roof and the elliptical curve above the windows reflect the significance attached to the cult of line. The bay-window on the extreme right breaks the symmetry of the facade.

In the rooms where a feeling of spaciousness is achieved, the light colours and naturally finished woodwork reflect the influence of the Arts and Crafts Movement. Van de Velde designed the interior as a decorative unity with furnishings and furniture blending with the architecture. "There could be no better example of the aspiration towards an integrated and stylistically coherent environment."¹⁵⁾

15) Renato Barilli, Art Nouveau, 1969, p. 50.



Van de Velde: Bloemenwerf, Uccle, 1895-96. The rooms with their asymmetrical proportions, are arranged around a centrally situated two-storey hall as in Horta's Maison Tassel (p. 47). Although their doorways are large enough to permit a flow of space, the rooms are still markedly separated from one another and are not visually linked to the hall as in the Tassel and Solvay residences.



Van de Velde: Bloemenwerf, Uccle, 1895-96. Throughout the house architecture and furnishings blend. In the dining-room the curve above the panes in the door is repeated in the chair-backs.

Paul Hankar designed mainly town dwellings and shop fronts. His work was largely influenced by the theories of Viollet-le Duc, by the English Arts and Crafts Movement and especially his interest in Orientalism. In his designs Japanese influences were merged with the form-language of the new style. Hankar's furniture is likewise very Japanese in style and he often placed real Japanese furniture in his rooms. A significant feature of his work is the treatment of the facade as a decorative entity, as in 48 Rue Defacqz in Brussels which he designed for the painter Ciamberlani in 1897. The facade of this house contains painted murals by the artist Adolphe Crespin, who collaborated with Hankar from 1888. The large decoration in the center shows the influence of the Arts and Crafts Movement, particularly of Burne-Jones and Crane, while the rectilinear strips geometrically placed and the sunburst pattern of the two horseshoe arches reflect Japanese inspiration.

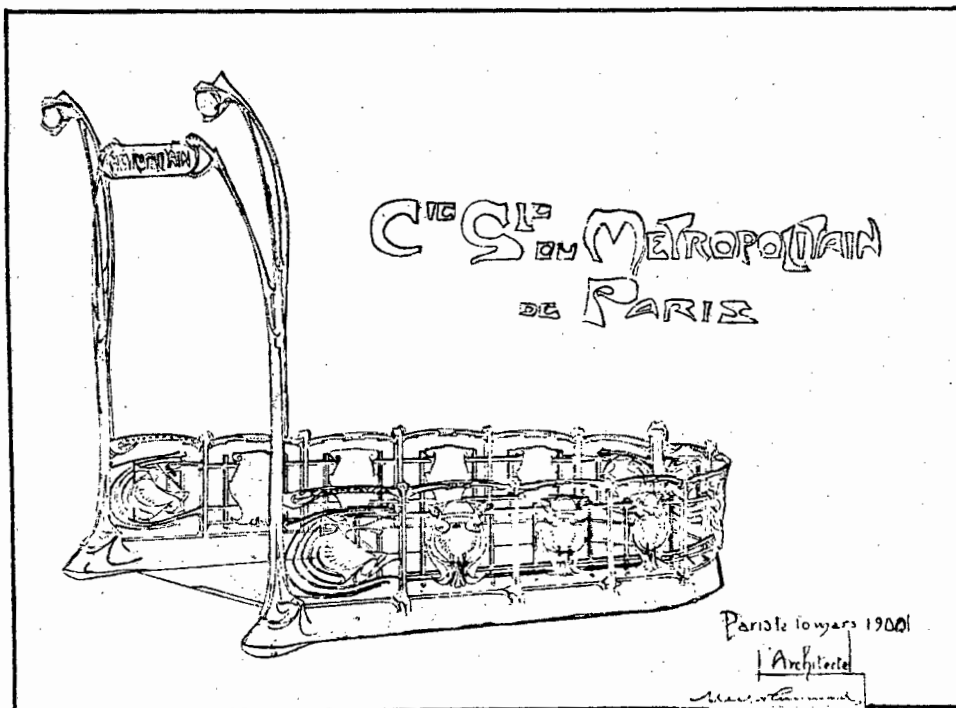
Henry Lenning states: "Guimard contended that the contemporary progressive architect must distill from a study of past styles the principles on which those styles are based, and then by means of logic (the conditions of site and use), of harmony (the integration of materials of construction and of design), and, above all, of empathy (the highest possible expression of aesthetics), proceed with his task. To achieve better than ordinary results, Guimard continued, there must be added to the foregoing tenets that indefinable something called taste or esprit."¹⁶⁾

In 1894 he began the Castel Béranger an apartment house in a rather traditional style. The ironwork of the main entrance and the decorations are however, entirely Art Nouveau. In the ironwork Rococo and Gothic are blended in an asymmetrical and lively manner, although the actual impetus is derived from the rhythmical lines of Japanese woodcuts. The same dynamic interplay of line is expressed in the polychrome faience tiles and the interior decorations. In application Guimard's style is lighter and more elegant than that of Horta.

The Métro station entrances of 1899-1900 were created entirely in glass and iron. Their richly imaginative ornamental style is composed of abstract floral and submarine forms. From the upright supports light bulbs sprout forth like buds from stalks; between the balustrades crustaceans from the depths of the sea appear to have deposited their spiky shells. In the lights resembling flowers, in the curves of the glazed roofing used for some of the entrances, and in the decorative metal supports Guimard was clearly

16) Henry F. Lenning, The Art Nouveau, 1951, p. 83.

inspired by Horta. The Métro entrances seem to be a blend of engineering in origin, and art in application. But Guimard did not think of these achievements in terms of engineering, but rather as architecture and as Dennis Sharp writes: "... called himself an architecte d'art".¹⁷⁾ Robert Schmutzler also says: "His constructions are hybrid products of architecture and applied art, of sculpture and decoration: plastic ornaments of utilitarian nature".¹⁸⁾



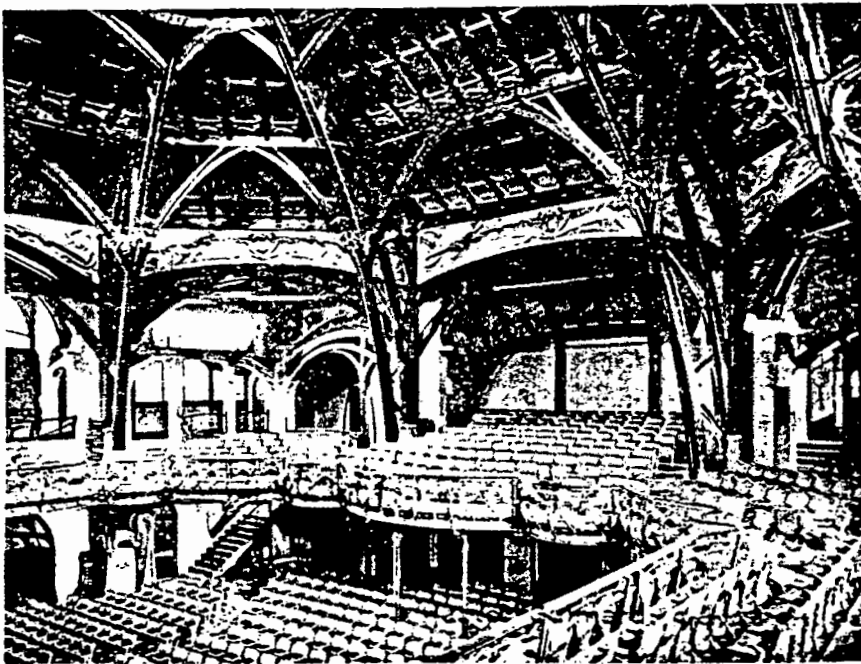
Guimard: Métro station entrances, Paris, 1899-1900. Designed to convey the Art Nouveau idea of organic growth, they are both decorative and functional.

In Guimard's École Humbert de Romans completed in 1902, now destroyed, the vast auditorium is an expression of structural symbolism. The hall is spanned by iron girders which rise from stone

17) Dennis Sharp, A Visual History of Twentieth-Century Architecture, 1972, p. 15.

18) Robert Schmutzler, Art Nouveau, 1964, p. 167.

pedestals and soar diagonally toward the apex of the cupola which is composed of opaque membranes. The pedestals convey the impression that they are supporting the weight of the girders and transmitting it to the ground. Plant forms are used extensively throughout. From the iron supports electric bulbs bud out in clusters, plant tendrils creep around the pedestals and above the alcoves. Similarities exist between Guimard's auditorium and that of Horta in the Maison du Peuple. Both are accentuated linear structures embodying iron supports with powerful lines, and translucent or transparent membranes.



Guimard: École Humbert de Romans, Paris, 1902, now demolished. In the vast auditorium the treatment of the architectural elements is an expression of structural symbolism.

The main contribution of Jules Lavirotte toward Art Nouveau was his attempt to treat the facade of his houses as a cohesive decorative unity. The houses which he designed in the vicinity of the

Champs de Mars from 1899-1901 are often characterized by traces of Neo-Rococo or sometimes Neo-Baroque. On the facades Lavirotte made extensive use of tiles which were executed by the ceramic artist Alexandre Bigot. In 12 Rue Sédillot with its lavish use of ceramic tiles on the facade, the pliant qualities of Neo-Baroque are fused with Art Nouveau in the decorations around the windows and in the balcony railings.

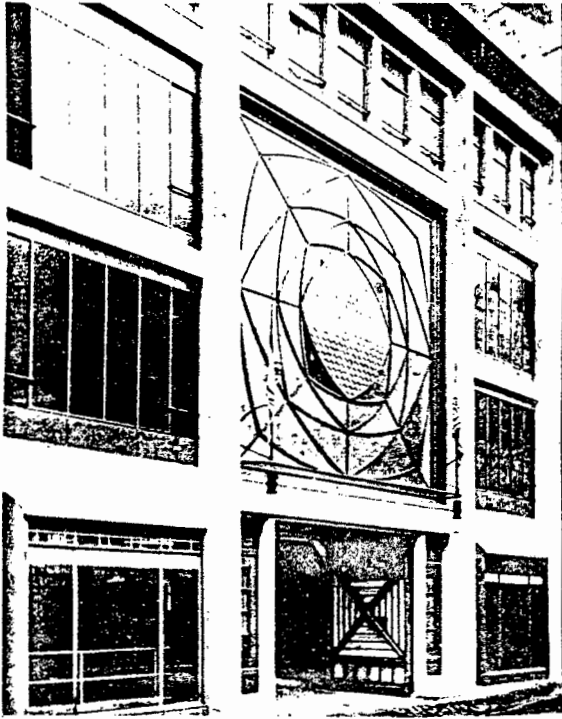


Lavirotte: 12 Rue Sédillot, Paris, 1899-1901. The facade treated with ceramic tiles forms a decorative unity. In the plant-forms draped around the windows and in the balcony railings, the pliant qualities of Neo-Baroque are blended with Art Nouveau.

Like Guimard, Auguste Perret employed exposed frames for his buildings, but instead of iron he introduced reinforced concrete. His apartment house at 25-bis Rue Franklin of 1902-03, is a successful interpretation of the use of a concrete skeleton. With its simple lines it approaches the ideals of the Modern Movement.

Conceived in a similar manner is Perret's Garage, Rue de Ponthieu in 1905. The facade with its ample glazing is dominated by a large geometrically inspired rose-petal window. The interior de-

signed for motor vehicles contains innovatory ideas such as cantilevered parking areas and mechanical devices like elevators and rolling turntables.

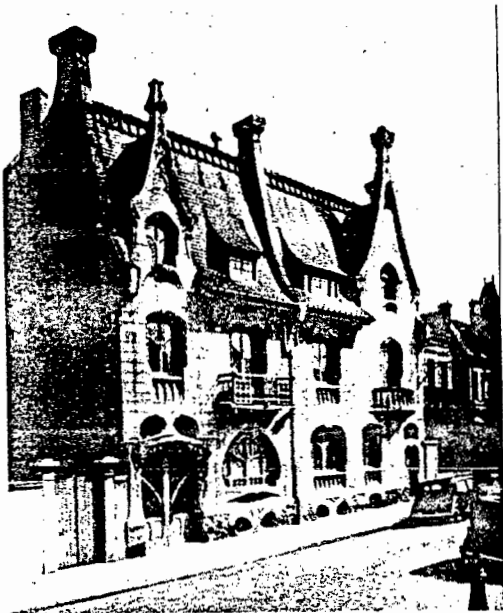


Perret: Garage, Rue de Ponthieu, Paris, 1905, now demolished. With its rectilinear simplicity and technical innovations it approaches modern architecture, yet the ornamental details classify it as late Art Nouveau.

Although these buildings are technically advanced, the ornamental details such as the decorative tiles on the apartment block and the rose-petal window in the garage, prevent them from being classified with modern architecture.

The other centre of French Art Nouveau, Nancy, was more significant for the applied arts than for architecture. Neo-Rococo and floral elements remained the most significant influence, although the leading architect Émile André adopted a more Gothic approach. His 92-3 bis Quai Claude Lorraine, of 1902-03, creates a medieval impression with its steeply sloping roof, the pointed gables crowned by ornamental finials, and the pointed windows. The decoration

follows the predilection in Nancy for floral and organic motifs. In the doors and windows the stretchers spread out like the branches of trees, while around the apertures floral forms and Gothic foliage are draped in an Art Nouveau rhythm. The sweep of the gables end in finials shaped like Gothic buds. An asymmetrical quality is derived by varying the size and shape of the gables and the windows and in the placing of the doors.



André: 92-3 bis Quai Claud Lorrain, Nancy, 1902-03. The sloping roof, the pointed gables with their elaborate finials and the windows strike a medieval note, but the decorations around the apertures, the shape of the finials and the stretchers in the doors and windows are entirely Art Nouveau.

The greatest contribution of French Art Nouveau architecture was in the field of structural symbolism of which Guimard was the leading exponent. Perret's work on the other hand made valuable contributions to the trends which were eventually to supplant Art Nouveau.

ENGLAND

English Art Nouveau architecture essentially developed along the

lines earlier set by the Arts and Crafts designers Philip Webb and Richard Norman Shaw whose work was based on traditional English rural designs, suitably adapted to new requirements (p. 28). Architects such as Charles Robert Ashbee and Charles Francis Annesley Voysey continued this trend during the 1890's, simplifying it further so that their buildings were characterized by logical functionality. The architecture of Charles Harrison Townsend, however, diverged from this tendency through the marked use of ornaments.

Townsend's White Chapel Art Gallery in London, built in 1897, was designed as a symmetrical unit. But Art Nouveau is apparent in the dynamic plastic treatment of the body of the building, in the asymmetrically placed main entrance and in the relief ornament comprising small clusters of leaves geometrically abstracted into cubes.



Townsend: White Chapel Art Gallery, London 1897. Basically a symmetrical unit, but with a dynamic plastic treatment, an asymmetrically placed entrance and geometrically abstracted ornament.

From the outside the church of St. Mary the Virgin at Great Warley in Essex, of 1897-1904, is reminiscent of medieval country churches in England. Townsend was responsible for the architectural design and William Reynolds-Stephens for the interior decoration. While the exterior is rather Neo-Gothic, the interior consists of a unified Art Nouveau scheme. The basic colours are those emanating from the natural materials; grey from the hewn stone and walnut brown from the pews. The decoration relies extensively on floral forms symbolizing the Christian idea of resurrection. Schmutzler aptly writes: "Reaching far beyond traditional church symbolism, the botanical style of Art Nouveau is here considered suitable for ecclesiastical ritual."¹⁹⁾ The ironwork dividing the nave from



Townsend and Reynolds-Stephens: St. Mary the Virgin, Great Warley, 1897-1904. In the interior the natural materials provide the basic colours. The decorative theme is based on floral forms symbolizing the Christian idea of resurrection.

19) Robert Schmutzler, Art Nouveau, 1964, p. 189.

the chancel displays blossoming bronze trees, their foliage showing a trace of the "Belgian" line. In the altar screen similarly treated, the claw-like roots of the trees grip the low marble wall, while their crowns above consist of thickly interlaced foliage, with angels in oxidised silver, red glass pomegranates and mother of pearl flowers. The vaulting is decorated with rose trees and that of the apse is covered with sheets of aluminium leaf. Aluminium panels embossed with lilies rising from their bulbs, adorn the walls. Heywood Sumner's windows portray angels clothed in vivid red against a background of green foliage.

Great Warley represents features of both High and late Art Nouveau. The heavily sculptured roots of the pillar-trees are characteristic of the former period, but the more geometrical forms of the pillars, the baptismal font and the lectern with its small square ornaments belong to the later phase. The angels in the altar screen and at the baptismal font show influence of the Pre-Raphaelites and of Blake. Apart from the Neo-Gothic quality of the architecture, medieval inspiration is also apparent in the interior where the richness of the materials convey a Byzantine atmosphere.

Voysey's houses are characterized by asymmetrical proportions arising from purely functional considerations. Besides the influence of the Arts and Crafts designers, Voysey was also attracted to the Japanese style which he translated in an abstract way. His own house The Orchard at Chorley Wood, of 1899, creates the impression of a traditional English cottage. Both the exterior and the interior have a cosy look with their plain white walls and lack of ornamental details, except for the stylized heart shape cut into the

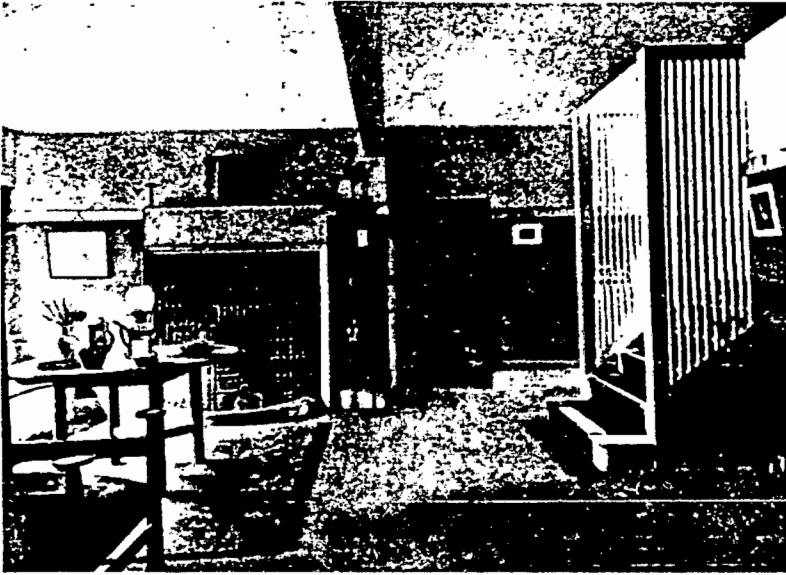
front door. The exterior walls with their pebble-dash finish are pierced by low horizontal windows, distributed according to inner necessity.

The Orchard shows subtle influence of Japanese architecture in the asymmetry of its surfaces, the frieze-like arrangement of the windows beneath narrow horizontal ledges and the striking difference between black, exemplified by the openings, and white exemplified by the walls.



Voysey: The Orchard, Chorley Wood, 1899. The pebble-dash walls pierced by low horizontal windows create a cosy impression. Japanese influence is abstractly manifested.

In the interior asymmetry is not only manifested by the proportions of the rooms, but also by the details. In the hall the mantel of the fireplace is extended in height, while the hearth is relatively small. The door beside the fireplace seems rather low; the staircase nearby stretches to the ceiling producing the effect of a well.



Voysey: The Orchard, Chorley Wood, 1899. While functionality is emphasized throughout the house, the proportions are highly asymmetrical. In the hall the height of the mantel in relation to the hearth is exaggerated, the door with its hinges and knob near the edges, seems rather low and the staircase extends to the ceiling.

In his houses Ashbee also followed a functional approach, discarded ornamental accessories, and like Voysey, he stressed their asymmetry. His 38 Cheyne Walk in London, of 1903, is a functional dwelling devoid of decoration, except for those effects created by the asymmetrical proportions. The exterior contains an extremely narrow facade which Ashbee purposely emphasized through the exaggerated proportions of the other architectural features. These include the thin pointed gable which ends at different levels, the overlong windows, the storeys terminated at various heights and the asymmetrical division of the wall into a light colour above and a dark colour below. The round window in the gable strikes a classic note, but the disposition of those immediately below, where they seem to hang from the thin horizontal ledge, shows Japanese influence.



Ashbee: 38 Cheyne Walk, London, 1903. The narrowness of the facade is emphasized by the pointed gable, the slender windows and the storeys ending at different heights.

Mackay Hugh Baillie Scott was another architect whose work was based on traditional English cottage styles, but with more decoration such as beam ceilings, Tudor floral motifs and turrets, and the use of bright colours, anticipating the Fauve palette. In spite of quaint folk designs and flower patterns, Baillie Scott was much admired in Germany, even after 1900, when Jugendstil evolved toward rectilinearism and ornamental simplicity. In 1898 he decorated the palace of the Grand Duke of Hesse in Darmstadt and in 1901 he won the competition for the design of Haus eines Kunstfreundes sponsored by the art promotor Alexander Koch of Darmstadt. He also designed a few houses in Germany, Poland, Russia and Switzerland.

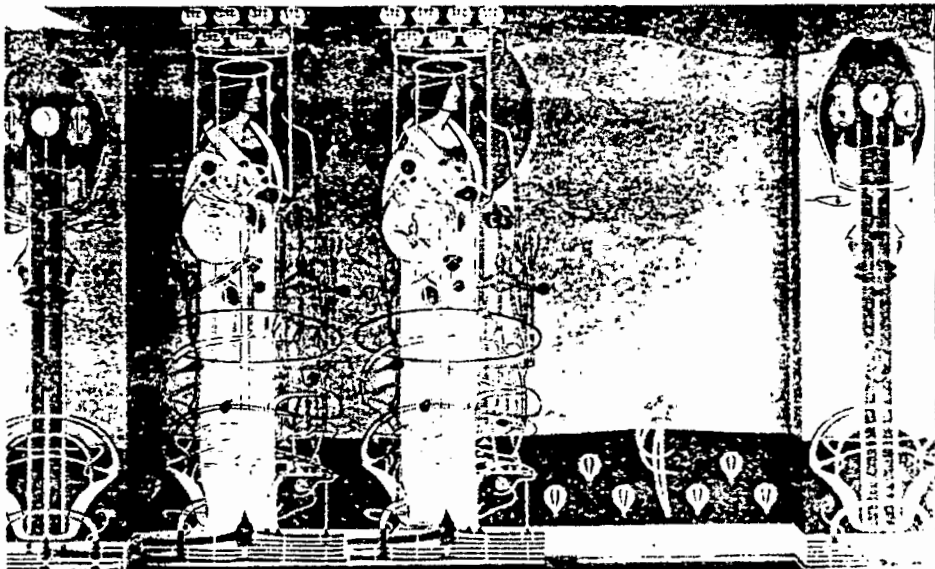
Townsend is then the English architect whose work comes closest to High Art Nouveau, while stylistically the architecture of Voysey and Ashbee belongs to late Art Nouveau.

SCOTLAND

Scottish Art Nouveau architecture is mainly exemplified by the work of one man, Charles Rennie Mackintosh. Together with his wife Margaret (Macdonald), her sister Frances (Macdonald), both artists, and her husband the architect Herbert McNair, the "Four Macs" comprised the core of the Glasgow School.

Mackintosh was largely influenced by the Pre-Raphaelites, by Mackmurdo, and in his architecture, especially by the Japanese style. His work reflects a stylistic dualism: on the one hand it is linear and two-dimensional, on the other cubic and rectilinear. His architecture followed the latter approach and with its emphasis on simple vertical wall decorations, made a significant contribution to late Art Nouveau.

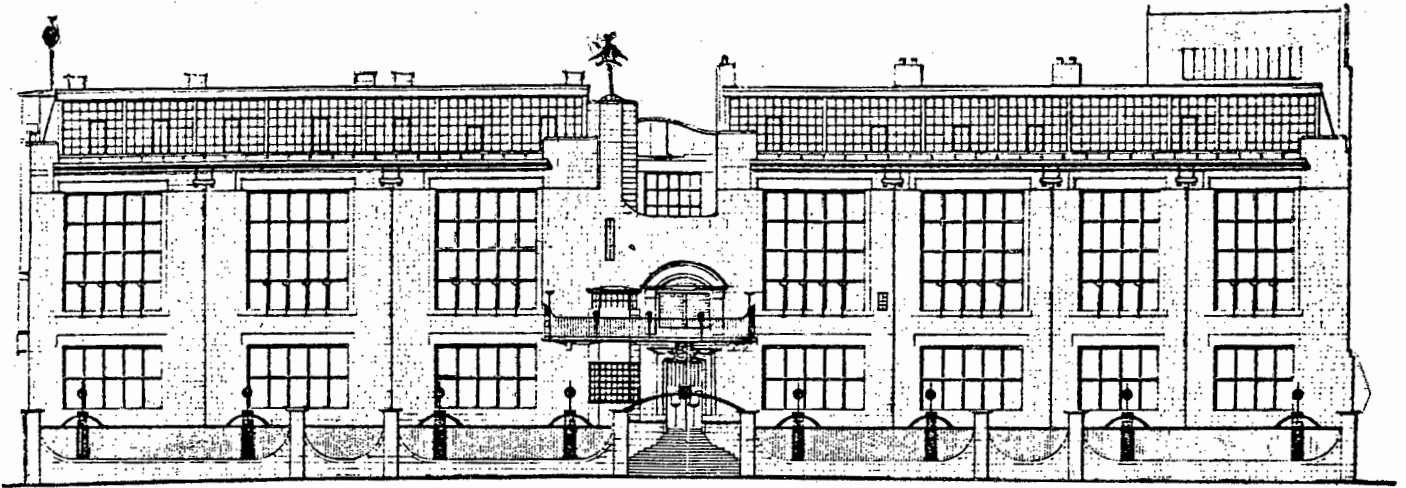
Mackintosh was engaged in architectural design from 1889, but his style first reached its fullest expression in the tea-room designed



Mackintosh: Tea-room, Buchanan Street, Glasgow, 1897. The decorations are depicted in a two-dimensional and markedly linear style. The intricate pattern of tangled lines and coils are of Celtic derivation.

for Miss Cranston in Buchanan Street, Glasgow in 1897. The two-dimensional decorations depict lanky female figures enclosed in linear patterns, rose-ball motifs and stylized egg- and bud-shaped forms symbolic of life and growth. The colour scheme is mostly off-white, pearl grey and olive-green with accents of pink in the rose-ball and black in the hair. Between 1897 and 1904 Mackintosh designed three more such tea-rooms; the Argyle Street Tea-room in 1897, in collaboration with George Walton, the Ingram Street Tea-room, 1901, and the Willow Tea-room in Sauchiehall Street in 1903-04.

Among his major architectural achievements is the Glasgow School of Art of which the main section was built between 1897-99. The north facade is a blend of both symmetry and asymmetry. Mackintosh divided the facade into eight shafts or sections so that none is centrally positioned, but the main entrance, in the fourth shaft, is located exactly in the centre of the facade. The two shafts on the right are narrower, while the fourth shaft seems to comprise two shafts, giving the impression that the facade consists of nine shafts of which the fifth falls exactly in the centre. This subtle balance can also be traced in the horizontal and vertical planes of the building. The irregular fourth shaft is three storeys in height with an asymmetrically located chimney and has narrow window slits, while the seven other shafts are two storeys high. Their windows consist of horizontal rectangles on the ground floor and windows of similar width, but twice the height on the floor above. The irregular fourth shaft is further distinguished by its somewhat cubic shape at the top. All the others end in flat projecting cornices.



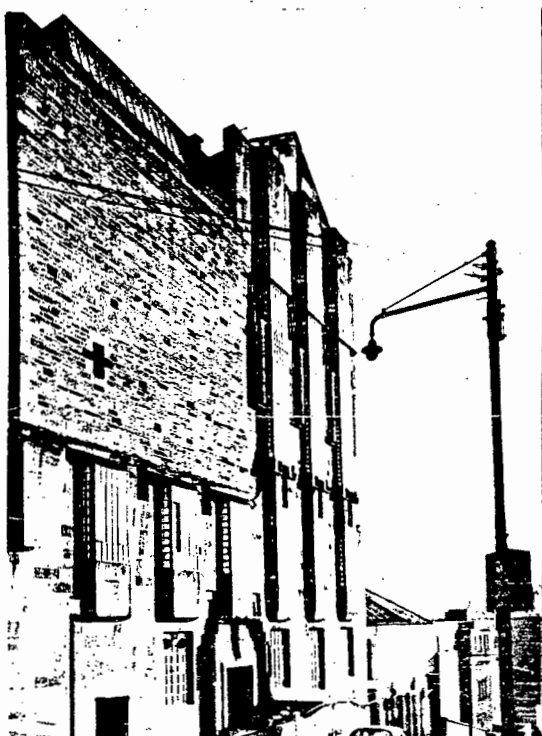
Mackintosh: Glasgow School of Art, Glasgow, 1897-99. The north facade is a subtle combination of both symmetry and asymmetry, which extends to the horizontal as well as the vertical planes. These two components are further drawn together by the symmetrical composition of the low stone wall and railings along the street.



Mackintosh: Glasgow School of Art, Glasgow, 1897-99. In front of the large windows of the studios on the first floor, is a row of metal railings, which not only create a visual effect of space, but also serve as a structural bracing for the window frames. Moreover, their flat bases provide rests across which boards can be laid for window-cleaning. The top of the railings terminate in an adaptation of the rose-ball - Mackintosh's favourite motif.

The linear iron grilles and decorations in front of the windows show Japanese influence, not in their design, but in their conception of space. These metal railings seem to surround the building like a transparent cloud, a space which must first be penetrated before perceiving the actual facade.

The library or west wing with its towering block-line walls and elongated windows, was built between 1907-09. This section shows the striving for a closed effect in the way it terminates without a cornice and the attenuated bay-windows are smoothly rounded off. Against the great height of the stone and glass the entrance with its heavy architrave seems unusually low.

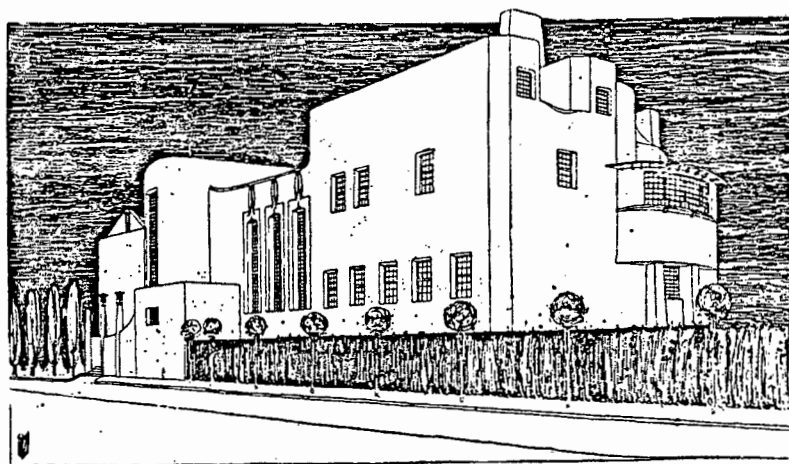


Mackintosh: Glasgow School of Art, Glasgow, 1907-09. In the library wing, with its unadorned geometrical lines, the towering walls and elongated windows create a dramatic effect.

In the interior of the library the architecture blends with the furnishings and the furniture, achieving a decorative synthesis. The tall wooden columns which support the ceiling repeat the soaring lines of the exterior. Their unadorned surface contrasts with the

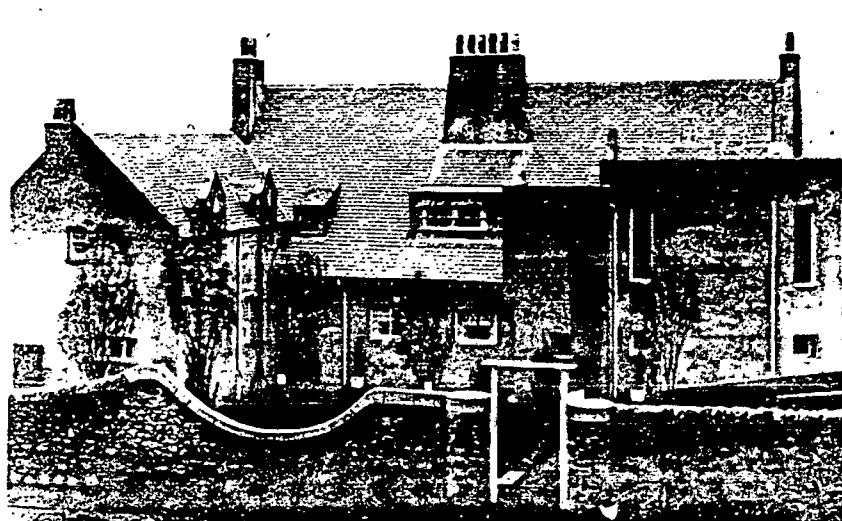
colourful ornaments on the thin supports of the galleries.

Mackintosh's design for Haus eines Kunstfreundes won second prize in the competition sponsored by the Darmstadt art promotor Alexander Koch in 1901. Characteristic of the design is the emphasis on asymmetry, which includes not only the distribution of the building masses, the surfaces and the windows, but also minor decorative items. The severity of the cubic lines are effectively toned down through the use of smoothly rounded bays and corners. In order to obtain a closed silhouette Mackintosh avoided a cornice and decorations around the windows. In this functional design the only ornamental effect is that produced by the contrast between the architectural elements and the actual bare surface. Except for its pronounced asymmetry the advanced design of Haus eines Kunstfreundes could well belong to the Modern Movement.



Mackintosh: Haus eines Kunstfreundes, 1901. The avoidance of a cornice and decorations around the windows create a closed silhouette.

The main section of Windyhill in Kilmalcolm, of 1899-1901, with its austere lines and tall end-gables bears a marked resemblance to traditional Scottish farmhouses. On the north facade, however, the distribution of the details and the masses has created a lively asymmetry. The cubic section on the right forms a striking contrast to the one on the left with its more traditional lines. Mackintosh's emphasis on functionality can be seen in the positioning of the windows and in the lack of ornament. The low stone wall in the garden harmonizes with the house and the addition of a gentle rounding breaks the strict rectilinearism.



Mackintosh: Windyhill, Kilmalcolm, 1899-1901. The asymmetrical north facade has functionally placed windows and is devoid of ornament.

Apart from Japanese influences in Mackintosh's architecture, more direct influence was that exerted by the austerity of the traditional Scottish baronial style. His design for Hill House in Helensburgh in 1902, is based on Scottish castle architecture with gable roofs, turrets and small windows. The large wall surfaces are entirely free of decoration and are pierced by small rhythmically distributed windows. Asymmetry predominates in the exterior, especially in

the arrangement of the masses, the windows and in the termination of the walls.



Mackintosh: Hill House, Helensburgh, 1902. The exterior characterized by austerity and rectilinearism has small rhythmically placed windows.

Mackintosh planned the interior as a decorative unity: the attenuated design of the built-in and movable furniture, as well as the furnishings, blend with the lines of the architecture. The use of multi-levels, open vertical struts between rooms, and white and pastel shades create a feeling of spaciousness.

The importance of Mackintosh lies in his emphasis on functionality, his rational use of interior space and his conception of the interior as a decorative unity. With his preference for rectilinear simplicity and decorative austerity Mackintosh exercised a significant influence on trends in Austria and Germany after the turn of the century.



Mackintosh: Hill House, Helensburgh, 1902. The interior was planned as a decorative unity with furniture and furnishings blending with the architecture. Much of the furniture was built in as in this bedroom. The extensive use of white creates a feeling of spaciousness.

AUSTRIA

It seems logical to turn from Glasgow to Vienna as many similarities exist between Scottish Art Nouveau and the Secessionstil in Austria. Both show preferences for the rectilinear, the functional and the striving towards decorative austerity. Floral forms were rarely used in Austria; instead use was made of geometrical ornament consisting of the square and the circle.

The most important architects in Vienna during the late 1890's were Otto Wagner, Josef Hoffmann, Joseph Maria Olbrich, both former pupils of Wagner, and standing somewhat apart from these, Adolf Loos. Their work was largely influenced by the Arts and Crafts Movement and after 1900 by Mackintosh, in whose work, at its first participation in the Wiener Secession exhibition of that year, they

saw a similar approach to their own.

Wagner's architecture ranged from Neo-Renaissance to Neo-Rococo until the late 1890's when he began following a more classical approach with a tendency toward simplicity and the use of geometrical ornament. In his Majolika Haus in Vienna, of 1898, the most important feature is the treatment of the facade as a decorative cohesion. Bright red stylized floral motifs with gently curved stalks are placed against a neutral background between the windows. Typical of the Austrian approach is the rather parallel and additive placing of the ornament, particularly the bottom row. The design terminates in geometrical forms in a dark colour.



Wagner: Majolika Haus, Vienna, 1898. The facade is treated as a decorative unity.

By 1903 when Wagner designed the Postsparkasse in Vienna all ornament had virtually disappeared from his work. The first section built between 1904-06, is markedly rectilinear with a rather symme-

trical facade - an impression which is further heightened by the centrally placed entrance. The exterior of the six-storey building is finished in granite and marble slabs which are held together by aluminium bolts, conforming to a geometric pattern. Supporting the canopy over the entrance are slim cylindrical aluminium pillars, decorated with a series of rings.

In the interior the most salient feature is the large centrally situated hall topped by a glazed vault, which is secured to an outer glass roof and supported by pillars from below. To provide adequate light in the hall during winter, a heater between the ceiling and the roof keeps the latter free of snow. The use of glass bricks for the floor allows light to penetrate the rooms below.



Wagner: Postsparkasse, Vienna, 1904-06. The hall has plain and rectilinear surfaces, except for the curve of the glazed vault which is repeated in the end-windows to achieve aesthetic unity. As on the exterior, rivets serve a functional as well as a decorative purpose: on the tapered pillars they secure the aluminium sheets and are arranged in a simple geometric pattern.

Geometric forms are used extensively: for the pattern of the glass bricks in the floor; in the arrangement of the rivets securing the aluminium sheets to the tapered pillars; the air-conditioning outlets are cylindrical, while the rings near their bases are a repetition of those on the pillars at the entrance. These functional forms also serve a decorative purpose.

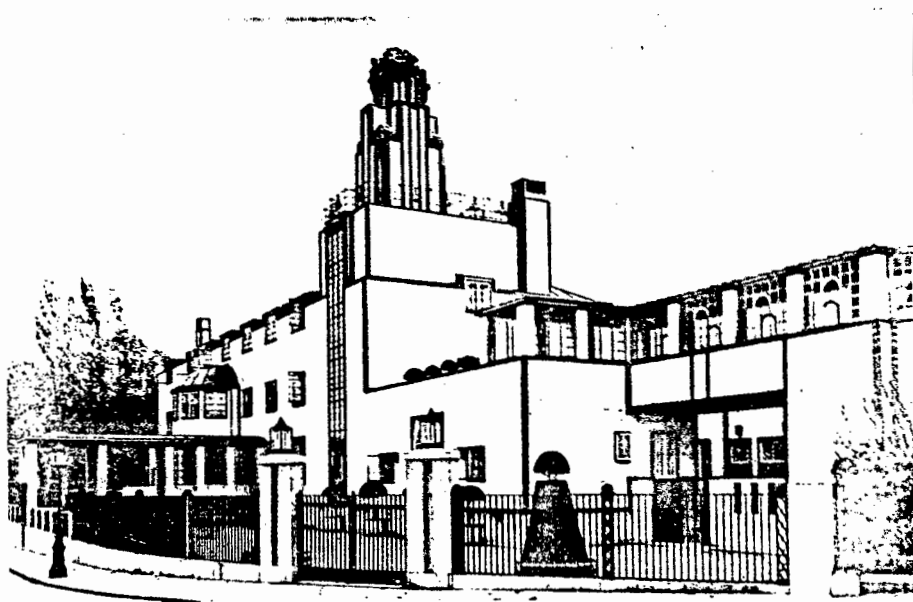
The most modern materials of the time were used in the construction. The pillars at the entrance, the railings, the bolts and the air-conditioning outlets are made of aluminium. The pillars in the hall are covered with sheets of aluminium. All the ceilings with the exception of the hall are executed in reinforced concrete. New technological features include items such as integrated air-conditioning.

Hoffman was influenced by the Arts and Crafts designers who stressed the importance not only of line, but also of the surface, and in his work much value was attached especially to the bare surface. Like that of other artists of the Secession movement his work is characterized by the parallel, non-rhythmic repetition of similar elements. Hoffman introduced the square as his main decorative motif and he placed his ornament in relation to the surface so that both ornament and surface were highlighted. Even prior to 1900, when the influence of Mackintosh became dominant, Hoffman already used squares on furniture, carpets, curtains and around windows.

In his asymmetrical treatment of domestic architecture in Vienna's Hohe Warte between 1900-05, Hoffman was indebted to Voysey, whose work was known in Vienna prior to the turn of the century.

The interior which Hoffmann designed for the Vienna School of Decorative Art in 1901 is a departure from his strictly rectilinear and sparingly decorated wall surfaces, as here he used parallel lines which curve rather tensely over wall surfaces and around decorative murals.

Although Hoffmann's interiors of 1901 might have shown signs of the curvilinear, his Palais Stoclet designed in 1905 and built in Brussels between 1905-11, is certainly divested of such elements. In fact the only curves appear in a section of the ironwork on the low surrounding wall and in the bay-window. The asymmetrical building is based on rectilinear and rectangular forms and is dominated by the tall staircase tower which at the top bears a resemblance to Olbrich's Haus der Wiener Secession (p. 83). The wall surfaces are finished in white marble slabs framed by gilded metal friezes with geometrical patterns, which are the only ornaments on the sober exterior.

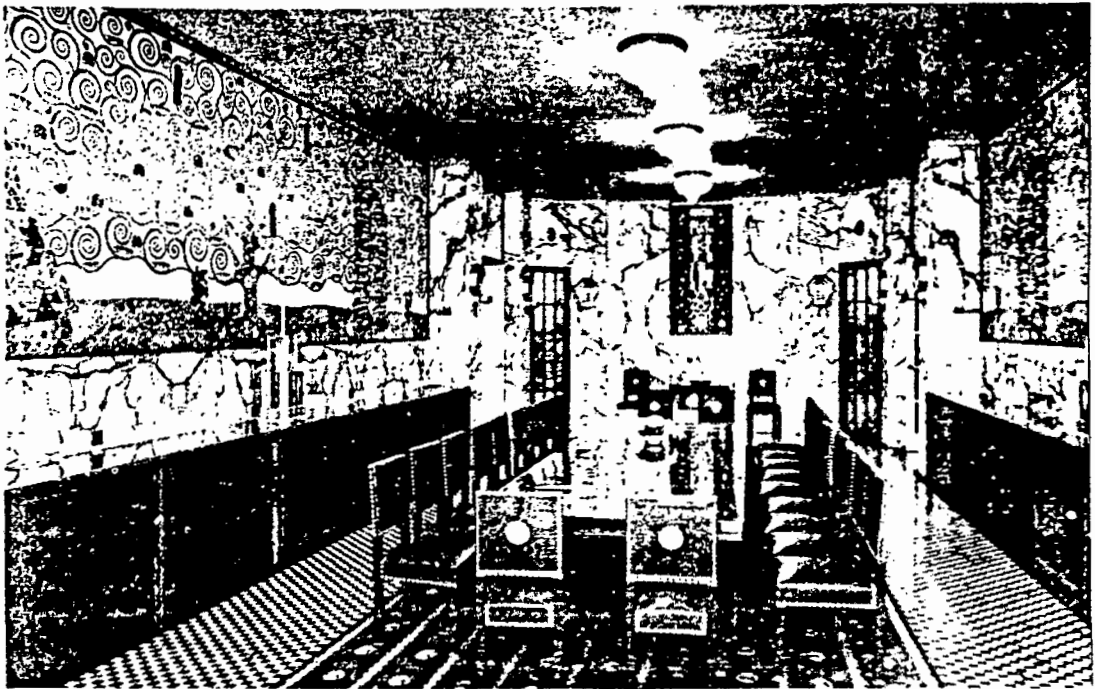


Hoffmann: Palais Stoclet, Brussels, 1905-11. The asymmetrical structure is based on rectilinear and rectangular forms.

The facade terminates without a cornice in the dormer windows which project squarely from its top.

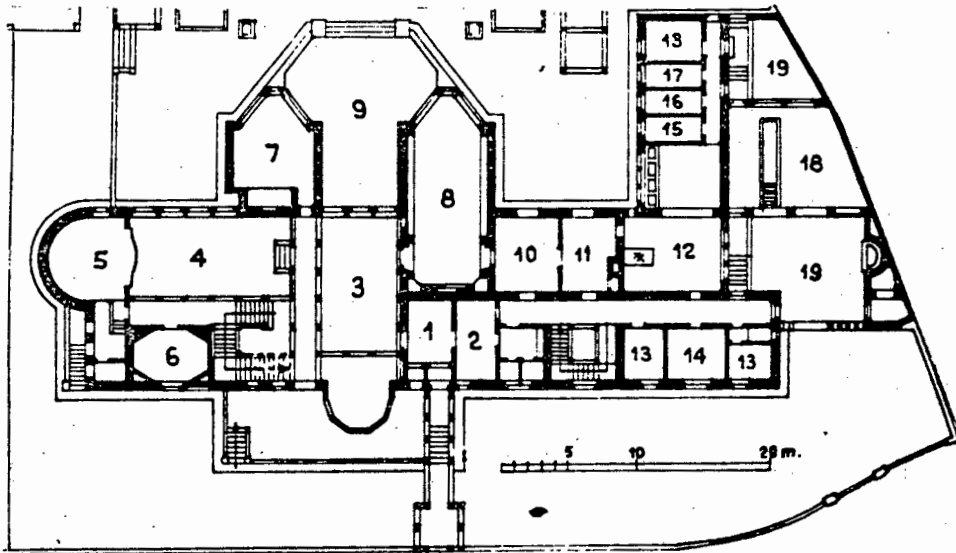
The garden was planned as part of the architectural design so that the stone benches, the bird-baths and the small trees are similar in style to the building.

A similar tendency exists in the interior where sculpture by Georges Minne and decorative murals by Gustav Klimt are integrated with the design. As on the exterior, straight lines and rich materials are used, such as veined marble for the pillars in the hall and the wall-facings in the dining-room.

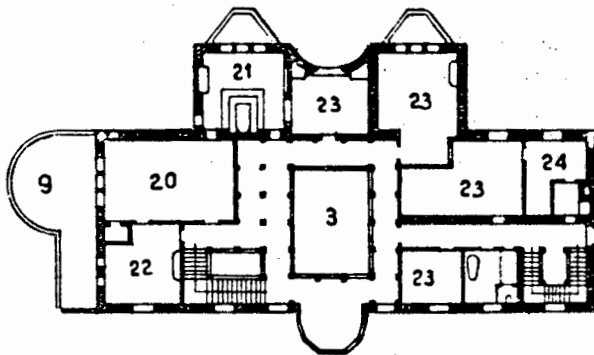


Hoffmann: Palais Stoclet, Brussels, 1905-11. The interior decoration is based on straight lines and the use of rich materials. In the dining-room the mosaic murals, executed by the Viennese artist Gustav Klimt, are composed of small broken up cubes which harmonize with the lines of the architecture. The floor tiles follow the familiar Viennese checkerboard pattern.

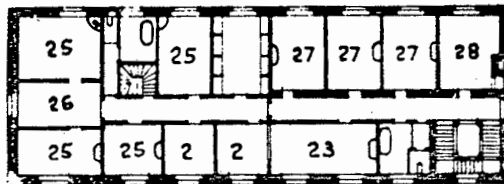
The entire project reflects the idea of a Gesamtkunstwerk, achieved through co-operation between architect, artist and landscape designer.



GROUND FLOOR



FIRST FLOOR



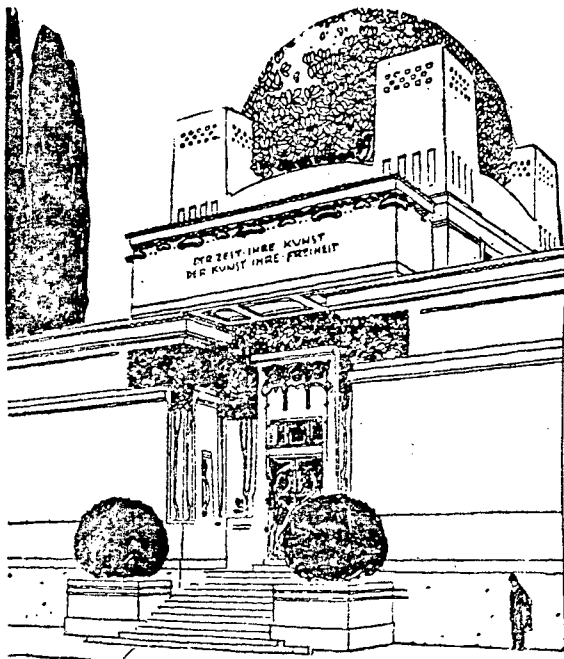
SECOND FLOOR

- 1 Entrance
- 2 Cloak-room
- 3 Hall
- 4 Music-room
- 5 Platform
- 6 Saloon
- 7 Smoking-room
- 8 Dining-room
- 9 Terrace
- 10 Breakfast-room
- 11 Pantry
- 12 Kitchen
- 13 Servants' quarters
- 14 Servants' dining-room
- 15 Coal storage
- 16 Food storage
- 17 Cold storage
- 18 Garage
- 19 Courtyard
- 20 Bedroom
- 21 Bathroom
- 22 Toilets
- 23 Nursery
- 24 Nurse's room
- 25 Servants' bedroom
- 26 Dressing-room
- 27 Guest-room
- 28 Workroom

Hoffmann: Palais Stoclet, Brussels, 1905-11. The ground floor contains reception rooms and service rooms. The large hall which extends to the first-floor level, a feature first introduced by Horta (p. 47), creates a feeling of space. Arranged on the first floor are bathrooms, bedrooms and nurseries. Located on the top floor are guest rooms and servants' rooms.

Olbrich's work shows similar tendencies to that of Hoffmann, with the exception that he introduced the circle as his favourite decorative motif, which he then arranged in clusters, or in rows. One of the founding members of the Wiener Secession in 1897, Olbrich designed the movement's exhibition hall, Haus der Wiener Secession, in the following year.

This building consists of flat rectangular surfaces, with four cubic towers which rise above the center to surround a three-quarter spherical cupola. Ornament consisting of geometrical foliage is sparingly applied above the entrance and on the upper corners of the facade. The cupola is made of gilt bronze leaves giving it the appearance of a tree, thus reflecting the Art Nouveau theories regarding the relationship between architecture and nature. It also suggests a symbolic connotation: its foliage seem to provide protection under which the arts could prosper. A classical



Olbrich: Haus der Wiener Secession, Vienna, 1898. The predilection for the geometrical is evident in the use of the cube, the rectangle and the sphere.

impression is imparted by the symmetrically arranged surfaces with their restrained ornament and especially by the towers which taper gradually towards the top recalling Egyptian forms. The decorative foliage and the towers are reminiscent of that on Townsend's Whitechapel Art Gallery in London (p. 63).

Haus der Wiener Secession exercised a significant influence on architectural development in Vienna at the turn of the century and Robert Schmutzler emphasizes this by stating: "This exhibition hall, conceived in terms of cubes, squares and spheres, provided the groundwork for Vienna's late Art Nouveau."²⁰⁾

In 1889 Olbrich was invited by the Grand Duke Ernst Ludwig von Hessen to Darmstadt where he designed a number of buildings and also most of the houses in the Künstler-Kolonie at nearby Mathildenhöhe, which will be dealt with in the section on Germany.

While Hoffmann and Olbrich were still preoccupied with the use of geometrical ornament, Loos generally avoided ornament in his work. Instead, he was more concerned with architectural problems and his designs are characterized by austere and almost cubic forms.

The interior of his Kärntner Bar in Vienna, of 1907, appears stripped of ornament, only the floor still shows the Viennese predilection for checkerboard patterns. The room is rather small, but the subtle use of mirrors on the upper sections of the

20) Robert Schmutzler, Art Nouveau, 1964, p. 245.

walls visually extend the space. The coffered ceiling again, creates an illusion of height. To achieve aestheticism Loos relied on materials which have inherent decorative qualities; veined marble for the ceiling, translucent onyx squares for the panel above the entrance, dark woods for the built-in counter, the benches and sections of the walls, and leather for the upholstery.

Through rational planning and the use of rich materials, Loos created an atmosphere of spaciousness and restrained elegance, and yet, managed to retain a sense of intimacy and warmth.



Loos: Kärntner Bar, Vienna, 1907. The interior is stripped or ornament, the richness of the materials producing a decorative effect.

With its geometrical and simplified forms and restrained use of ornament, the work of the Secession architects not only belongs to late Art Nouveau, but like that of Mackintosh points to the road which led to the Modern Movement.

GERMANY

Jugendstil architecture in Germany developed in two directions: one a more curvilinear and floral approach, the other more rectilinear and geometrical. After the turn of the century, the latter trend assumed increasing importance.

The work of August Endell represents the curvilinear trend. His facade decoration for the Atelier Elvira in München, of 1897-98, consists of asymmetrical motifs whose violent undulating lines recall the embroideries of Obrist (p. 39). A large relief ornament dominates the facade and from its scaly mass two prominent spikes emerge in opposite directions. With its powerful lines the whole shape seems to writhe and come alive. Arranged separately on the left are three smaller ornaments consisting of leaves and seaweed with flowing lines. The stretchers of the windows repeat the curvilinear rhythm, but in contrast their frames, and that of the door are geometrical.



Endell: Atelier Elvira, München, 1897-98. The large asymmetrical motif produces powerful rhythmical movements.

In the interior the staircase is elaborately treated. Plant tendrils creep over the upper sections of the walls; the handrail is bent to form a series of wave-like curves; between the curved banisters are flowing plant-like ribbons, while the one at the foot of the stairs sends out sharp antennae carrying light bulbs. Like the exterior the interior decoration creates a lively atmosphere.

After the completion of Van de Velde's Bloemenwerf in Uccle, he received visits from Samuel Bing, the Parisian art connoisseur, and Julius Meier-Graefe, the German art critic who helped to make him known outside Belgium. In 1897 Van de Velde exhibited in Dresden where his work was favourably received and in 1899 he began working in Germany. His first commissions were mainly the decoration of shop fronts and interiors.

Van de Velde's interior for the Habanna Compagnie cigar store in Berlin in 1900, emphasizes the importance which he attached to the value of line. The store is divided by gently flattened arches into alcoves and bays, creating a feeling of airiness and space. The



Van de Velde: Habanna Compagnie cigar store, Berlin, 1900. Gently flattened arches open up the interior. The decoration is mostly linear.

decoration around the arches and on the walls above the shelves is based on a rhythmic play of line. Likewise the furniture design is linear, with ample use of curved vertical supports and stretchers.

In 1902 Van de Velde completed the interior of the Folkwang Museum, now the Karl-Ernst-Osthaus Museum in Hagen. The entrance hall is dominated by Georges Minne's sculpture, Well with Kneeling Boys, which shows a naked adolescent boy kneeling beside the water admiring his own reflection. The motif is rhythmically represented five times, in a circle of kneeling boys. The walls are unadorned and only the series of arches are surrounded by parallel lines with abstract linear motifs sparingly used. In the staircase the handrail is entirely rectilinear and the banisters consist of interlinked curved parallel lines. In the various rooms, where decorative unity is achieved, most surfaces lack ornament, only the Belgian line toned down to wide gentle curves is used above the doors, in chair-rails and in the furniture. The whole interior represents a striving toward simplified decorative forms.



Van de Velde: Folkwang Museum, Hagen, 1902, now the Karl-Ernst-Osthaus Museum. In the entrance hall dominated by Minne's sculpture, ornament is sparingly used around the arches.

In Haus Esche in Chemnitz of 1902, Van de Velde achieved aesthetic unity through the distribution of the geometrical building masses, consisting of block-like units subtly linked together by curved walls and curved balcony railings. The elliptical curve, a favourite motif of Van de Velde is used at the tops of the walls. Compared to Bloemenwerf at Uccle (p. 53) the lines are now more flowing and the building materials less sharply contrasted. Incorporated in the design is a solarium on the first floor and a landscaped terrace on the ground floor.



Van de Velde: Haus Esche, Chemnitz, 1902. The curved walls and the curve of the balcony railings link the building masses together to form an aesthetic unity. A landscaped terrace forms part of the design, while in the garden the tall trees repeat the vertical lines of the architecture and the curve of the low hedge, that of the parapet.

In the interior Van de Velde made extensive use of white and pastel colours for walls and furniture, emphasizing the new concept of light and spaciousness.

Soon after the turn of the century the Grand Duke Wilhelm Ernst of Saxe-Weimar, a sympathetic patron of the arts, invited Van de Velde and other avant-garde artists and artisans to the city. Largely due to Van de Velde's initiative it was decided to establish a school of applied art which was to also provide instruction in fine art and architecture.

Van de Velde who was appointed head of the school, also received the commission for the design. Built between 1905-11, the building consists of two sections arranged at right angles. The broad facade is divided by concrete pilasters into shafts comprising large rectangular windows. The centrally placed entrance is defined by extending the pilasters to the top floor and by using curved balconies above the door and the two side windows. Adequate lighting of the interior is ensured by the ample glass areas, while on the top floor the windows wrap around into the roof, providing light from the side and from above. Most lines are straight - curves are restricted to the balconies, the windows on the top floor and the windows on the sides of the building.

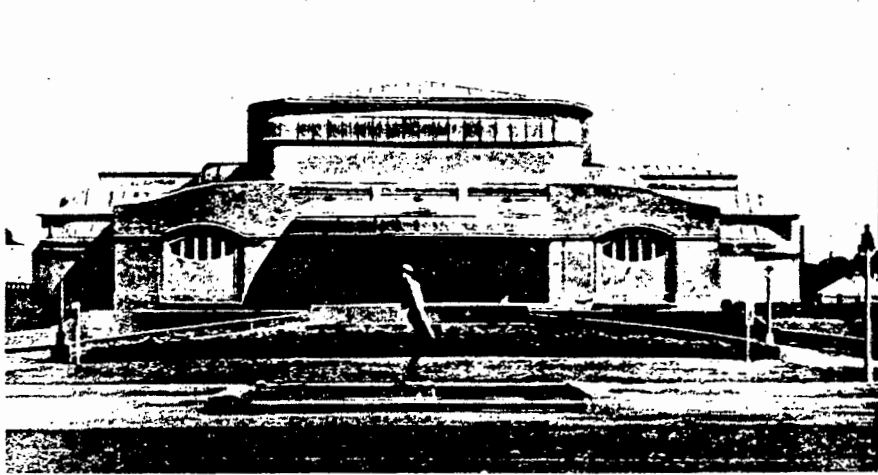
With its regularly spaced windows and symmetrically located entrance, the school conveys a rather Neo-classical impression, which according to Henry Lenning "undoubtedly appealed to the German sense of symmetry and organization".²¹⁾



Van de Velde: Kunstgewerbeschule, Weimar, 1905-11. Most forms are rectilinear with restricted use of curves. The facade has a markedly horizontal emphasis.

21) Henry F. Lenning, The Art Nouveau, 1951, p. 44.

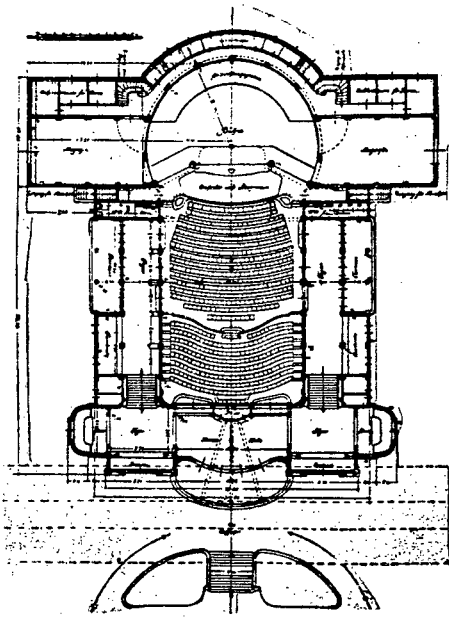
Van de Velde's Modelltheater for the Werkbund-Ausstellung in Köln in 1914, shows his adherence to curved Jugendstil even after the influence of the Modern Movement was already strongly evident in the work of Peter Behrens and Walter Gropius. The theatre has rhythmically distributed masses and the body of the building displays a dynamic plastic treatment. Most surfaces are plain and the ornament is confined to linear strips extending across the upper facade.



Van de Velde: Modelltheater, Köln, 1914. The masses are rhythmically distributed and the body of the building shows a dynamic plastic treatment.

Van de Velde acquainted with Edward Gordon Craig and Max Reinhardt, both reformers of stage design, incorporated many innovations in the interior: an auditorium in the form of an amphitheatre, a separate proscenium, a circular horizon and a tripartite stage in the shape of an apse. Dennis Sharp says: "It was this kind of stage design that was to influence the designers of the post-war proletarian theatre."²²⁾

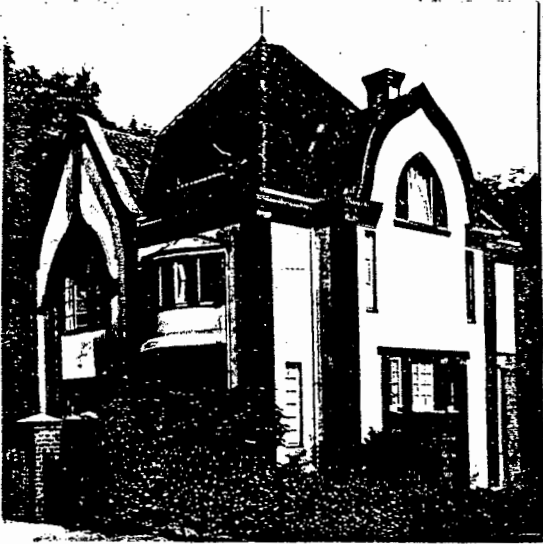
22) Dennis Sharp, A Visual History of Twentieth-Century Architecture, 1972, p. 52.



Van de Velde: Modelltheater, Werkbund-Ausstellung, Köln, 1914. The plan of the interior featured many innovations: an auditorium arranged like an amphitheatre, an independent proscenium, a circular horizon and a tripartite stage in the shape of an apse.

Peter Behrens was originally a painter working in the circle of München artists who founded the Vereinigte Werkstätten für Kunst im Handwerk in 1897. He was influenced by the Arts and Crafts Movement, by the Japanese style and by Van de Velde. Before turning to architecture Behrens was also engaged in the applied arts, designing mainly carpets and furniture, adopting a ponderous and constructive form in the latter. Only after moving to Darmstadt in 1899 he began working as an architect.

His first architectural task was his own house in the Künstler-Kolonie on the Mathildenhöhe in 1901. The exterior is devoid of ornament and is mainly rectilinear, the only curvilinear forms being those of the gables, the small attic window, the bay-window above the main entrance and the windows in the gables. The imposing front door of dark green lacquered wood, has wrought metal ornaments with curved parallel lines which show the influence of Van de Velde.



Behrens: Haus Behrens, Mathildenhöhe, Darmstadt, 1901. The exterior is plain and mainly rectilinear. Only the gables and some of the windows are gently curved.

In the interior the library deserves special mention. Here decoration and function achieve perfect harmony. The decorative effect of the gently curved verticals of the bookcases, the interplay of straight lines and curves in the carpet and the abstract motifs in the ceiling, are balanced against the functionality of the desk, the comfortable chair and the easily accessible storage units. The desk is placed below the window where it receives adequate light. The influence of the Arts and Crafts Movement is evident in the use of untreated wood and the preference for simple forms, and that of the Japanese style in the delicate asymmetry of the walls, while the influence of Van de Velde is reflected in the curves of the carpet, the verticals of the bookcases and the chairback.

With its lack of ornament and the priority given to functionality, Haus Behrens, like the houses of Mackintosh and Voysey, belongs to late Art Nouveau.

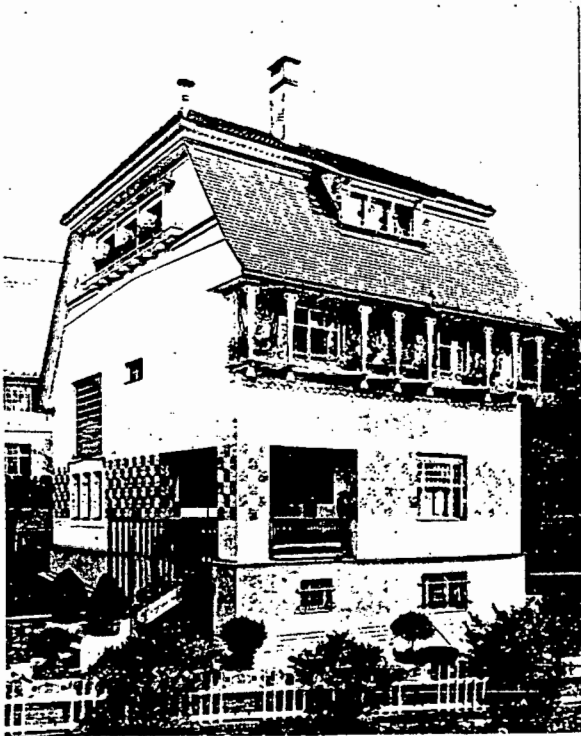


Behrens: Haus Behrens, Mathildenhöhe, Darmstadt, 1901. The library, decorative and functional, reflects the influence of the Arts and Crafts Movement, of the Japanese style and of Van de Velde.

From the start the architecture of Behrens was characterized by rectilinearism and simplicity and soon he abandoned all traces of Jugendstil, designing in an idiom which classifies his work with the Modern Movement.

In 1899 Olbrich settled in Darmstadt, designing most of the houses in the newly established Künstler-Kolonie on the Mathildenhöhe. His rectilinear and geometrical forms appealed to the German predilection for precision and tidiness and he began exercising a significant influence on the course of German art.

His own house in the Künstler-Kolonie, in 1901, is basically in the form of a cube with a roof of rustic design. A noteworthy feature is the treatment of the facade as a decorative unity. For this purpose Olbrich used patterned tiles with geometrical motifs. His favourite ornament the circle appears on the

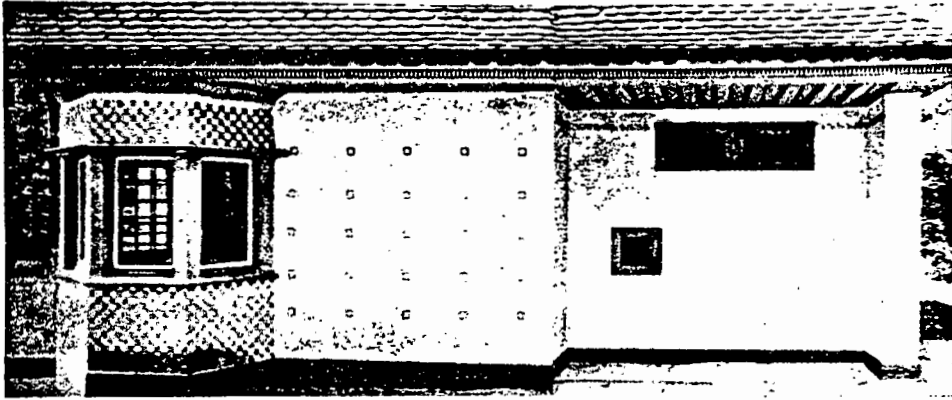


Olbrich: His own house, Mathildenhöhe, Darmstadt, 1901. The facade is treated as a decorative unity, using tiles with geometrical motifs.

wall between the first floor windows, on the vertical supports of the balcony carrying the flower boxes and in the frieze below. To soften the effect of the strictly geometrical and rectilinear forms Olbrich added a slight curve to a section of the roof, and above one of the windows, and used curved metal grilles in front of the basement windows.

Olbrich's playhouse for the princesses of Hessen at Schloss Wolfsgarten near Darmstadt, in 1902, consists of a rectangular shape with an asymmetrically placed bay-window. The familiar Viennese checkerboard pattern of light and dark squares is used on the surface above and below the bay-window, while on the adjoining wall the dark outlines of squares are additively arranged against a neutral background. The checkerboard pattern is repeated in a narrow frieze along the top of the alcove on the extreme right of the bay-window. With its flat surfaces, its pronounced rectilinearism and its sparing use of geometrical orna-

ment, the playhouse exemplifies Olbrich's approach to functionality.

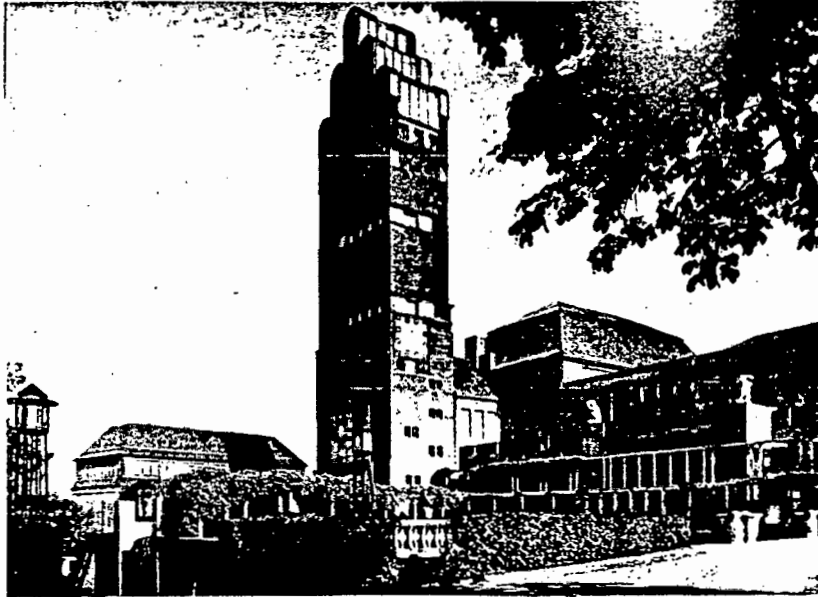


Olbrich: Playhouse for the Princesses, Schloss Wolfsgarten, near Darmstadt, 1902. Geometrical ornament is sparingly used on the flat surfaces.

The complex of buildings known as the Hochzeitsturm and Exhibition Galleries on the Mathildenhöhe of 1905-07, are essentially rectilinear with a tendency toward monumentalism. This is particularly evident in the heavy arches of the loggia, the slab-sided surfaces around the entrance and in the rather enclosed section near the tower. The building masses are asymmetrically arranged and are dominated by the tower, which in comparison seems extremely tall. Most surfaces are plain, but in the section to the left of the tower, the use of elongated rectangular panels provides a more ornamental effect.

The tower itself was completed in 1907 - a year before Olbrich's death. The top consists of a stepped gable with gentle roundings which show a markedly plastic treatment. In the lower section the small windows are rhythmically placed and an asymmetrically sited square panel is surrounded by a border comprising Olbrich's

favourite motif, the circle. All corners and edges are smoothly rounded off which creates a closed architectural effect.



Olbrich: Hochzeitsturm and Exhibition Galleries, Mathildenhöhe, Darmstadt, 1905-07. The asymmetrically distributed building masses are dominated by the tower with its windows, which extend round the corner - a motif first used in Shaw's Old Swan House (p. 28).

Olbrich's main contribution was that with his preference for simplified forms and rectilinear neatness he helped to guide German art and architecture in the direction of functional simplicity.

High Art Nouveau with its floral abstractions and exuberant curvilinear forms proved a relatively insignificant phase in German architecture and was soon abandoned. In fact after the turn of the century a counter-movement set in, leading architects to the Modern Movement which culminated in the founding of the Bauhaus in Weimar in 1919.

The Art Nouveau architecture of other European countries exercised little influence beyond their borders. The reasons being that it either assumed a strong national guise as in Italy and Holland, or

remained too personal to have any adherents, as in Spain. Nevertheless it will be worthwhile to examine briefly the more important achievements in a few of these countries.

SPAIN

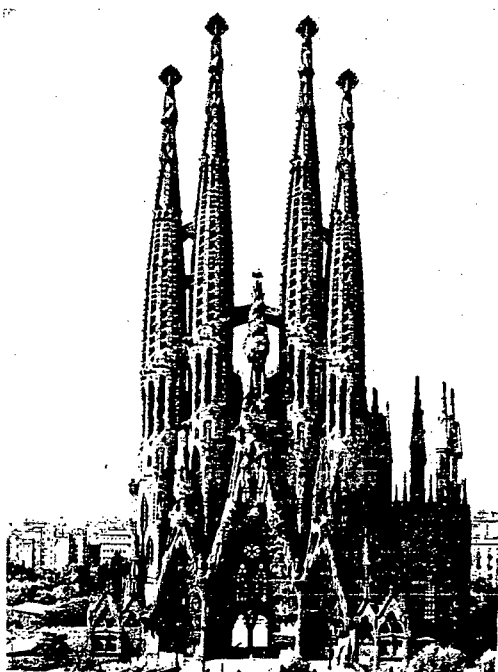
In Spain the leading architect was Antoni y Cornet Gaudí who worked mainly in Barcelona. He was influenced by the Mudéjar style,²³⁾ by nature, and by the writings of Viollet-le-Duc and John Ruskin and shared their enthusiasm for the Gothic. His early works such as the Casa Vicena, of 1878-80 and his Palau Güell of 1885-89, both in Barcelona, already show traces of Art Nouveau. In these buildings the ironwork achieves a whiplash rhythm, which is not surprising, as Gaudí had been an ironworker during early youth. In later years his architecture received the same pliant treatment as if it were a piece of malleable iron.

In 1884 Gaudí took over the design of La Sagrada Familia in Barcelona, from the architect Villar and was occupied with this monumental task until his death in 1926, when it was still unfinished. After the completion of the crypt according to Villar's plans in 1891, Gaudí introduced his new plans for the rest of the church. The facade of the transept was completed in 1903 and the towers in 1906. Although basically Neo-Gothic the dynamic plastic treatment of the entire building reflects High Art Nouveau. The steeply rising conical towers are crowned by fan-shaped finials adorned with

23) Sherrill Whiton, Elements of Interior Design and Decoration, 1964, p. 825. Mudéjar: A transitional style of art in the Christian parts of Spain in which Moorish and Italian Renaissance details were seen in the same design.

mosaic-work. Stone icicles seem to hang from the pointed gables above the portals, while in the gristle and plant-like motifs on the walls Neo-Baroque tendencies are evident. The use of bone-line supports reflect Gaudí's emphasis on structure.

In contrast the inner facade at the end of the transept is geometrical, composed of cubes and flat rectangles, such as found in the late Art Nouveau work of Mackintosh and the Viennese architects. Robert Schmutzler claims that it is also Gaudí's only example of geometrical late Art Nouveau.²⁴⁾

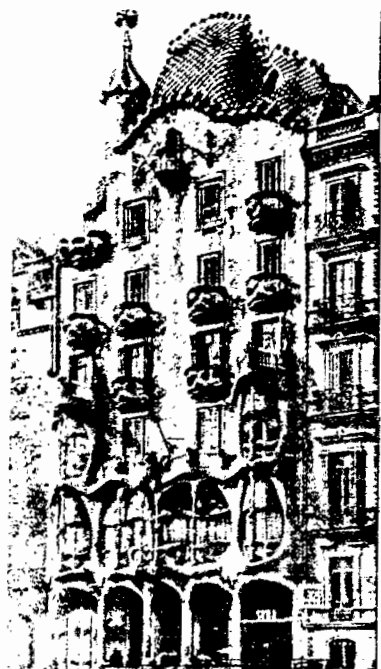


Gaudí: La Sagrada Família, Barcelona, 1884-1926. Based on the Gothic, but with parabolic arches and a highly original plastic treatment.

Gaudí also remodelled the Casa Batlló in Barcelona between 1905-07. The lower section of the facade with its sculptured treatment, consists of bone-like supports and egg-shaped windows on the first floor. The surface of the upper facade is decorated with mosaic patterns, while the small projecting balconies seem like

24) Robert Schmutzler, Art Nouveau, 1964, p. 227.

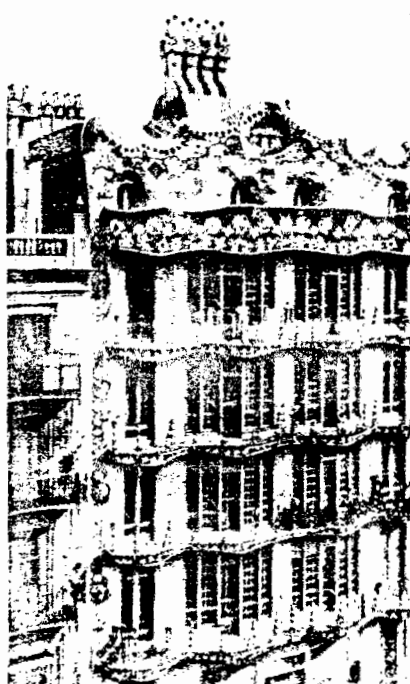
the gaping jaws of giant reptiles. The roof has a sinuous shape and the asymmetrically placed pinnacle is crowned by an elaborate finial.



Gaudí: Casa Batlló, Barcelona, 1905-07. The unusual egg-shaped windows on the lower floors are divided by bone-like supports. On the upper floors the balconies seem like the gaping jaws of giant reptiles. The roof with its sinuous shape is covered with tiles, giving the impression of reptilian-scales.

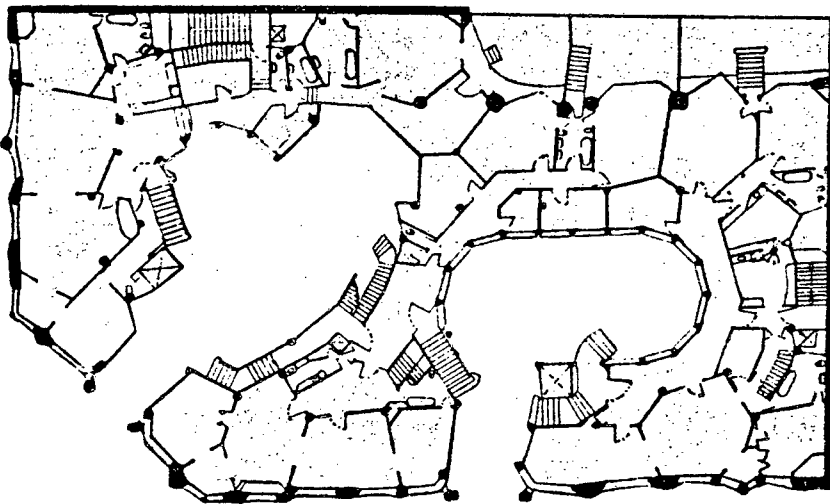
The rear facade appears more controlled and unified. Tall windows and glass doors open onto curved balconies with wrought-iron railings. The edges of the balconies, the entire parapet of the top balcony, the wall above it and the sides of the building are decorated with mosaic floral motifs.

Gaudí: Casa Batlló, Barcelona, 1905-07. The rear facade is more controlled and unified: balconies and windows are similar, while large areas are covered with mosaic flowers which add to the concept of unity.



In the interior the construction of the staircases is freely exposed and the banisters are draped with seaweed. Smooth and relief tiles with pale colours are arranged in a dado on the surrounding walls and above these the surface is covered with painted organic designs. The whole interior creates the impression of a cave through which the sea has washed.

In the Casa Milá, an apartment house in Barcelona, of 1905-10, asymmetry predominates. The seven-storey building is grouped around two central courts with irregular shapes. By using a steel skeleton Gaudí eliminated the need for bearer-walls, thus allowing greater flexibility in the interior planning. All the floors differ in height and the apartments vary in size. Common to all the apartments is the absence of partitions between the main rooms, which creates a feeling of space and allows the rooms to merge with one another.



Gaudí: Casa Milá, Barcelona, 1905-10. The ground plan with its asymmetrically arranged rooms, differs entirely from the upper floors, which in turn, all vary.

The facade in cut and hammered stonework seems to be in constant motion, producing undulating rhythmic movements like the waves of the sea. Marine plants seem to twine around the balcony railings and the window apertures are like caves hollowed out by the waves. On the roof the attic level gives the impression of gliding along like a white band of foam blown by the wind. Chimneys spiral upward like towers in a fantasy world. These were originally planned as part of a religious bestiary, in conjunction with a large central sculpture, which was, however, never executed.



Gaudí: Casa Milà, Barcelona, 1905-10. Asymmetry dominates both in the exterior and in the interior. The rhythmic undulations and the decorations suggest marine forms.

In the interior the marine theme is continued: the iron and glass portals have coral forms, the banisters are like creeping seaweed and the ceilings are reminiscent of eroded beaches after the tide has ebbed. The walls and the ceiling above the staircase in the main entrance-hall, are decorated with ripply organic forms and floral motifs reflecting Japanese influence.



Gaudí: Casa Milá, Barcelona, 1905-10. Apart from the powerful undulations suggesting waves, marine forms of a more brittle organic nature are also included: the iron and glass portals are composed of coral-like forms.



Gaudí: Casa Milá, Barcelona, 1905-10. In the interior the banisters seem like creeping, wreathing seaweed.

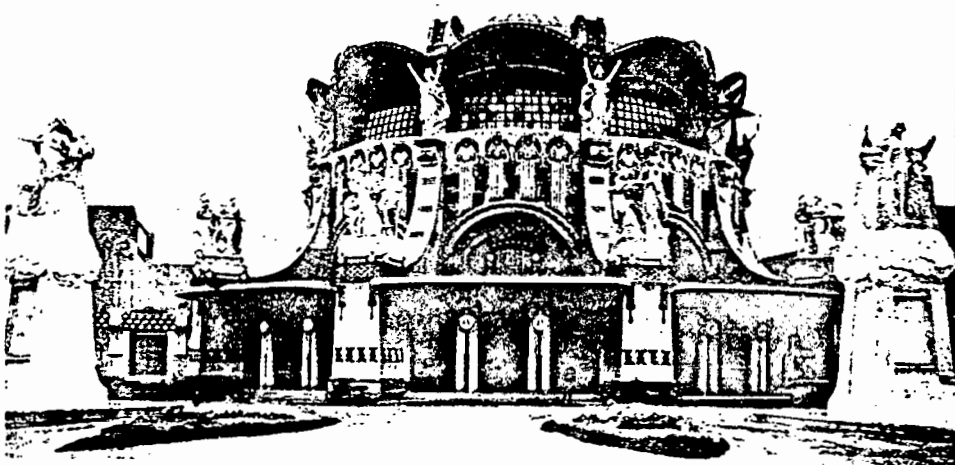
All Gaudí's work is characterized by plastic originality and immense vitality. His influence was, however, limited and Renato Barilli maintains: "Gaudí influenced only a few Spanish pupils and followers; his example did not affect any other European centre."²⁵⁾

25) Renato Barilli, Art Nouveau, 1969, p. 43.

ITALY

During the late 1890's, Italian architects, influenced by the classical tendencies in the earlier work of Wagner, began basing their work on a return to their own traditional architecture.

Italian Art Nouveau architecture is frequently characterized by heaviness and decorative exuberance, such as in the work of Raimondo D'Aronco. His central pavilion for the International Exhibition of Decorative Arts in Turin, of 1902, is based on the Neo-Baroque. Viennese influence is evident in the rectilinear columns on the ground floor, in the gently tapered rectangular blocks which recall the towers on Olbrich's Haus der Wiener Secession (p. 83) and in the ornaments above the arches, which resemble those at the top of the facade of Wagner's Majolika Haus (p. 77). The predilection for monumentalism is reflected in the massiveness of the pedestals supporting the statues. The row of figures with outstretched arms draped in rhythmically flowing garments, are reminiscent of the statue, La Parisienne, above the Porte Binet at the Paris Exhibition of 1900.



D'Aronco: Central pavilion, International Exhibition of Decorative Art, Turin, 1902. Based on Italian Baroque, but with Viennese influence in the rectilinear columns, the rectangular blocks and the decorations above the arches.

HOLLAND

Dutch Art Nouveau architecture was essentially based on the simplicity of traditional architecture in Holland, giving it a restrained and strongly national character. It shows a preference for flat surfaces as well as a tendency toward geometrical forms and reflects little of the dynamic linearism of the Art Nouveau architecture of neighbouring Belgium.

Hendrik Petrus Berlage was the leading Dutch Art Nouveau architect. He was influenced by the writings of Viollet-le-Duc and by the Arts and Crafts Movement. In his work he adopted a constructive and functional approach and avoided the use of unnecessary ornament.

Berlage's Stock Exchange in Amsterdam, of 1898-1903, consists of flat brick surfaces dominated by an asymmetrically placed tower. The facade creates a rather two-dimensional impression and the unadorned brickwork is emphasized. In the main hall the freely exposed ironwork supporting the glass roof, owes much to the theories of Viollet-le-Duc. The flat surfaces are bare, with no at-



Berlage: Stock Exchange, Amsterdam, 1898-1903. In the main hall the construction of the roof is exposed and the character of the unadorned surfaces emphasized.

tempt at decoration and Paul Overy states: "Berlage insisted on the importance of the wall as a plane. No decoration must disguise it."²⁶⁾ Instead the character of the surfaces is emphasized and a decorative play is obtained by contrasting the different materials: iron and glass in the roof, brick in the walls and granite and stone in the pillars. The arches of the loggia surrounding the hall are reminiscent of medieval Romanesque forms and are set flush with the surface so as to provide an uninterrupted smooth effect. The construction of the Stock Exchange relying on conventional brick walls with iron girders for the roof, is rather conservative when compared to Horta's Maison du Peuple, of 1896-99, which consists mainly of an iron skeleton and glass membranes (p. 50).

Art Nouveau architecture then flourished mainly between 1892-1905, although a few of its most ardent followers continued the style until the outbreak of the First World War in 1914.

26) Paul Overy, De Stijl, 1969, p. 48.

CHAPTER III

JUGENDSTIL ARCHITECTURE IN SOUTH WEST AFRICA

Although Art Nouveau was largely confined to the countries of Western Europe, it was inevitable that through increased communication with Europe, the style would be implemented elsewhere, especially by architects who had studied in Europe, or had been commissioned to design a particular building in some other part of the world.

Both in North America and in the recently partitioned continent of Africa, much building activity was experienced during the late 1890's. The American born architect Louis Henri Sullivan successfully employed many Art Nouveau features for his buildings in the United States. On the continent of Africa Art Nouveau was, however, only occasionally used in architecture and rarely was an entire building executed in this style. This is probably due to the fact that by the late 1890's the style had already begun to lose favour with architects in Belgium, France and Great Britain and architects from abroad were thus reluctant to pursue a style which was being supplanted by a simpler form-language. Instead many turned to the previous Neo-Gothic or Baroque styles and continued these in the African colonies.

In Germany, however, the evolution of the Jugendstil occurred at about the same time as the building development in its African colonies, notably South West Africa and architects from abroad or those having received training in Germany, adopted elements of Jugendstil for the new buildings in this territory. The towns of Swakopmund and Lüderitzbucht as well as areas of Windhoek bear evi-

dence of Jugendstil in their architecture.

Private dwellings and warehouses built by individuals and trading concerns, prior to about 1900, were often merely utilitarian in design, while military and official buildings were constructed on the lines of a small fortified castle. This latter type of design was basically continued in the construction of forts and military outposts in South West Africa even after the turn of the century, two such examples being the barracks in Swakopmund built in 1905 and Namutoni Fort in the Etosha area erected by German Schutztruppe during the same year.

At about the turn of the century Jugendstil began making its appearance in various buildings. The style continued until the outbreak of the First World War when all construction projects were temporarily halted. Following the cease of hostilities and the placement of the territory under the administration of South Africa, building operations were resumed, but by then Jugendstil had already lost its flavour.

In South West Africa Jugendstil found its best interpretation in the larger more important buildings such as banks, hotels, residences for trading companies, shops and warehouses. In the smaller buildings and dwelling houses Jugendstil was employed with greater restraint and was sometimes limited to the design of a relatively minor aspect, such as the doors, or the windows, or the entrance facade. The interiors are generally strictly functional and have little to do with Jugendstil. A closer look at architecture in Swakopmund, Lüderitzbucht and Windhoek will reveal how the style was applied and adapted.

Entering the town of Swakopmund the influence of Jugendstil in much of its older architecture is evident. Sandwiched between the cold waters of the Atlantic in the west, the sprawling Namib in the east, and often enveloped by a thick rolling mist, the town was founded as a seaport in 1892.²⁷⁾

Architecturally speaking the first eight years of its existence were less significant, as most of the earlier buildings were mostly utilitarian and not erected with a particular style in mind. From about the turn of the century the increasing trade with Germany accelerated the development of building activity. During these years the population also increased, so that not only did the need for warehouses arise, but also for suitable dwellings.

Looking at individual aspects of the architecture will reveal how a specific element of Jugendstil was applied in various buildings. First the decorative aspect will be taken into consideration. The use of floral curvilinear decoration is extremely rare and may be attributed to the preference given to geometrically biased forms in German Jugendstil after 1900.

The Woermann Haus designed by the architect Friedrich Höft in 1904 for the Damara und Namaqua-Handelsgesellschaft, contains rhythmical floral ornamentation on the frieze above both the two front bay-windows. The whiplike movement of the long elegantly curving stalk of

27) Official date for the founding of Swakopmund. See also: Hulda Rautenberg, Das Alte Swakopmund, 1967, p. 9; "Vor 1892 war hier nichts, kein Haus von Walfischbai the ganze Küste hinauf bis zum Kunene" ... and then continues that in the same year "Sieben Männer, freiwillig in die deutsche Schutztruppe eingetreten, errichten drei kleine Häuser."

the tulip terminates in the downward facing bloom, the thin leaves forming musical flowing, yet powerful lines which convey a feeling of energy and growth. The graceful curves of the stalks and the wavy movement of the leaves reveal a Japanese linear refinement, such as is also seen in the drawings of Eckmann.



Höft: Woermann Haus Swakopmund, 1904. The entire frieze seems to express a sense of waving undulating movement.

The Kaiserliches Bezirksamt designed by Ortloff in 1901, already shows a trace of geometrical inspiration in the ornamentation surrounding the windows. Straight lines gently curving above the windows extend horizontally across the walls. Their colour, distinct from that used on the walls, accentuates their ornamental value. Small squares in a different colour are placed on the walls at various intervals, while simple rectangles are included among the more traditional, almost Gothic inspired shapes on the frieze.

In Villa Wille designed by Hermann Wille in 1904, the placing of the

ornament in relation to the surface emphasizes not only the ornament, but also the actual plain surface. Willa achieved this through the use of ornament only above the windows on the ground floor and in a narrow frieze running along the walls between the windows. The horizontal and vertical arrangement of straight lines in a darker colour on the frieze gives an unusual geometrical effect. The almost stylized floral scheme above the windows consists of small circles and a constructive play of line. This recalls the work of Hoffmann and Olbrich and indicates the Austrian influence on German art at the turn of the century.



Willa: Haus Wille, Swakopmund, 1904. The frugal use and placing of geometrical ornament, emphasizes both the ornament and the plain surface.

In the Realschule designed by Metje and Ziegler in 1913, the placing of the geometrical ornament harmonizes with the lines of the archi-

ecture. Particular emphasis is given to the entrance of the building through the use of decoration on the frieze above the pillars, on the actual pillars, and on the two rectangular panels below. In the geometrical motifs on the pillars there is an interplay of angles between straight lines and faint curves, giving a ponderous, yet slightly classical accent. Although parallel repetitive elements are employed on the frieze as well as on the rectangular panels, both have achieved a distinct effect, each using a different shape. On the frieze the combination of straight lines and gentle curves produces a dynamic quality, contrasting with the non-rhythmic pattern on the panels.

The corner windows on the first floor are also emphasized. Between the windows rectangles and circles express a feeling of stability, while on the panels below, a more fluent play is obtained between the straight lines and gentle curves and by the more rhythmic positioning of the small squares (p. 115).

In the Woermann Haus designed by Höft in 1904, geometric motifs were combined with Fachwerk, a traditionally rural German element. The Fachwerk gable on the extreme right contains a row of small geometrical ornaments, consisting of firm, short, angular lines ending in small squares, presenting a powerful and almost abstract floral effect.

The frieze above the windows on the first floor of the M.C. Human Flats designed in 1907, reveals the additive principle in the placing of rectangles and circles against a neutral background. While every individual ornament forms part of the whole, it is nevertheless an entirely independent object in the spatial composition.

The decoration on the Hotel Fürst Bismarck designed by Wille in 1909, consists of the square and the rectangle. The facade is divided into elongated rectangles with a large rectangular shaped window placed in each. Above each window is a large square, while the ornament below the windows consists of austere rectangles.

The tower on the corner of the building is almost devoid of decoration, except for the narrow rectangular windows and the use of



Wille: Hotel Fürst Bismarck, Swakopmund, 1909. The decoration is limited to geometrical ornament consisting of austere rectangles and squares. This is in accordance with the trend pursued in Germany after 1900.

moulded squares below these. The roof likewise features an unadorned cupola with a simple frieze. The simple rectilinear planes of the Fürst Bismarck bear a marked resemblance to the Exhibition Hall adjoining the Hochzeitsturm in Darmstadt, designed by Olbrich in 1907. (p. 97).

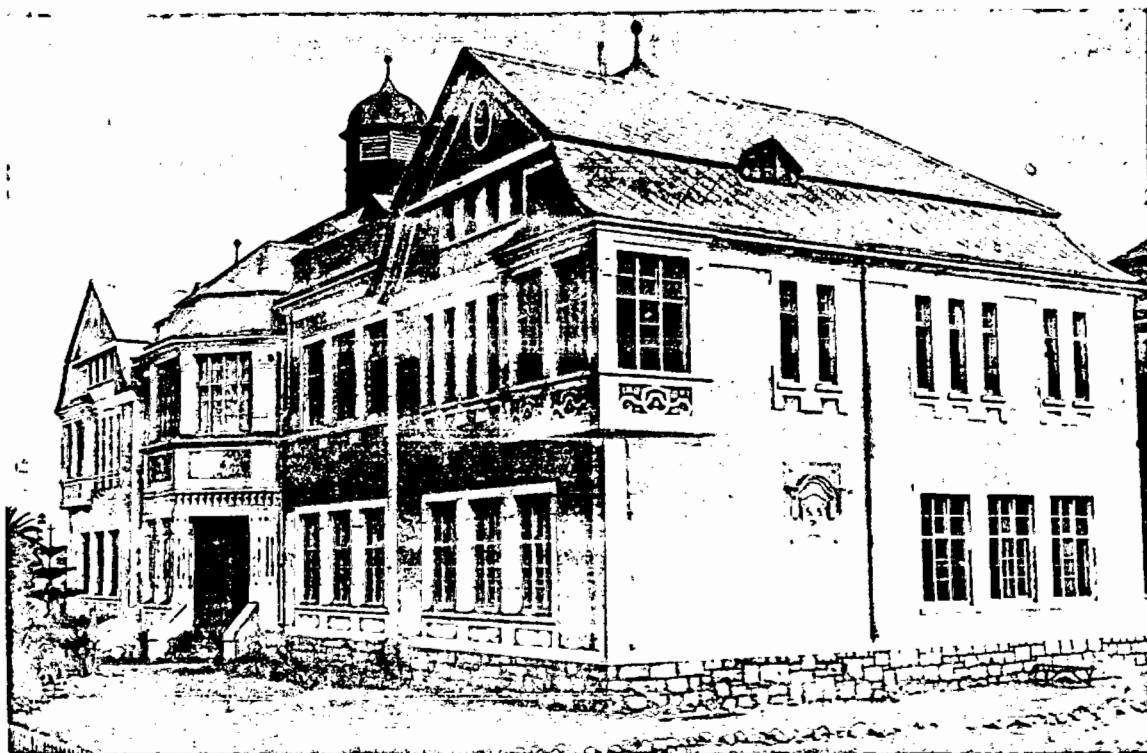
A similar tendency toward ornamental simplification can be seen in the decoration of 6 Woermannstrasse. Here the straight lines and gentle curves, create an elegant angular effect, reflecting the attitude of the München Group.



6 Woermannstrasse, Swakopmund. Emphasis is given to the interplay of angles between straight lines and faint curves.

In Haus der Woermann-Linie designed by Höft in 1905, the decoration around the windows is limited to straight lines terminating in small squares at the corners. The austere use of geometrical ornament expresses an almost classic, albeit timeless quality.

With regard to the doors and windows two aspects have to be taken into consideration: their distribution and their shape. An essential feature of Jugendstil was the predilection for asymmetry even in relatively minor details such as these. The windows in the Realschule are a blend of symmetry and asymmetry. On the south (street) facade the windows on the central sections of the building are symmetric both in positioning and in their similar shape. In the two end shafts, however, the designers obtained asymmetry through the rhythmic placing and varying shape of the windows. This asymmetrical quality extends to the windows on the sides of the building.



Metje and Ziegler: Realschule, Swakopmund, 1913. Windows of different shapes are rhythmically distributed on the end shafts.

In the rhythmic placing of the windows, Metje and Ziegler came close to the trend followed by Mackintosh in Hill House and in his design for Haus eines Kunstfreundes. This may have been due to an

indirect stimulus of the Glasgow School via the Wiener Secession and through Olbrich on German art.

In Haus der Woermann-Linie Höft used windows of different shapes and distributed them fairly asymmetrically across the facade. In order to achieve asymmetry he first created symmetry by placing a large window centrally below the gable, equi-distant from the windows on either side. On the left the smaller windows are distributed at different intervals, while on the right both the shape and distribution are varied by the introduction of two broad windows gently rounded at the top. The main entrance is also asymmetrically placed on the right of the facade.

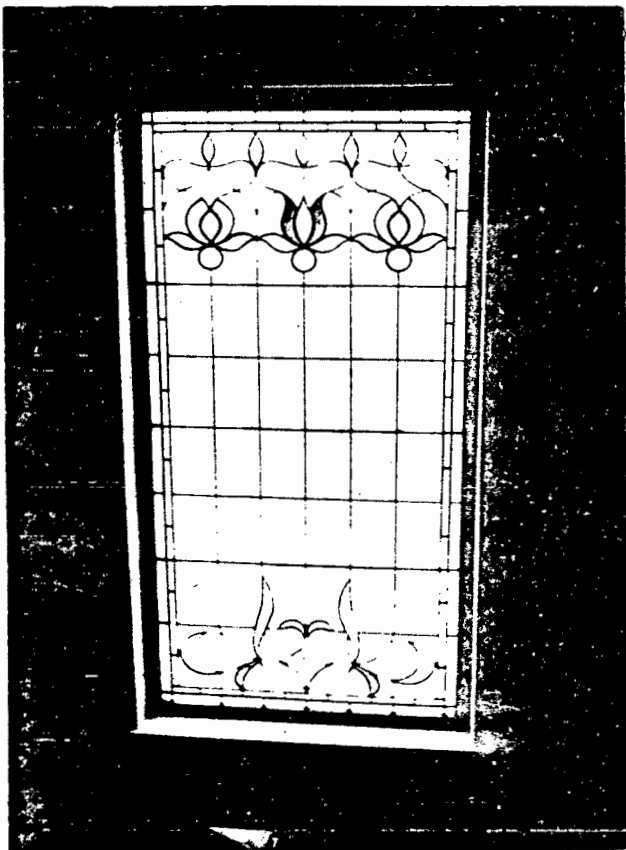
The facade of 11 Brückenstrasse contains a large window asymmetrically divided into three sections. On the left a large rectangular pane of glass extends two-thirds of its width, while on the right



11 Brückenstrasse, Swakopmund, circa 1906. Asymmetry, an essential feature of Jugendstil, is achieved here in the design of the window.

a door occupies the other third. Above these stretches a low full-width horizontal section gently rounded at the top. In addition this section is again divided into three shafts comprising not only vertical differences, but also horizontal variations. The centre shaft is both taller and broader and has three horizontal rows each containing panes of different size. The glass at the top of the door has a gentle curve, corresponding to that at the top of the window, while the two small rectangular panels in the door feature stylized floral forms.

In the Post Office designed by Gottlieb Redecker in 1906, Jugendstil was employed in the design of the two tall rectangular windows admitting light to the staircases in each end of the facade. The stained glass windows feature a stylized floral scheme with a



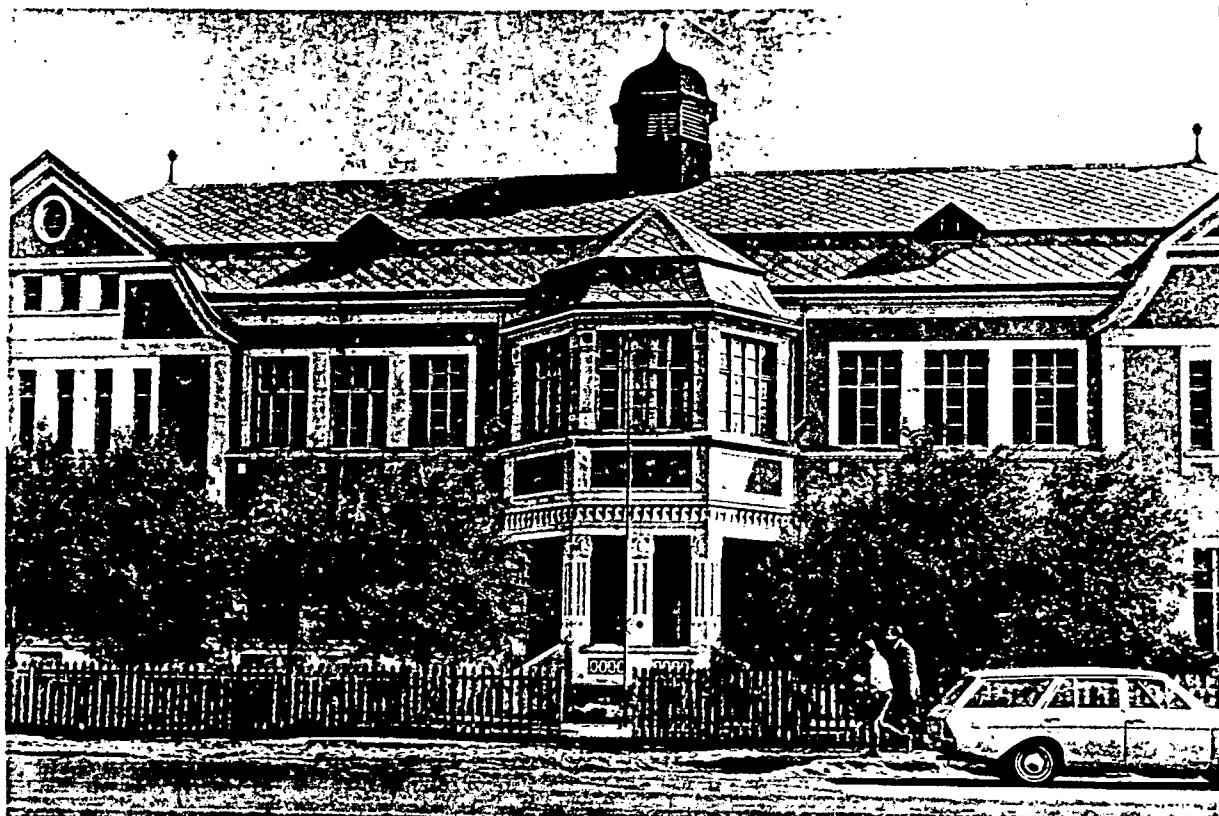
Redecker: Post Office, Swakopmund, 1906, now the Municipal Offices. The tall stained glass windows feature a stylized and somewhat geometrically inspired floral design.

tendency to geometrical pattern. The flickering flame-like shape of the flower in the centre and the foliage are reminiscent of the work of Blake and Mackmurdo. The use of the circle again shows the influence of Olbrich. The colours are typical of Jugendstil, pale pink, olive green, lemon and milky white.

The shape of the four large windows on the central facade of the Prinzessin-Rupprecht-Heim designed in 1913, reveal a special feature of Jugendstil, the aesthetic use of the gently flattened arch. This shape often featured in Europe. For instance Horta used it for some of the windows in the Hôtel Solvay in Brussels (p. 48), Van de Velde for certain of the doorways in the Folkwang Museum in Hagen (p. 88) and Wagner for the end-windows in the hall of the Postsparkasse in Vienna (p. 78).

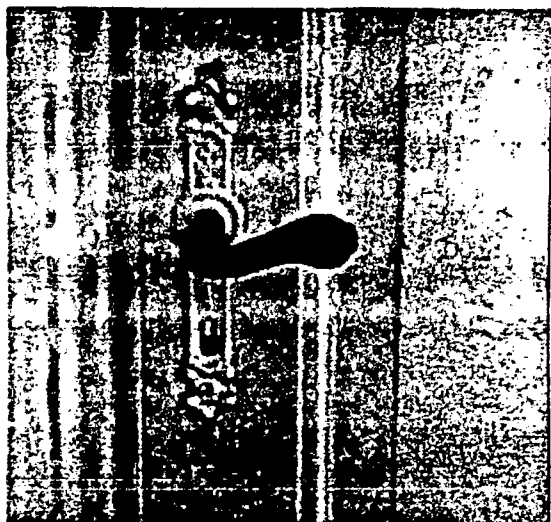
In the Realschule an attempt was made to treat the facade as a decorative entity, such as Wagner had done in the Majolika Haus in Vienna, Olbrich in his own residence in Darmstadt and Hankar in 48 Rue Defacqz in Brussels. In the Realschule the architectural elements form part of the decoration. The bays, the gables and the windows are all included in the essentially rectilinear scheme extending across the facade.

The artistic unity in this building can further be seen in the curved lines of the two gables which link up with the organic inspired roof above the central bay-window to form a broken line of undulating rhythm. This reflects unmistakable influences of the decorative play of Jugendstil as can be seen in a building such as Van de Velde's Bloemenwerf in Uccle (p. 53).



Metje and Ziegler: Realschule, Swakopmund, 1913. The lines of the gables and the roof of the bay-window form a broken line of undulating rhythm.

In the interiors Jugendstil was largely relegated to the design of minor items such as imported door handles and tiles, of which two examples deserve special mention.



Redecker: Post Office, Swakopmund, 1906, now the Municipal Offices. The door handles reveal a rhythmic linear quality.

The shape of the door handles in the former Post Office reveal the same rhythmic linear quality as those used by Horta in the Hôtel Solvay in Brussels. On the handles in the Post Office, however, the curves flow smoothly and the line is less abruptly bent, but by contrast longer, producing a more controlled and restful effect.

Tiles featuring Jugendstil designs were used to decorate the capitals at the top and at the bottom of the pillars surrounding the central court of the Woermann Haus. The motifs on the tiles depict stylised sea-anemones with flowing undulating curves.

At the beginning it was mentioned that elements of Jugendstil will be examined. This is quite justified as no building has been designed altogether in Jugendstil.

Like the architecture of Swakopmund, that of Lüderitzbucht also contains elements of Jugendstil. The town of Lüderitzbucht is older dating from 1884, but as in Swakopmund the significant architecture dates only from after the turn of the century. As some of the buildings were designed by the same architects in both towns, similarities in certain features of the design are evident.

Regarding the decoration, geometrical shapes were largely favoured. In the building designed by Metje and Ziegler in 1912 for the firm Carl Bödicker, the square, the rectangle and the circle were used. Below the two bay-windows squares in a darker colour follow an asymmetrical arrangement, recalling the decoration of the playhouse at Schloss Wolfsgarten designed by Olbrich (p. 96). Small squares are also sparingly used as ornaments on the rectangular panels below the



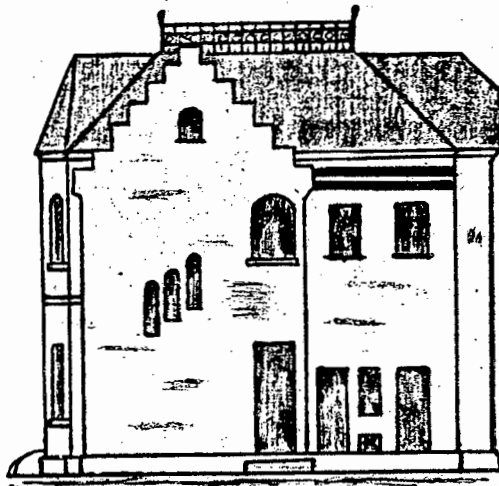
Metje and Ziegler: Carl Bödicker and Co., Lüderitzbucht, 1912, now the Indo-Atlantic Co. Geometrical ornament is sparingly used to decorate the facade.

windows on the first floor and at the bottom of the slender vertical columns. Their positioning and different colour emphasize not only the ornament itself, but also the actual plain surface. On the pedestals below the bay-windows small circles are parallel non-rhythmically positioned. The frieze shows a similar treatment, but uses small thin rectangles, instead of circles. The four thin columns terminate in rectangular capitals which are decorated with stylized heart shapes, similar to those often found in the work of Voysey. The panels above the two broad columns display stylized floral motifs with a tendency to geometrical de-

sign. A powerful, yet elegant linear rhythm is expressed by the curves of the stalks which end in geometrically biased flowers.

The apex of the rather neo-Classic gable in the Deutsche Afrika-bank AG, designed by Heinrich Bause in 1906, features stylized plant motifs. The asymmetrically shaped foliage has powerful waving lines which seem to produce rhythmic vibrating movements. The shape of the foliage is borrowed from Eckmann in whose work swinging, powerful lines frequently occur.

The Jugendstil predilection for asymmetry is evident in the treatment of the side of the Bezirksgericht designed by Ruckwied in 1908. This was achieved by rhythmically distributing and varying the shape of the doors and windows. Some of the windows are strictly rectangular in shape, others are rounded at the top, while three are reduced like medieval openings to mere slits. The doors also differ in height.



Ruckwied: Bezirksgericht, Lüderitzbucht, 1908. Doors and windows are rhythmically positioned on the side of the building.

In the Bause Wohn-und Geschäftshaus designed by Bause in 1906, the main entrance is asymmetrically placed on the left of the facade. This recalls the entrance to the Whitechapel Art Gallery in London, designed by Townsend, whose work was known in Germany through the writings of Muthesius. The windows on the facade are distributed at irregular distances, while their shape varies from a bull's-eye on the extreme right to a large window on the left near the entrance.

The windows of the former Bezirksamtshaus in Ringstrasse de-



Rukwied: Bezirksamtshaus, Lüderitzbucht, 1908. Preference is given to narrow vertical windows, placed rhythmically to accentuate the asymmetrical proportions of the building.

signed by Rukwied in 1908, tend toward a rhythmical placing, which emphasizes the asymmetry of the actual building masses. The architect has given preference to narrow vertical shapes which he has then often grouped together, while some of the windows on the ground floor are mere fortress-like slits. The use of very small windows reflects medieval influence. Horta used such windows on the top floor of the Maison Tassel in Brussels (p.46) , Mackintosh above the entrance of the Glasgow School of Art (p. 71) and for certain windows on the north facade of Windyhill in Kilmalcolm (p. 74) and in Hill House in Helensburgh (p. 75).

The Indo-Atlantic building reveals the striving to treat the facade as a cohesive decorative unity, by using rectangles and squares as the basic shape. The doors and windows on the ground floor all have a similar shape, consisting of rectangles gently curving at the top. On the floor above, the windows are narrow rectangles, while the square was introduced as the principal decorative motif. The squares extend across the upper facade, either arranged in groups below the windows, or placed separately such as in the capitals above the columns. The decoration on the frieze comprises small rectangular shaped ornaments, while even the name of the firm is spelt out in rectangular letters, thus emphasizing the decorative unity.

In the ⁰Bezirksamtmannshaus the gently flattened arch, an architectural feature of Jugendstil, was introduced at the entrance patio on the east. Here Rukwied used this shape for aesthetic purposes, as Van de Velde had done in the Habanna Compagnie cigar store in Berlin. Rukwied's arch is devoid of ornament, while Van de Vel-

de's arch is surrounded by curvilinear decoration.

The dwelling on the corner of Church Street and Höherstrasse designed by Matheis and Krause in 1911, reveals an asymmetrical distribution of building masses. The inclusion of a third storey on one side of the building and the rhythmic lines of the roof accentuate the asymmetric proportions. The distribution of the building masses bears a relationship to the houses designed by Mackintosh, such as Windy Hill and Haus eines Kunstfreundes, while the asymmetrical shape of the roof reveals affinities with the house which Behrens designed for his own occupation in the Künstler-Kolonie in Darmstadt.

Another building which shows asymmetrically distributed building masses, is the Bezirksamtshaus. Viewed from a distance this is not immediately evident, as the steeply sloping roof diverts the attention, but closer inspection from Ringstrasse shows the asymmetric proportions. The difference is also stressed by using a roof with a high pitch on the taller sections, while on the lower sections the roof has a rather low gradient.

The interiors again tend toward a functional rather than a decorative approach, or otherwise reveal more classical elements such as in the symmetrically arranged door panels or in the design of the ceiling. In general they have little to do with Jugendstil. The staircase in the Bezirksamtshaus, however, contains a Jugendstil curve, and recalls Endell's staircase in the Atelier Elvira in München and Horta's staircase in the Maison Tassel in Brussels. On

the other hand pronounced differences exist. On Rukwied's staircase the handrail is supported by simple banisters, while Endell and Horta have used elaborately decorated shapes, in the form-language of Jugendstil.

Turning now to Windhoek it is evident that the influence of Jugendstil is less significant than in the two coastal towns. Many of the important older buildings have rather classical lines, while the smaller dwellings, especially those built for government officials, feature a functional design largely devoid of decoration.

The rapid development of Windhoek during the last two decades has resulted in the disappearance of much of the older architecture, some of which contained elements of Jugendstil.

Decoration revealing the influence of Jugendstil such as is seen in Swakopmund and in Lüderitzbucht hardly exists and where such influence is apparent, it has been so simplified that it really belongs to the first phase of the Modern Movement. The decoration of the Orbanschule designed by Willi Sander in 1911 consists of the circle and the square applied in an additive way. Below the small windows at the top of the central section of the facade are a row of small circles, whose colour differs from that used on the walls emphasizing both the ornament and the plain surface. The side sections of the building feature a frieze containing simple squares. The severely simple ornaments reflect the attitude of the Wiener Secessionists, Olbrich, Hoffmann and particularly Loos.

In the Elizabethhaus designed by Redecker in 1907 austere rectangles

in a darker colour to the walls are placed above and below the bay-windows and in pairs on the parapet between the pillars. The upper part of the openings between the pillars on a section of the varanda on the left of the building, is decorated with squares intersected by straight lines.

In 69 Leutweinstrasse designed by Redecker in 1906, the ends of the brackets supporting the roof overlapping the gables, contain small decorative circles. An interesting feature is the use of an arch-shaped girder connecting the upper brackets, lending additional support as well as serving a decorative function. The shape of the girder presents a compromise between the more rounded medieval arch and the gently flattened arch essentially developed by Jugendstil. The shape of the girder is repeated on the wall. The decoration above the windows consisting of elliptical curves and straight lines creates an angular rhythm and recalls the effect produced by Van de Velde's gables at Bloemenwerf in Uccle (p. 53).



Redecker: 69 Leutweinstrasse, Windhoek, 1906. The decoration consists of small circles on the ends of the brackets supporting the roof and ellipses and straight lines above the windows.

Another feature of Jugendstil only occasionally found is the asymmetrical placing of the doors and windows. The facade of the Turnhalle designed by Otto Busch in 1908 has fairly asymmetrically distributed windows. A large window with a rounded top is placed rather low down on the gable shaft. Above, Busch used two small windows also with rounded tops, placed next to each other almost in the center of the shaft. The other windows are mainly tall rectangles placed at different levels. Above three of these, are horizontal half-round windows. The distribution of the windows at various levels gives the impression of a multi-storey building terminated at different levels. The main entrance is also placed asymmetrically near the right end of the facade.



Busch: Turnhalle, Windhoek, 1908, now used by Dept. of Defence. The asymmetric distribution of the windows at various levels creates the impression of a multi-storey building terminated at different levels.

In the dwelling on the corner of Post- and Steubelstrasse designed in 1907, the window on the side of the veranda at the rear, shows fairly asymmetrically arranged panes. The rectangular window is actually divided into three shafts, the two end ones being similar

in composition, while the section in the middle differs. The panes consist mainly of slender rectangles, small squares and circles, similar to the geometrical motifs used in decoration. The middle section contains a diamond shape which was only rarely used during the geometrical phase of Jugendstil. An example is Hoffmann's Palais Stoclet in Brussels where a similar shape is used for the panes above the doors leading onto the garden.



Dwelling corner Post- and Steubelstrasse, Windhoek, 1907. The panes in the rectangular window are asymmetrically arranged and consist of slender rectangles, small squares and circles.

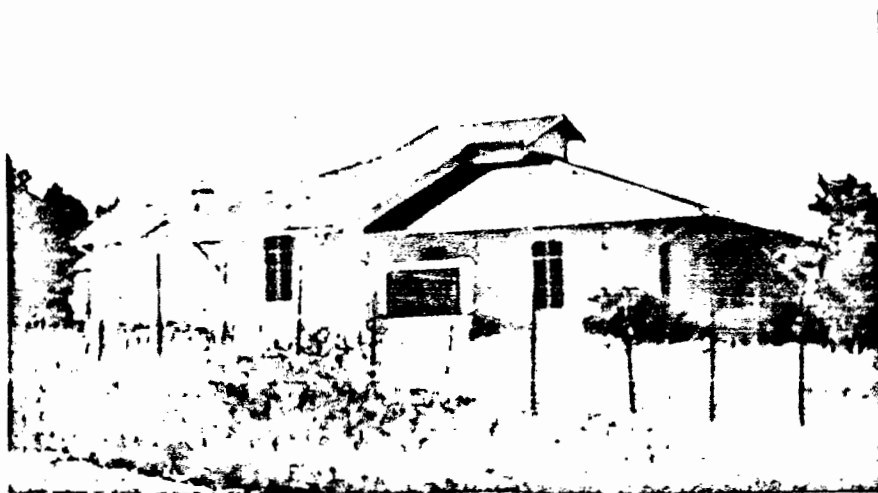
The series of arches on the veranda of the Elizabeth Haus feature the gently flattened shape characteristic of Jugendstil. Here Redecker used this shape for a purely aesthetic effect such as Van de Velde had done in the Habanna Compagnie cigar store in Berlin.

The houses which Redecker designed for government officials in and around Leutweinstrasse, formerly Bergstrasse, with their simple ex-

teriors, generally show little influence of Jugendstil. Instead they represent more of a blend between strict functionalism and traditionalism. Yet they cannot be totally disregarded as a study reveals that in a few, subtle elements of Jugendstil are present, although these are not always immediately evident.

Most of these dwellings were designed between 1905 and 1909, and were simply referred to in the plans with letters of the alphabet, but not necessarily in chronological sequence. Being designed to certain requirements, similarities in the basic plans and in the use of materials exist. Almost without exception they are single-storey dwellings of modest dimensions constructed in brick, with corrugated iron roofs.

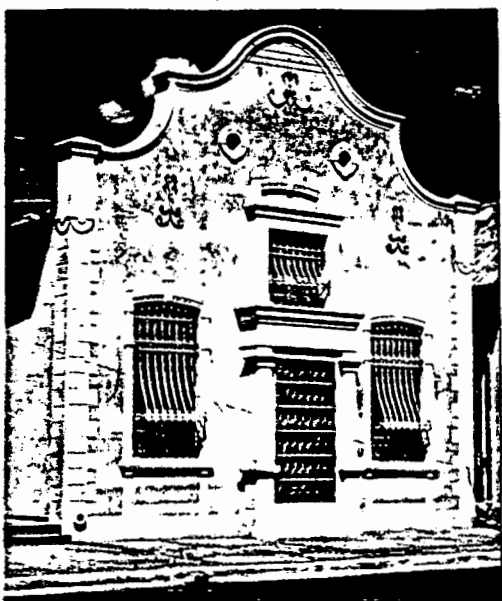
Of the few which show the influence of Jugendstil, 62 Leutweinstrasse designed by Redecker in 1907, deserves special mention. The surfaces are rather asymmetrically positioned, a feature which is extended to the roof with the angular shape. The rectilinear qualities of the brackets supporting the roof, and even the down-pipes



Redecker: 62 Leutweinstrasse, Windhoek, 1907. The asymmetric character of the surfaces, the exaggerated proportions of the brackets and the graphic lineaments of the windows are consciously stressed.

are consciously stressed, by the exaggerated angles of the sloping sections. The graphic lineaments of the windows with their elliptical curved tops are also emphasized. The bare and unadorned building with its asymmetrical proportions, displays a functionality as exemplified by the work of Voysey, Ashbee, Hoffmann, Perret and Loos during late Jugendstil.

In the outlying districts there is little evidence of Jugendstil. On the remote farms and villages architecture assumed designs which were either strictly functional, or fortress-like, or otherwise rather eclectic. In the village of Karibib, situated halfway between Windhoek and Swakopmund, there are however, a few minor details of Jugendstil. The section on the extreme right of the former Kaiserhof Hotel, a rather Neo-classic building, designed in 1902, features small geometrical motifs in the shape of elliptical lines. These are applied sparingly against a neutral background on the corners. The tops of the windows have gentle elliptical curves, similar to those used by Van de Velde in his own house Bloemenwerf



Kaiserhof Hotel, Karibib, 1902, now Barclays Bank and PEP Stores. Small geometrical ornaments are used on the corners of this section of the building. The tops of the windows feature elliptical curves and the iron grilles curve gently outward.

in Uccle (p. 53). The curves of the iron grilles in front of the windows closely resemble those in the Olbrich house in Darmstadt (p. 95). This is not incidental as such items were imported from Germany and were designed in accordance with the trends of the times.

Jugendstil is also found on the facade of the Bäckerei und Cafe belonging to K. Schulte and designed about 1906. The varanda contains a row of gently flattened arches. Their shape is emphasized by restrained ornament in the form of two parallel lines at the top. The small arch in the center giving access to the varanda, is more Romanesque in design, while the small keystones bisecting the lines above the arches are a feature not usually associated with Jugendstil.

The architecture of Swakopmund and to a lesser extent of Lüderitzbucht are therefore the most significant examples in which features of Jugendstil can be found. Windhoek is only of secondary importance and the architecture of the rural areas contain little or no features of Jugendstil.

CHAPTER IV

CONCLUSION

The aim of this thesis was to trace the influence of Art Nouveau in the architecture of the period in which it flourished. A further aim was to ascertain whether these influences which were prevalent in Europe are reflected in certain buildings in South West Africa which were built between 1900-14.

In the second chapter it was indicated how these influences were manifested in architectural design. It was seen that it was in Brussels that the first fully fledged example of Continental High Art Nouveau emerged. During this phase the structural-symbolical aspect was emphasized, much use was made of curvilinear and floral decoration and buildings received a markedly plastic treatment.

Toward the end of the 1890's a trend toward simplification set in characterized by geometrical and rectilinear forms. Examples of this late phase of Art Nouveau are to be found in the work of Hoffmann, Olbrich, Mackintosh and Perret. This tendency also marked the beginning of a counter-movement.

It was concluded in chapter three that certain buildings in South West Africa in the first decade of the twentieth century were directly influenced by this more sober development of Art Nouveau. Buildings in which the style can be seen to its best advantage are the Realschule in Swakopmund and the Indo-Atlantic in Lüderitzbucht.

It must be borne in mind, however, that the style as it was expressed in South West Africa will differ from that in Europe. There are

several reasons for this, such as the distance from European sources which at the beginning of the century was certainly an important consideration. Another determining factor could be the different climatic conditions. The availability of building materials may have contributed to the particular adaptation of the style. It can also be assumed that South West Africa did not enjoy the services of eminent architects active in Europe at the time. The builders in South West Africa often copied European examples in their own way according to their own ability.

There are no examples of the curvilinear and floral trend as mentioned above. The reasons for this are that the buildings in South West Africa were built after 1900 when the curvilinear trend had already given way to the more rectilinear style. It must also be considered that South West Africa was a colony of Germany at that time and that it was only natural that it would follow the examples of the mother country rather than those of foreign countries and as indicated in this thesis the architecture of Germany shows little influence of the earlier phase of the style; it was the more rectilinear and geometrical development which found its manifestation in South West Africa, which is also more in line with the German temperament. It could be argued that in a country of pioneers as South West Africa was at that stage, there is little inclination towards inessential decorations and experiments, as basic needs must be provided for and basic designs would be most acceptable.

There can be little doubt that the buildings in South West Africa discussed in chapter three, when seen next to certain European examples show influences of these. It can thus be concluded that the architecture of South West Africa between 1900-14 shows influence of

Art Nouveau or Jugendstil, mainly of the rectilinear development, but to a limited extent, both geographically and stylistically.

The most significant contributions of Art Nouveau architecture

- (a) Art Nouveau architecture formed the bridge between Historicism and modern architecture.
- (b) It showed that architectural structure could be a means of artistic expression.
- (c) It developed a closed architectural effect, by eliminating cornices and giving apertures and corners a smooth treatment.
- (d) Probably most important, was the emphasis attached to plastic values.

Since the Second World War and especially during recent years renewed interest has focused on Art Nouveau, particularly the architecture, and it would be interesting if further research could be undertaken to ascertain whether the plastic values of Art Nouveau architecture are manifested in modern architecture.

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