***Castel Beranger*, Hector Guimard. Use for questions on Art Nouveau or French Domestic Architecture**

**Style:** Art Nouveau. Emphasis on natural and organic forms. Flowing sinuous lines. Asymmetric in appearance. Links to the Arts & Crafts style which similarly looked at the natural world. Translates as ‘New Art’.   
**Function:** A block of apartments which were all privately owned with one patron commissioning the entire building. The first fully Art Nouveau building in Paris.   
**Form & Function:** A six storey high block with an attic storey. Asymmetric façade. Building regulations in Paris had relaxed by this period and architects were encouraged to be more creative in their design. Each apartment was designed with an individual appearance and layout. Ground floor apartments placed around a central interior courtyard- linking the theme of nature/outdoors with the Art Nouveau interest in the natural world/forms. Red brick used for construction, giving an earthy appearance. A cast iron framework was used for the skeleton of the interior walls- showing the architect’s interest in new ways of building. Cast iron details on the exterior reference the natural world, eg seahorses and this gives the building a typically Art Nouveau appearance and adds originality to the design. Some elements of the exterior are purely decorative and perhaps link to traditional Gothic architecture but in a stylised way. The entrance is a large cast iron gate in shades of red and green. It is composed of flowing organic forms and is placed between two stylised columns.  
**Domestic Architecture**: A six storey block of apartments, all designed independently, giving a sense of individuality to each home. Main door gives access to a central hall on the ground floor- similar to a foyer. The ground floor apartments have access to a central courtyard. Upper storey apartments have cast-iron balconies allowing opening air and views. Colours are homely and earthy throughout- bronze, green, red. Materials are similarly organic- terracotta tiling in entrance hall, flowing cast iron framework and details add to the style of the building. Balustrades, window frames and ceiling decoration are all composed of flowing lines. These all collectively provide a sense of originality but warmth to the building.

**Morris & Webb, *Red House*, Kent, 1860. Use for questions on British Domestic Architecture**

**Style**: Arts & Crafts. A movement which advocated hand-made design over mass production. A focus on nature and organic forms. Symmetrical in appearance. Traditional methods of making. Natural colour schemes.   
**Function**: A domestic space for the designer William Morris which would also be decorated with his designs. Close proximity to London and his company there.   
**Form & Function**: Red brick, two-storey L-shaped building. Windows are placed irregularly- and link to the function of each room they illuminate. The rear of the building frames an open courtyard with a well and gardens. This provided outdoor space for the occupants. The overall appearance of the building links to English vernacular architecture- giving the house a traditional appearance and supporting the aims of the Arts & Crafts movement. Ground floor rooms include a library, dining room and kitchen. First floor rooms were linked to domesticity- living room, bedrooms. Steep pitched roofs provide higher ceilings in the upstairs rooms- particularly the living rooms.   
**Domestic Architecture**: Morris and Webb’s *Red House* is a two-storey red brick building located in Bexleyheath, England. The L-shaped building has irregular placed windows which are designed to suit the rooms they illuminate. Larger windows are used in rooms requiring more light such as the drawing room and smaller windows for the bedrooms. The red brick is local to the area, giving the house a warm and welcoming appearance. The use of local materials links to the vernacular appearance of the house which is in the Arts & Crafts style. A courtyard at the back of the house is framed within the L-shape of the building and contains a well- providing the house with fresh water. The interior is decorated with furniture in the Arts & Crafts style of wood and stained glass with references to nature- giving the home a homely appearance. The pitched roof allows for high ceilings in the living area, giving a light and airy feel to this space. Morris used designs from his own company (Morris & Co) such as textiles and drapery with natural motifs, making this home also a showcase for his skills and ideas.

**Charles Barry, New Palace of Westminster, use for Public Architecture**

**Style**: Gothic Revival. There was a resurgence of the Gothic style in Victorian Britain. Architects, designers and critics (Ruskin) were concerned about the changing face of Britain due to the Industrial Revolution. They instead wanted to look back to a more traditional era in British history and used Gothic architecture from pre-Industrial times as inspiration. Gothic architecture and design could also inspire the public towards a more ‘noble’ way of living- surrounded by Christian iconography.   
**Function**: A building to act as seat of Government for the UK. Building contained House of Lords, House of Commons (for MPs) and rooms for the monarch.  
**Form & Function:** Huge scale gives importance to the building and its role/function in life. Elongated Gothic Revival building with towers placed on both ends and one in centre. One tower is a clock tower (Big Ben), one marks the entrance area for the monarch (Victoria Tower), central tower was used for ventilation of the building. Built in a straight line to link new construction with parts of the original building which had survived the fire. The towers add height to a very horizontal building. Lancet windows with tracery placed across the full façade of the building. This allows light into the many rooms of the interior. Symmetrical appearance suggests order harmony (political balance and stability). Pilaster buttresses, blind niches, pinnacles all add height and carry the eye upwards. Some niches contain sculptural depictions of British historical figures- linking to Britain’s past. Christian symbols such as angels placed alongside links to the monarch (crowns, lions) this links faith, politics and the monarch together- all crucial for the wellbeing of Britain’s people.  
**Public Architecture:** Seat of Government- traditional, upstanding and righteous. Large scale- importance to the lives of British people. Use of Gothic architectural motifs link visually to Christian buildings and thus Christian values. Separate entrances for MPs, Lords, the public, the monarch- all classes in society addressed. Motifs relating to Britain’s medieval and historical past found in decoration. The portcullis (a symbol for the palace), Tudor roses, Queen Victoria’s initials all link Britain’s monarchy, politics and history. Interior coffered and gilded ceilings link to medieval banqueting rooms-suitable for nobility and present day politicians, Lords and monarchs.   
**Patronage**: Built to replace the original Palace of Westminster which was destroyed in a fire. A Royal Commission, the design was to be either Gothic or Elizabethan in style- two styles linked with Britain’s history, values and traditions. Gothic style chosen as Britain going through a Gothic Revival. Royal coat of arms found in decoration on exterior- linking to patronage. A royal entrance, under Victoria Tower, named after Queen Victoria- specifically for the monarch’s use. Tudor roses and Queen Victoria’s initials found on decoration throughout the interior. Large scale gives prominence to the Lords and MPs working there and their important role in society.