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VICTOR HORTA'S VISION

Art Nouveau, Fusion of Function and Form

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WORKING AT THE TURN OF THE CENTURY, THE BELGIAN VICTOR HORTA WAS ONE OF ART NOUVEAU'S PREMIERE ARCHITECTS AND DESIGNERS. THE GOALS OF HIS WORK ARE REALIZED MOST SUCCESSFULLY IN THE TOWNHOUSES HE CREATED. PRACTICALITY AND THE AESTHETICS BLEND SEAMLESSLY TOGETHER, RESULTING IN BUILDINGS SIMULTANEOUSLY REVOLUTIONARY IN THEIR INNOVATION AND CLASSICAL IN THEIR EMPHASIS ON HARMONY AND ORDER. AS CHARACTERISTIC OF ART NOUVEAU, THE FIRST SELF-CONSCIOUSLY MODERN STYLE OF ARCHITECTURE, HORTA STRESSED ORGANIC FORMS IN DESIGN AS WELL AS STRUCTURE. HE COUNTERBALANCED THE INHERENTLY STATIC AND RIGID NATURE OF THE EDIFICE WITH NATURAL, CURVING SHAPES TO RENDER THE HOME MORE APPEALING TO ITS RESIDENTS. FURTHERMORE, HORTA AND HIS CLIENTS SAW THEIR ASSOCIATION WITH ART NOUVEAU AS A REFLECTION OF THEIR ULTRA-LIBERAL, PROGRESSIVE POLITICAL VIEWS. IN MANY WAYS, VICTOR HORTA'S WORK REPRESENTS THE PINNACLE OF ART NOUVEAU, NOT SIMPLY IN ITS REJECTION OF ARCHITECTURAL CONVENTIONS AND ITS EMPHASIS ON INTEGRATION, BUT ALSO IN ITS RESPECT FOR THE MERIT OF CLASSICAL WORKS. THIS CONCURRENCE IS AT THE HEART OF VICTOR HORTA'S SUCCESS.

Towards the end of the nineteenth century, the architecture of Victor Horta revolutionized the established styles of Belgium, spreading the style of art nouveau throughout the whole of Europe. His pulsing, organic designs heavily contrasted with the rigidity of the other buildings, yet, because he was such a skillful architect and craftsman, Horta's buildings were sound, logical, and supremely functional. Perhaps the finest examples of this sought-after combination are his Brussels townhouses. Horta's triumph of fusing architectural structure with the superficial style of art nouveau extends to the individual psychological realm, in which the client's particular personal needs combine seamlessly with an innovative and unique aesthetic element.

As a style, art nouveau originated in Paris through craft work. It was not wide-spread or popular but simply an anticipation of the continental craze that was soon to follow. It was not until Horta that wholly art nouveau architecture was constructed. The dominant architectural style of the time in Belgium was Eclecticism. Difficult to define by an inveterate distinctiveness, Eclecticism's unifying feature was that it combined characteristics from other styles (i.e., classical, Baroque, Gothic) to realize an architectural potpourri contained in one building. Furthermore, new materials and techniques dissolved the separation between interior and exterior, and thus the coherence of the classical style. Art nouveau can be considered a reaction to Eclecticism, which is often referred to as a "degradation of styles."¹ Art nouveau offered a comprehensive style, new and different, without fashioning the miscellany for which Eclecticism was criticized. However, it is difficult to imagine art nouveau's popularity without the forerunner of Eclecticism, since this style generated an atmosphere of creativity and inventiveness in which art nouveau could thrive.

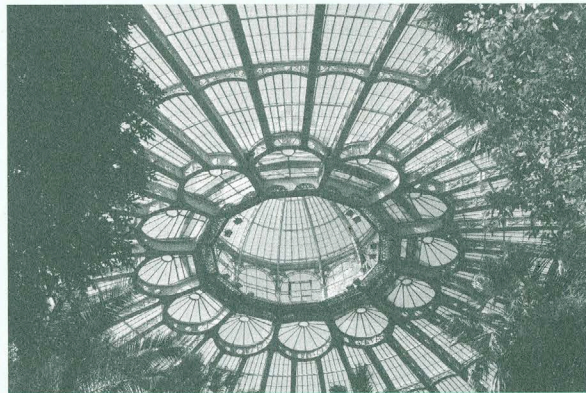
Because art nouveau is one of the styles most closely associated with the idea of a "Gesamtkunstwerk" (a total work of art), it was expected that the artist seize considerable control over the art piece. Even the functional elements of a work should be aesthetically pleasing and decorated. This decadence provided significant artistic license, while new materials allowed for more creative control. Horta was of the mind that art should permeate all aspects of life, and the style he found in art nouveau meshed beautifully with this attitude. However, critics held that art nouveau confused practical value and aesthetic value, thus corrupting both.

One can discern the influence of Immanuel Kant's concept of "free beauty" in the nature of art nouveau:

The poetic, religious, didactic, or patriotic ideas that are connected with the representation of human figures diverted the attention of the observer from what was truly artistic: the appearance of shapes and colors on a plane or three-dimensional space.²

Art nouveau extended this superficial and aesthetic beauty—art for art's sake. The style is marked for its organic inspiration, curvilinear forms, and rejection of rigidity, partially facilitated by the new iron techniques at the time, especially that which allows for easy amalgamation with glass. This method is evident in the *Royal Greenhouses of Laeken* in Brussels (1875) that Alphonse Balat built with Horta as his understudy.³ In this work, one can detect the influence on Horta's later works in its rhythm and harmony. Balat was the royal architect to King Leopold II of Belgium, gaining valuable insight into the practices of a highly skilled draftsman. From Balat, Horta learned how to mesh materials effectively, becoming an exceptionally adroit engineer. He possessed the necessary combination of skill and innovation to spearhead an architectural movement.

Born to elderly parents in 1861, Horta's heritage seems to have influenced his artistic greatness, for he "combined the Flemish imagination in his mother's tradition with the Latin harmony of his father's Spanish roots."⁴ He lived in Paris, but resided for most of his life in Brussels. He always claimed his most powerful influence was simply walking around the streets of Paris and soaking up the ar-



BALAT'S MIXING OF MATERIALS, SUCH AS IRON AND GLASS, WOULD LATER INFLUENCE HORTA'S STYLE.

chitectural diversity. This emphasis on personal experience as opposed to established methods is partially responsible for the organic and original nature of Horta's style.

Public commissions like museums and department stores were close to Horta's heart, as they brought beauty to the masses. The best example of this is the *Maison du Peuple*, a building for meetings and offices of the Socialist Party

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and the general labor force. However, Horta's functional achievements combined with his unique decorative element are most evident in the residences he designed, particularly his townhouses. Unfortunately, what rises fast is soon to fall, and when art nouveau fell out of favor after the turn of the century, many of Horta's buildings in Brussels were torn down.

The destruction of Horta's works is a loss not only to European culture, but especially to the world of structural design. Horta was renowned for his ability to solve any architectural quandary, whether it pertained to the melding of materials, measurement, or weight ratio. Resourceful and skilled, Horta used these abilities to accomplish beautifully designed features doubling as functional pieces. He typically used any combination of iron, stone, and wood, but the fusion of iron and glass is particularly prevalent in his works, as the availability of light is requisite in Horta's buildings.

Architect, interior designer, furniture-designer—these are only a few of the titles which Horta could claim. In his buildings, especially his townhouses, everything—door-knobs, air vents, railings, stained glass, and cupboards—was designed by Horta himself. This follows the art nouveau notion of the “Gesamtkunstwerk” in which everything has artistic value. Taking on a project for Horta entailed an enormous time commitment, so some of Horta's clients, like the Solvay family, became frustrated with the lengthy building process and threatened to drop the commission. Overcome by the ingenuity of Horta's designs and his reasonable and level-headed nature, they were convinced to yield.⁵

It was important to Horta for his buildings to have a continuous flow of space winding through a discreet but exposed framework, which was nevertheless decorated. The function of a piece did not impede on its beauty, and vice versa. A sense of unification within a structure was imperative for Horta, for a house was supposed to facilitate living; it could not be a clunky and awkward arrangement of separate spaces.

Inspired by varying sources and styles, Horta's designs do not translate to be imitative like Eclecticism, but rather a delicate blend of the established and the avant-garde. One can detect Horta's classical training at the academy as well as his study under Balat. It shines through in his staunch respect for balance, symmetry, and harmony, and it is marked by his rationally shaped superstructures. In addition, the Gothic style had an indubitable influence on Horta's work. He was inspired by the exhilarating feeling of upward pull characteristic of Gothic structures and the style's dynamism. The most obvious and unique characteristic of Horta's work is the prevalence of organic shapes—curvilinear and sinusoidal. The most notable of all of Horta's (and the art nouveau movement's) organic shapes is the “coup de fouet,” lash of the whip. It begins in a parabolic spiral, and before the loop is completed, the line curves in before sharply flicking out. This important motif “symbolized an aspiration, the object of which was unclear and the intensity inconsistent—a fluctuating aspiration containing a touch of weariness and perplexity.”⁶ Regardless of the implications, the whiplash serves to create a sense of movement and vivacity in Horta's works. The intrinsic stiffness of metal is softened into a delightfully complex curvilinear form. This dynamism allows the work to appear alive. However, Horta never incorporated a direct or explicit imitation of flora but was rather inspired by natural forms. This subtle distinction lends his works their ultramodern feel relative to their time. He was not portraying nature but featuring its beautiful tendencies in an edifice that connotes rigidity and inflexibility.

While Horta's works boast exquisite artistry, they were not devoid of deeper psychological and even political purposes. Horta kept these issues in mind when he designed his townhouses, even though the notions of “art for art's sake”

and Kant's conception of "free beauty" were prominent at the time. Schemes, shapes, and colors have the ability to mirror or evoke certain behavior. Thus, the psychology of the client was affected by Horta's architecture and design. Keenly aware of this facet of art, Horta took great care and pride in designing his houses to intimately fit the lifestyles and requests of his commissioners:

The desire to carry out [the client's] wishes is one of the keys to the understanding of [Horta's] works. He was not so much guided by the wish to express himself for he finds such an affirmation of the "ego" detestable, but rather it is the case that he is fully aware of the genius and originality of everything he creates. Without any doubt one reason for showing such a lack of eagerness to reveal his projects to the press is partly the respect he showed for his clients and their privacy and partly the effort he made to preserve the exclusive character of the creation that he had offered them.⁷

Such profound respect for his clients and his own work partly explains why Horta was such a sensation during his time. According to Horta, a house "should not only reflect the life of its owner, but also be its portrait."⁸ Although he sought to meet every feasible desire of the client, he maintained clarity in his works, as in the classical tradition. He focused on a few clear ideas and did not make arbitrary structural insertions; all his designs exude rationality and purpose. This rationale extends to music. Horta's forms have a repetition and harmony that remind one of music, in that he derives similar shapes from a common structure.⁹ As noted, Horta successfully combines novelty with tried-and-tested methods to realize a work potent with fresh beauty and infused with reason and harmony. This rationality, which was viewed as synonymous with modernism, appealed to the bourgeois world of Brussels—the class which could afford Horta's houses and took interest in them. One can note how carefully Horta catered to his clientele. Furthermore, the years leading up to the twentieth century were the height of socialism in Belgium, which ushered in a time of new political thought about equality. An enlightened bourgeois class sought out a new artistic style to reflect their progressive political views and to separate themselves from the conservative elite. As is the goal of the client, when a pedestrian walks down a Belgian street and notices one of Horta's profoundly different art nouveau houses, he presumes the owner to be a forward-thinking liberal.

Above all his other works, Horta's townhouses most effectively convey the superlative fusion of form and function.

He successfully combines the necessary structure of the building with characteristic art nouveau style to efficiently unite the physical realm of the house. The exterior of the building is an effective metaphor for the physical element of the work. Horta also successfully fuses the deemed function of a design with an aesthetic element—what is actually pleasing to the eye and mind—to make the psychological aspect of the house harmonious. Furthermore, Horta not only unites the physical and mental spheres of the townhouse but also creates a masterful continuity between these two components so they fit together brilliantly; the house as whole is integrated in appearance and function.

Horta's first townhouse commission was the *Autrique House* in 1893. A friend of Horta's, Autrique was a Freemason and, like many of Horta's clients, a forward-thinker. Horta took on the project with zeal and even lowered his fees so that white stone could be used on the façade—a feature which Autrique's budget could not initially cover. Funds were too low to provide for luxury and extravagance, so Horta had to manage the project accordingly. Horta exhibited an ambitious and positive attitude, since "whatever the scope of the building, an artistic effort brings out results."¹⁰ Autrique merely needed a livable basement, a convenient stairwell and hallway, and an attached dining and living room. Consequently, the layout of the house is

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quite small and simple, yet it revolves around a roomy hallway giving the modest dimensions of the house an integrated spaciousness.

The neo-Gothic influence is evident in the façade of the *Autrique House*. Although perhaps bulging a little more

than a traditional arch, the entrance arch in relief of the house was indisputably influenced by the Gothic era. The arch is stouter than the archetype Gothic arch, but it is adjusted to be more subtle and to equip the house with a heightened sense of width, an element which it is lacking. In addition, the depressed arches over the second-floor windows contribute to the Gothic feel of the façade, as well as the two pilasters on the roof which resemble medieval towers. Naturally, Horta puts his own spin on these elements by adding the organic art nouveau touch on the pilasters, which correspond to the decorative component between the windows on the third floor.

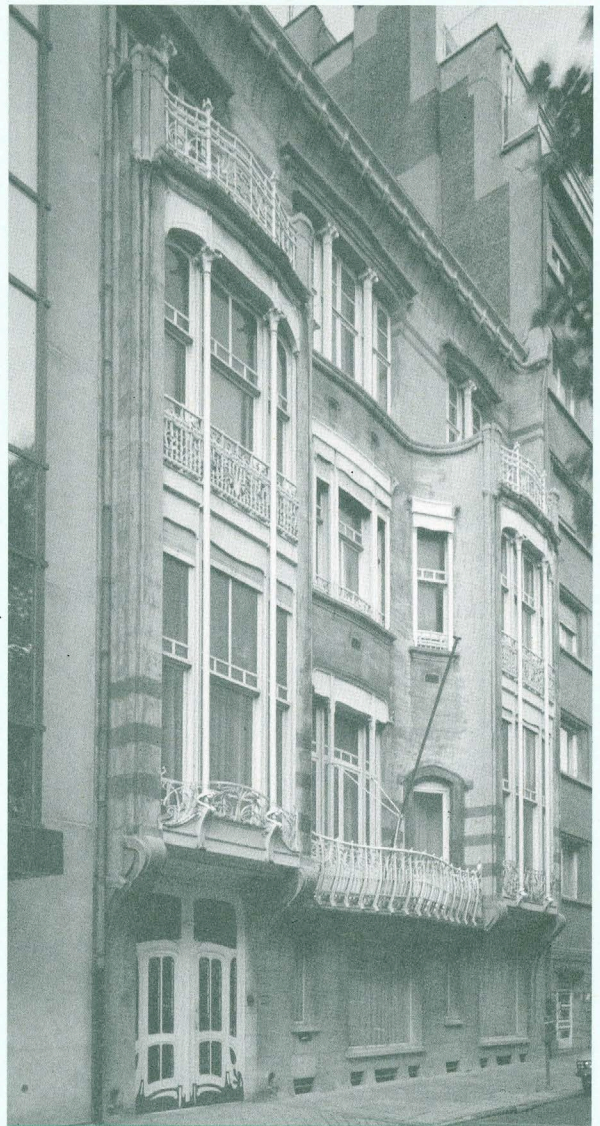
Horta directly tackles head-on the common architectural problem with townhouses – overhang. With such a tall and narrow building, the spectator feels the house is hanging over him when he looks up at it, an intimidating sense that is undesirable in a home. Horta's answer is a continuously recessed façade: the stone starts thickest on the bottom row, then recesses first at the entrance arch, recesses a second time at the arches of the second floor windows, and a third time into the veranda on the third floor. As a result, the spectator senses that the house grows wider as it ascends.

In this piece we see Horta's favorite combinations of materials: wood, stone, and iron. Each one serves its purpose to accommodate the dimensions of the façade, and construction of the house:

The role of stone is to mediate between the supporting surface and the placement of vertical elements, as in the relief carving under the iron pilasters of the loggia, the weight of which it appears to carry to the wall. The iron is used for high, thin supports, as in the small columns in the mullion windows."

Horta utilizes materials so that they complement each other, and heighten the appearance of the edifice by correcting the visual flaws of its dimensions. He discards several traditional rules of architecture and, to a reasonable degree, lets his creativity be the driving force. Despite Horta's personal artistic flair, the house suits Autrique's needs, character, and budget well. This is Horta's ultimate goal.

Completed in 1893, when Horta's talent was in full bloom, the *Tassel House* was Horta's second townhouse commission, and arguably his most famous work. Tassel himself was a professor of descriptive geometry at Brussels Uni-



VICTOR HORTA'S *HOTEL SOLVAY*, CONSTRUCTED IN BRUSSELS IN 1894. THE ORNATE BALCONIES ARE INDICATIVE OF THE ART NOUVEAU STYLE.

versity. He needed ample entertaining space as he was a bachelor with many friends and threw frequent parties. As a professor, his study was meant to be the main room of the building, and his passion for photography required a darkroom in his basement.

Despite the restrictiveness of its tall and narrow dimensions, the townhouse is visually gripping compared to its neighbors. This can be partially attributed to the extraordinarily strong horizontal and vertical elements. Alternating the color of stones in the façade is a unifying horizontal element, but this also serves to emphasize the curve of the façade itself. The massive rounded feature of the house, from the curved consoles on either side of the entrance to the iron and stone engaged columns extending to the roof, is the central and most prominent feature of the piece. This design serves to unify the piece vertically, flood the house with light, and set it apart artistically from other architecture. As in the *Autrique House*, Horta constructs a continuous and winding flow of space throughout the house with a layout emphasizing the integrated, whole. This feature lends the interior of the residence its dynamic and energetic quality. For a popular bachelor, this spaciousness was desirable. Without an oppressive lateral staircase, the rooms are granted more light and Horta is

free to adapt ceiling levels to correspond to the purpose of the room.¹²

Although created in a profoundly new and exciting style, Horta did not forsake his classical training. He takes recognizable, accepted forms like the console, cornice, and lintel and modifies them to his ideal.¹³ The consoles flanking the front door exhibit art nouveau energy and Horta's organic inspiration. The classical cornice protrudes from the building more than is typical. The lintel is not a large, rigid block, but rather sharply curves out to meet the roundness of the façade above. Once again, this is evidence that Horta simultaneously represents upheaval and order.

The column in the front hall supporting the second story is especially representative of Horta's blending of the functional and the aesthetic. It is a necessary element to support the building, but it is a piece of art in itself. The capi-

CLASS DOME OVER THE HOUSE VICTOR HORTA BUILT FOR HIMSELF AT 25 RUE AMERICAINE, BRUSSELS, 1898.



tal is a conglomeration of twisting, curving brackets reaching out to gracefully support the arch of the staircase by tangents. One line juts out more than the other to support the building at a crucial point. Yet this necessary and functional design is disguised by the pure aesthetic of the capital. The visual constituent enhances the functional component. Horta's decoration is not supplementary to structure; it is unimposing, however transfixing it may be. All aspects of the *Tassel House* are so beautifully and carefully compounded that the house seems to possess life:

The display of skillfully sculptured and carefully bonded stones with intermittent iron elements, riveted girders, the metallic profiles of the first floor are interlinked so successfully that the differentiation of material, form or color can no longer be felt, in fact they seem to merge into tectonic values where they, as functions of support and separation, are closely interdependent as in a complex organic system.¹⁴

The concept of Horta's townhouses being so intricate and connected that they are likened to organisms runs along the same lines as the concept of the "Gesamtkunstwerk." Everything in the house is created through the filter of art.

After finishing the *Tassel House*, Horta's fame was sealed. He became the highest paid architect in Brussels at the time, so his clientele drifted towards the wealthier families in the city.¹⁵ The Solvay family sought out Horta to renovate their spacious townhouse. Armand Solvay and his wife, having inherited the Solvay industrial chemistry business and much wealth, had ample funds to grant Horta almost complete artistic freedom. The Solvay family was known to be liberal and to consort with the leaders of the Socialist movement in Belgium. Armand's uncle, Ernest, was the entrepreneur that launched the family business. His company implemented labor reforms like health and accident insurance, an eight-hour work day, and paid leave over forty years before it was enacted by law in Belgium.¹⁴ The newly renovated house was designed to reflect the liberal pedigree of the owners and their progressive political leanings, manifest in Horta's avant-garde style. The Solvays needed a home to accommodate a family, equipped with a private office and entertainment amenities.

As noted, Horta held continuity in high regard and went to great lengths in the Solvay House to achieve this quality. The bottom row of stone on the façade is specially adapted to gently curve into the sidewalk. Furthermore, the façade

is made of the same stone as the custom-made sidewalk, so it "seems like a carpet unfolded before the entrance."¹⁶ Seeming to grow out of the ground, this feature is not only inviting, as is desired of a family home, but also allows the building to deviate from the inherently static nature of buildings in general. Additionally, the cornice is non-traditional, gently curving out to echo the base of the building.

As in the Gothic tradition, stone not only serves a vital structural purpose, but is also used as a decorative material. Horta utilizes the motif of a crossbow curve, both inverted and protruding. This produces a rhythm in the façade, like the ebb and flow of the ocean. The four consoles under the oriel (bay) windows likewise demonstrate this concept. These consoles and the iron brackets under the iron pillars "indicate the pressure created by the mass they carry, without breaking the dynamic quality of the materials used."¹⁷ These organic schemes lend energy and movement to the stone house. The upward pull of the façade and the strong verticality of the iron pillars over the windows exhibit Gothic inspiration as well. In addition, the iron columns allow for much window space and support important bearing points, allowing light to illuminate the interior. Spaces flooded with light naturally appear more open and roomy; this is very desirable when living in an urban residence. Horta's ingenuity and resourcefulness were also developed by the construction of this house. Adhering to the idea of the "Gesamtkunstwerk," Horta designs columnar radiators and hot-air vents built into benches, disguising necessary utilities of the house within beautiful designs.

The *Solvay House* differs greatly from the *Tassel House*, and many other of Horta's townhouses, in that it includes a grand double staircase. However ideal for a family and typical of people with the means of the Solvays, the imposing staircase restricts the flow of the house and binds it to a strict symmetry. This house does not flow like the *Tassel House*, even though Horta included a shaft of light in the middle of the building to compensate for the more rigid layout.

The residents of the *Tassel House* and the *Solvay House* are quite different: a well-liked bachelor and a wealthy family, respectively. As is his tradition, Horta creates the residence to mirror the people who live in it. Because of the central roles of curvature and nature, two elements historically associated with women, art nouveau as a style is considered to be feminine. This is not to say that within art nouveau there cannot be male intimations. Approach-

ing the houses from this perspective, it is possible to discern a strong male aspect from the *Tassel House* and femininity from the *Solvay House*. Horta's relationship with the Solvay family was strengthened by the pleasant and intelligent wife of Armand Solvay; she understood more than her husband the importance of architecture in modernism.¹⁸ This female influence, compounded with the family aspect generally associated with women, can ac-

of separate spaces, "a distribution of space whereby rooms of different shapes and sizes, on different levels, flow into one another and form the elements of a single organic conception."¹⁹ The analogy of Horta's constructions as complex organisms is revived. To further facilitate the continuity of the interior, he designed a system of sliding doors to enlarge the reception rooms.

"As is his tradition, Horta creates the residence to mirror the people who live in it."

count for Horta designing the façade of the house with subtle feminine curves and two prominent protrusions flanking the centerpiece of the work—an arresting depression. These features connote the female body. The *Tassel House* on the other hand, being owned by a bachelor, needed to convey power and vigor. The central and most eye-catching feature of this house is clearly the curved protuberance spanning two stories. This characteristic corresponds to male symbolism. Once again, the attribution of gender in these houses correlates to the personalities of the people who live there. Horta is subtly tailoring his designs to the clients.

In 1898, Horta began work on his own house with an attached studio. This is of particular interest when studying Horta because one can discern his own tendencies and character from the residence; he followed his own belief that a house should describe its owner. Mushroom-like arches and stylized butterfly railings adorn the exterior of Horta's house, perhaps Horta's clearest imitation of wild-life, indicating how central the role of nature is to his works. Furthermore, the iron work on the façade is especially delicate, confirming Horta's master craftsmanship. The iron columns on the veranda are met by slender and gracefully twisting iron brackets from the ceiling exuding genuine verve.

As beautiful as the exterior of Horta's house is, the inside is truly breath-taking. As with the *Autrique House* and the *Tassel House*, the Horta house cannot boast large dimensions. However, upon entering the house, one is overcome by undeniable roominess. As for his clients, Horta manipulated the elements of his own house to play up spaciousness. For example, the levels that extend off the central staircase vary. Accordingly, the house evokes a feeling of gradual integration rather than a chopped-up assembly

Horta continues what he had started at the *Solvay House* in respect to the heating and cooling of the house. He designed a complex system of air vents and benches serving as radiators. The most famous of all these contraptions in the Horta house is the gilded column that is a radiator and a support for the stairwell above. Sensibly, it is placed amidst marble, which generally allows areas to get fairly cold. Beauty and function intermingle again in the ribs of marble columns that are used for support and as room dividers.

In order to make the second floor landing appear wider, Horta adjusts the stairs so that they get narrower as they ascend. In the stairwell between the second and third floor landings, Horta builds a stained-glass skylight to flood the hall with light, so the constricted area is allowed a sense of spaciousness. As noted, this is a technique Horta has used repeatedly, but he adds a new twist in his own house: a curvy mirror is built into the wall perpendicular to the skylight, so as to reflect the incoming light, thus increasing the sense of spaciousness even more.

The entire house is decorated to beautify, to increase the functionality of certain features, and to unify. The areas that Horta details most meticulously are those situated at the intersections of rooms. Rebellious against tradition, Horta does not create elaborate centerpieces of the room, but rather diverts attention to doorways, stairwells, columns—unifying elements. This method avoids rendering the house a mere combination of distinctly different spaces. Another unifying element is the use of color. Horta utilizes a warm color scheme—red ochre, burnt orange, pale yellow—to combat the cold, harsh, northern light of Brussels. Furthermore, walls of a lighter color accentuate spaciousness, while darker colors detract from it. From studying Horta's house, one can detect that he designed it

as an escape from the urban life of Brussels, through its suggestions of nature, the manipulation of space and light to battle the small dimensions of the house, and the inviting, soothing colors incorporated to comfort.

Horta's architectural peers sought the same success that made Horta the most expensive architect in Brussels. Horta owed his success to many factors: his innovativeness, skill, diligence, his bourgeoisie clientele, and the fact that the era was ripe for a new architectural style to become popular. Horta's imitators did not possess the mix of creativity and logic, traditional and modern, that he did. In their attempts to outshine Horta's innovativeness and bring it to a new level, their creations became garish and gaudy. The classical elements of Horta's works were lost upon them, and thus, the rhythm and harmony that gave his designs such beautiful aesthetics were gone as well. Horta's subtle and delicate organic shapes gave way to the jarring, arbitrary designs of his successors.

The rapid decline of art nouveau was not entirely due to the greed and over-ambition of new architects. Art nouveau was the first purposefully modern style, and the fashion-conscious nature of the style, ironically, facilitated its own demise. As architects after Horta frantically tried to outdo their contemporaries with increasingly unorthodox designs, art nouveau began to be seen as tacky. The style, as well as Horta's imitators, soon faded. Despite the fleeting nature of art nouveau and Horta's popularity, modern architecture is characterized by this initiative of forming an intimate relationship between form and structure. In a time of mass production, political upheaval, and lack of a definitive architectural style, Horta offered a style that was fresh, complete, beautiful, and very personal.

ENDNOTES

1. Loze (11)
2. Moravánszky (106)
3. Loze (13)
4. Borsi (9)
5. Loze (64)
6. Borsi (11)
7. Loze (64-65)
8. Borsi (12)
9. Borsi (11)
10. Borsi (53)
11. Borsi (54)
12. Loze (77)
13. Console – a supportive bracket: cornice – the top component of

the entablature: lintel – the key horizontal feature above a door designed for support

14. Loze (28)
15. Borsi (61)
16. Borsi (64)
17. Ibid.
18. Loze (64)
19. Vinson (71)

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