



The Influence of Art Nouveau on Furniture Design: A Holistic Understanding of Interior Space

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Abstract

This study examines the impact of the technological, social, and cultural transformations brought about by the Industrial Revolution in early 20th-century Europe on the understanding of art and design. The aim of the research is to evaluate the Art Nouveau movement, which emerged as a reaction against the monotony caused by mass production, within the context of architecture, interior design, and furniture design. A historical and descriptive method was employed, analyzing the interactions between the socio-cultural structure of the period, artistic movements, and modes of production. The findings indicate that Art Nouveau developed differently across various regions of Europe, shaped by local cultural dynamics, and that it dissolved the boundaries between art and craft through the use of organic forms inspired by nature. Furthermore, the study examines the iconic furniture pieces created by prominent artists of the period, included in the Art Nouveau furniture collection at the Musée d'Orsay in Paris. The analysis reveals that furniture during this era was regarded not only as a functional object but also as a medium of aesthetic and artistic expression. In conclusion, Art Nouveau is identified as a pivotal movement that laid the foundations for modern design thinking.

Keywords: Art Nouveau, holistic interior architecture design, furniture.

Art Nouveau'nun Mobilya Tasarımına Etkisi: Bütüncül İç Mekân Anlayışı

Öz

Bu çalışma, 20. yüzyılın başlarında Avrupa'da Sanayi Devrimi'nin yarattığı teknolojik, toplumsal ve kültürel değişimlerin sanat ve tasarım anlayışına etkisini incelemektedir. Araştırmanın amacı, seri üretimin neden olduğu tekdüzeliğe tepki olarak gelişen Art Nouveau sanat akımını mimari, iç mimari ve mobilya tasarımı bağlamında değerlendirmektir. Çalışmada tarihsel ve betimsel bir yöntem izlenmiştir; dönemin sosyo-kültürel yapısı, sanat hareketleri ve üretim biçimleri arasındaki ilişkiler irdelenmiştir. Bulgular, Art Nouveau'nun Avrupa'nın farklı ülkelerinde yerel kültürel dinamiklerle biçimlendiğini ve doğadan ilham alan organik formlarla sanat ile zanaat arasındaki sınırları ortadan kaldırdığını göstermektedir. Ayrıca Paris Musée d'Orsay'daki Art Nouveau mobilya koleksiyonunda yer alan dönemin önemli sanatçılarının ikonik mobilyaları incelenmiştir. Bu dönemde mobilyanın yalnızca işlevsel değil, aynı zamanda estetik ve sanatsal bir ifade aracı olarak görüldüğü ortaya konmuştur. Sonuç olarak, Art Nouveau modern tasarım düşüncesinin temelini oluşturmuştur.

Anahtar kelimeler: Art Nouveau, bütüncül iç mimari tasarım, mobilya.

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1. Introduction

By the early 20th Century, Europe was undergoing a profound transformation driven by the technological advances and economic growth brought about by the Industrial Revolution. The development of mass production techniques increased industrial capacity, and the expansion of international trade paved the way for a new social order that transformed urban life. Following the French Revolution, the decline in the social influence of the aristocracy led to the gradual strengthening of the bourgeoisie and the middle class. This class transformation affected not only economic relations but also cultural consumption habits. With the rise of the middle class, art spread to a broader social base, and discourses on human rights, freedom and equality gained a decisive position in the intellectual structure of the period.

Although mass production and standardization brought by the Industrial Revolution provided significant economic advantages, they also pushed aesthetic diversity and craftsmanship into the background. In this context, a new approach emerged one that emphasized individual creativity, handcraftsmanship, and aesthetic values inspired by nature as a reaction against mechanization. This approach gave rise to the Art Nouveau movement, which flourished between 1890 and 1910 in many European cultural centers. Art Nouveau was essentially a style created by artisans. At its core, this movement represented a rebellion against the imitative and unoriginal art of its time. Artists sought to achieve what had never been done before. By the late 19th century, the Western world had begun to enjoy the benefits of scientific and technological progress: buildings were heated with central heating systems, illuminated by electricity, equipped with hot-water baths, and reached by elevators. Cities featured electric trams, subways, sewage and clean water systems, as well as telegraph and telephone networks. In this radically new world, the understanding of art had to differ from that of the past (Boyla, 2012).

As Boyla notes, the acceleration of urbanization in European metropolises diversified the requirements of modern life. The improvement of physical conditions in interior spaces redefined the notion of comfort, while the introduction of electrical technology into interiors elevated everyday living standards. These developments strengthened the idea of living in more comfortable interiors and made the concept of progress one of the fundamental pillars of modern culture.

The pioneering artists and architects of the Art Nouveau movement sought to restore the value of craftsmanship, arguing that each work of art embodies a distinct spirit that cannot be reproduced through mass production. At the same time, interest in new materials that became increasingly prevalent with the Industrial Revolution such as iron persisted. Numerous decorative and architectural elements were produced through the artistic manipulation of iron. The movement's most recognizable symbols curvilinear forms, floral and vegetal motifs, sinuous female figures, birds and peacock feathers, as well as depictions of insects and frogs were made possible by the technological advantages offered by these new materials (Özsezgin, 1982).

Art Nouveau affected not only architecture but also interior architecture, furniture, the decorative arts, and graphic design. With the principle of "art for everyone," it allowed art to permeate everyday objects by integrating aesthetics and functionality, creating a pivotal break in the development of modern design. By eliminating the division between art and craft, it enabled art to cease being the privilege of a select class and to become part of everyday life.

1.1. Purpose and Scope

The emergence of a new world order at the beginning of the 20th century paved the way for a new art and cultural movement; a search for an original art form that opened new horizons for people, replacing historical styles of the past. Art Nouveau, which had a significant impact on art, design, architecture, interior design and furniture, represented a rebellion against the artistic understanding of the period. Emerging as a reaction to the uniformity of industrialisation, this movement saw artists and designers return to craftsmanship, aiming to bring art into every aspect of daily life. Characterised by organic lines, asymmetrical compositions and forms inspired by nature, Art Nouveau first took hold in Europe and later spread to other regions. Reflecting local characteristics according to each country's

cultural, artistic and historical context, the movement emphasised a balanced fusion of art and craftsmanship, championing this approach. Art Nouveau, which created a turning point in the development of interior design, treated the interior space as a whole; furniture was designed with the same aesthetic approach as walls, floors, and surfaces. Thus, all the characteristics of the art movement were harmoniously applied throughout the space.

2. Materials and Methods

The emergence of Art Nouveau twentieth-century art movement regarded as a precursor to modern architecture and holistic interior design and its examination within the context of architecture, interior architecture, and particularly furniture design in European cultural centers constitute the main focus of this study. Methodologically, the works of designers from various countries are analyzed through a historical and descriptive approach, enabling an interpretive framework that extends from the architectural shell to the designed object.

The study describes buildings and objects that represent the cultural heritage of global architectural and interior design traditions. Incorporating references to prior scholarly research, it investigates the design approaches of architects and furniture makers, their material choices, and the interrelations between design, culture, and production systems. As a field study, the Art Nouveau furniture collection exhibited at the Musée d'Orsay in Paris is examined in terms of its technical, functional, and aesthetic qualities. Within this framework, the study aims to elucidate and contextualize the production and consumption dynamics of Art Nouveau furniture.

3. Findings and Discussions

The research findings reveal that Art Nouveau should be evaluated not only as an aesthetic style but also as a holistic approach that laid the foundations of modern design. The most important feature of the movement is that it treats architecture, interior design and furniture design not as separate disciplines, but as parts of an interconnected whole. The structures examined show that designers maintained the same aesthetic language at every stage, from the architectural shell of the space to the furniture, decorative objects and surface details.

When evaluated specifically in terms of furniture design, organic forms, botanical motifs and curved lines are clearly prominent. These pieces of furniture, in which woodworking is at the forefront, reflect the meticulous craftsmanship of artisans, while also taking advantage of the industrial production possibilities of the period. Thus, Art Nouveau reshaped the production-consumption relationships of the period by using both traditional craftsmanship and modern production techniques.

An examination of its application in different countries reveals that Art Nouveau was interpreted in a manner appropriate to each geographical area's cultural context. While decorative refinement and elegance came to the fore in France, structural simplicity and functionality were emphasised in Belgium. In Germany, the approach that developed under the name Jugendstil featured more geometric lines and rational designs, while in Austria, the foundations for the transition to modernism were laid with the Vienna Secession movement. In Spain, as seen in the buildings of Antoni Gaudí, Art Nouveau gained an expressive form in which organic forms were taken to their most original and extreme points. In the Ottoman geography, Art Nouveau showed its influence, particularly in Istanbul, as a reflection of the Westernisation process, through architectural façade decorations and interior details.

Studies on the Art Nouveau furniture collection at the Musée d'Orsay in Paris prove that furniture from this period was considered not only functional objects but also artistic means of expression. The pieces in this collection reflect the design philosophy of the period with their aesthetic, technical and functional characteristics, while also transforming users' daily life practices and consumer culture.

Within the scope of the discussion, it can be said that the legacy of Art Nouveau on modern furniture design is still influential today. Organic forms inspired by nature, a holistic understanding of space, and the search for balance between art and craft should be considered a fundamental principle in many

contemporary design movements and an important milestone in the formation of modern design culture.

3.1. Historical Background and Design Understanding of Art Nouveau

The Art Nouveau movement essentially emerged as a reaction against the aesthetically devoid, uniform appearance of industrial materials, which became widespread in everyday life with the rapid growth of industrial production, and the consequent disappearance of the traditional artist-artisan approach. The movement's intellectual background is based on the views of John Ruskin, who transformed his admiration for medieval artists and craftsmen into an aesthetic and social theory. This theoretical framework was transformed into a concrete movement in the 1860s in England, spearheaded by William Morris, known as the Arts and Crafts movement; this movement provided the most important artistic impetus that paved the way for the emergence of Art Nouveau.

Between 1890 and 1914, Art Nouveau style produced highly functional items for everyday use in architecture and decoration, and the style soon gave rise to its own brands and designers. Unlike the approach of reviving and repeating old and historical styles that had been adopted throughout the 19th century, and the Academicism associated with this approach, it proposed something new and contemporary. Its source of inspiration was non-European cultures. Globally, similar developments were taking place during the same period. Japan and China were now also part of this artistic environment. Although Chinese Islamic art had long been part of this interaction in the context of Chinoiserie and Orientalism, Japan participated in the World's Fair for the first time in 1862, following the signing of trade agreements. The 1867 Universal Exhibition sparked a fascination with Japan in Europe (Barillari & Ezio, 1996).

The first and most important principle of the Art Nouveau movement was the need to combine art with life and to break down the distinctions between art and craft. In 1895, Henry Van de Velde explained one of the doctrines of Art Nouveau, stating, "We cannot allow any division by placing one art above another." "Art should influence everyone's life, enter their homes, and shape their furniture by combining beauty and functionality (Greenhalgh, 2000).

Aife Batur "Art Nouveau was a creation rooted in fundamental needs, the result of a shared consciousness, and linked to the climate of the era; it was not an isolated or disconnected event. It was also significant for its contemporary and educational aspects. As the international style of the 1900s, with parallel manifestations in various countries, Art Nouveau, while failing to meet economic requirements by its very nature, introduced a dynamism in contrast to the static qualities of the nineteenth century. Even amid the confusion of revivals, it presented a dynamism against the static qualities of the nineteenth century in its discontinuity as a style" (Batur, 2005).

The movement takes its name from the "La Maison de L'Art Nouveau" opened in Paris in 1895 by the German art dealer Bing (1838-1905). Paris was one of the most important art cities in Europe at the time, and significant developments for the movement took place in this city. The approach in Paris was simpler than in the rest of France, with ornamentation limited to a single frame and an abstract tendency (Erol, 2023).

In this new art inspired by nature, botanical motifs (inspired by the decorative arts of the Far East and botanical books, resulting in bamboo, cherry blossoms, etc.), female figures, flowing forms, and curving lines began to appear as decorative elements. Nude female figures, in particular, became a fundamental decorative element of the Art Nouveau movement, harmonising with flowing lines. Alongside floral motifs, young female figures with dreamy gazes and slender builds were frequently depicted. Gustav Klimt is among the important painters of the movement with his female figures. Compositions feature plants and animals together, reflecting an emulation of nature. The representatives of botanical decoration are William Morris and Arthur H. Machmurdo in England, Henri Van De Velde in Belgium, and Levis C. Tiffany in America. In France, the Nancy School pioneered this movement, with its founder, Emile Gallé, designing furniture as well as glass, ceramics, and metalwork (İrez, 2001).

Hector Guimard (1867-1942) is also one of the most important representatives of the Art Nouveau movement in France. With his organic and linear style in the entrances he designed for the Paris metro (Figure 1), Guimard used cast iron for both decorative and structural purposes, becoming an Art Nouveau icon and even ensuring that the movement became known as the "Style Metro". Guimard was an architect who also displayed these botanical abstractions in buildings. He studied at the renowned Parisian school of fine arts, the *École des Beaux-Arts*, and rejected Greek influences. Guimard travelled to Brussels to meet Horta, a master designer of iron profiles. Although he is remembered today as part of Art Nouveau, Guimard kept his style separate and defined it as the "Guimard Style" (Erol, 2023).



Figure 1. Hector Guimard's Entrances Designed for the Paris Metro (Author's Personal Archive, 2020)

The second centre, located in Paris and the most influential art centre in Europe at the time, included artists working independently around Samuel Bing. This centre's approach embraced a concept of less ornate use and decoration limited to a single frame, compared to the Nancy School (). Although inspired by nature, this centre's artistic approach favoured more stylised lines and was sometimes abstract in tendency (Madsen, 1975).

It is noted that Paris's Art Nouveau heritage consists of patisseries, restaurants, and cafés designed by lesser-known architects on low budgets, most of which are limited to the façade. In rare examples of some commercial spaces, the movement is also reflected in the interior; Maxim's, designed by Louis Marnez with painter Leon Sonnier, and the jeweller's shop G. Fouquet, designed by Alphonse Mucha, can be cited as examples (Duncan, 1994).

in Vienna The Art Nouveau movement: Gustav Klimt (1862-1918), Josef Hoffman (1870-1956), Joseph Maria Olbrich (1867-1908) and Koloman Moser (1868-1918) began to be associated with the "Secession Group" founded in 1897 (Lehne, 1990). This group of artists embraced Josef Hoffman's concept of "the total artwork", that is, the perception that art and craft are an inseparable whole. To explain their ideas, the group published a magazine called *Ver Sacrum* (Sacred Spring), which featured contributions from many fields, from architects to decorative artists (Madsen, 1975).

The architect, furniture designer and educator Otto Wagner was an important representative of the Art Nouveau movement in Vienna. Wagner's design approach rejected historicism, which prioritised function, and laid the foundations of modern architecture by advocating designs appropriate to the approaches and technology of the era. Among the various railway stations, he designed in the Art Nouveau style for everyday life in Vienna, the Karlsplatz metro station (Figure 2) stands out, the Majolikahaus (Figure 3), clad in colourful floral-patterned ceramics inspired by nature, and the Goldenes Haus, decorated with gold-coloured palm leaves and medallions, stand out among his other urban element designs.



Figure 2. Karlsplatz Metro Station, exterior and interior (Author's Personal Archive, 2020)



Figure 3. Otto Wagner's Majolikahaus in Vienna Art Nouveau style (Author's Personal Archive, 2020)

These structures are significant not only for their aesthetic value but also in the context of redefining public space and modernising urban life. Wagner's approach contributed to Vienna's urban transformation process and paved the way for him to be recognised as one of the precursors of modernism in architectural history.

The Art Nouveau art movement was influential in Belgium in the late 19th century and manifested itself in unique forms, particularly in the fields of architecture and interior design. One of the most important representatives of this movement in Belgium, architect Victor Horta, utilised the technological possibilities provided by industrialisation, integrating modern building materials such as iron and glass with decorative elements inspired by nature. Horta's architectural approach was not limited to formal aesthetics; it also made significant contributions to the architectural understanding of the period in terms of functionality, spatial continuity and the relationship between the interior space and its users.

One of Horta's masterpieces, the Hôtel Tassel (1893) in Brussels, is one of the pioneering buildings that embodies this approach. The building, which is on the UNESCO World Heritage List, reflects a design approach that creates aesthetic unity by integrating the load-bearing system into the architectural composition and provides spatial flexibility with its open and fluid plan. The organic-shaped decorations used in the interior, the variety of materials, and especially the iconic staircase located at the centre of the building make it a pioneering building typology in the development process of both architectural and interior design.

The Art Nouveau movement in Spain is known as "Modernismo". First emerging in Barcelona, Art Nouveau spread throughout Spain from this city, with its pioneers in Spain being Antoni Gaudi (1852-1926), Lluís Domènech i Montaner (1850-1923) and Josep Maria Jujol (1879-1949) (Batur, 2005).

3.2. The Influence of the Art Nouveau Movement on Furniture Design

The most distinctive features of Art Nouveau period furniture are forms inspired by nature, curves and botanical motifs designed in harmony with the architecture of the building. Organic forms include wavy

lines, asymmetrical compositions, and decorative elements reminiscent of flowers, insects, and the female body. These pieces of furniture have a decorative quality, arranged to create a sense of unity with the walls, ceilings, and textiles of the space. This approach reflects the period's understanding of the total work of art (Figure 4).



Figure 4. Furniture in harmony with interior space, Musée d'Orsay Art Nouveau collection hall, Paris (Author's Personal Archive, 2020)

Symbolism was prominent in Art Nouveau furniture, with original designs being adopted instead of past styles. Wood, metal, glass and exotic materials were used during this period, with the Thonet method applied to bend the wood. However, some designers used metal, which was easier to shape, and incorporated plant motifs inspired by nature and sculptural forms on the surfaces and legs of the furniture.

In this movement, the decorative elements on the surfaces of the furniture were repeated on the floor, walls and ceiling of the interior; curtains, carpets and upholstery fabrics were specially woven to complete this harmony. During the period when the concept of sets was widespread (Figure 5a), furniture designed with the structure was considered part of the whole. Furniture was also used to divide the space into sections (Figure 5b), and special cabinets, sofas and screens were designed for this purpose. Many pieces of furniture had a complex structure to fulfil different functions (Figure 5c). For example, a sofa might have shelves on the back, a table top on the armrest, and a chest under the seating area. Therefore, in this movement, functionality and spatial integrity were considered as important as artistic expression.



Figure 5. a) Seating ensemble by Henry van de Velde, **b)** Woodwork and furniture of Hôtel Aubecq, Brussels, by Victor Horta, **c)** Double-function sofa by Hector Guimard (Author's Personal Archive, 2020)

Oya Boyla described the Art Nouveau movement in her book on furniture design as being seen in two different applications: The style, led by France, involved using all the possibilities of shaping wood to create furniture structures entirely from curved lines. Hector Guimar (1867-1942) and Eugene Gaillard (1862-1933) were among the most renowned masters of this style of furniture in Paris. In this city, Samuel Bing's shop, named after the movement, "La Maison de l'Art Nouveau", sold works not only by French artists but also by artists from other countries. It was also a popular meeting and discussion place for artists of the period. In France, around the Nancy School of Arts and Crafts, there were Emile Gallé (1846-1904) and Louis Majorelle (1859-1926), Victor Horta (1861-1947) and Henry van de Velde

(1863-1957) in Belgium, and Antoni Gaudi (1852-1926) in Spain were other important masters in this field. (Boyla, 2012) mentions the masters of the period in this way.

The École de Nancy in France, the Wiener Werkstätte in Vienna, and the Deutscher Werkbund were groups that included many Art Nouveau furniture designers. The 1900 Paris Universal Exhibition was an important showcase for designers, while the 1902 Prima Esposizione Internazionale d'Arte Decorativa Moderna in Turin featured the work of Milanese furniture designer Carlo Bugatti extensively (Kelley, 2001).

A Belgian painter, architect, and designer, was one of the founders of the Deutscher Werkbund, which followed the Arts and Crafts movement. Van de Velde attracted considerable attention with his interior designs exhibited at the 1897 Dresden International Exhibition and subsequently became one of the leading representatives of the Jugendstil movement in Germany (Lehne, 1990). While not entirely opposed to industrial production, Velde argued that creativity and originality could only be expressed through craftsmanship, asserting that industry produced standardised products, whereas crafts reflected individual creativity (Boyla, 2012). As an architect, Van de Velde, one of the leading figures of Art Nouveau, adopted an arabesque approach in his furniture designs and frequently used brass elements. The desk (Figure 6a) and chair (Figure 6b) exhibited at the Munich Exhibition are among his early furniture examples, featuring designs that incorporate oak, bronze, and copper materials (Becker, 1997).



Figure 6. a) Writing desk and **b)** chair designed by Henry van de Velde (Author's Personal Archive, 2020)

Emile Gallé, one of the French Art Nouveau artists, was the founder and first president of the École de Nancy, established in 1901 in Nancy by artists working in the new style. Known primarily as a glassmaker, Gallé's family owned a shop in Nancy selling crystal and porcelain (Baytar, 2019). Gallé's distinctive glass marquetry technique is thought to have been inspired by the marquetry method he used in his woodwork. Although the artist gained fame as a glassmaker, his wooden pieces also display remarkable craftsmanship and design (Figure 7). He first used wood in 1885. Gallé researched the form and decoration of each piece of furniture according to its function, emphasising the integrity of the furniture (Figure 7) and ensuring unity by examining each part, such as the support, legs and tabletop (Duncan, 1982).

He drew inspiration for his furniture design from an article titled Contemporary Furniture Decorated According to Nature, published in the November-December 1900 issue of the *Revue des Arts Decoratifs* magazine. Gallé argued that true beauty could not be found in "the falseness, ordinariness, or soulless richness of characterless beauty"; he asserted that beauty could only emerge through the intensive application of nature's structural and linear growth principles (Garner, 1976).



Figure 7. Furniture designed by Émile Gallé (Author's Personal Archive, 2020)

Another furniture master of the period took over his family's furniture business in Nancy after training as a painter. Initially produced designs in the 18th-century style but was persuaded by Emile Gallé to incorporate a more vibrant naturalism into his work. However, Majorelle's pieces are more robust than Gallé's. This is partly due to his preference for harder and more exotic types of wood. The more sculptural elements in Majorelle's works (Figure 8a) appear in decorations inspired by the Baroque and Rococo styles (Zandt, 1995). The mahogany bedroom set designed and produced by Louis Majorelle around 1902-1903, named the Nénuphar Bed (Nénuphar Yatağı) due to its water lily motifs, is currently on display at the Musée d'Orsay in Paris (Figure 8b). Majorelle used gold, copper or bronze in his furniture. Although equivalent to Gallé in terms of marquetry workmanship, his overall style differs with softer lines. This enabled Majorelle to successfully transition to the simpler style of the 1920s. Other furniture makers in Nancy sometimes worked for Majorelle, sometimes for Gallé, and sometimes for both.



Figure 8. a) Buffet and **b)** the Nénuphar bed designed by Louis Majorelle (Author's Personal Archive, 2020)

Gallé's "Dawn and Twilight" bed design is inspired by the butterfly, a natural element, and carries aesthetic values. The origin of the Art Nouveau style in furniture lies in its unstoppable curves and unique creative approach, which bring unity to this diversity. However, especially when designs were prepared for mass production, these characteristics had to be limited. The attention to detail and the way the materials were worked revealed that Art Nouveau furniture was not suitable for any production method other than individual craftsmanship.

The Musée d'Orsay's Art Nouveau furniture collection also includes a curved, multi-functional bed designed by Pierre Selmersheim (Figure 9a), Carlo Bugatti's iconic Art Nouveau chair (Figure 9b), and Spanish architect and designer Antoni Gaudí's corner buffet (Figure 9c) and sculptural seating element (Figure 9c), which utilises metal and wood. These are period pieces.



Figure 9. a) Bed by Pierre Selmersheim, b) Iconic chair by Carlo Bugatti, c) Furniture by Antoni Gaudí (Author's Personal Archive, 2020)

4. Discussion and Conclusion

Art Nouveau emerged as a product of the social, cultural, and technological transformations that took place in Europe at the end of the 19th century and the beginning of the 20th century, producing unique responses to these transformations. The mass production and standardisation brought about by the Industrial Revolution provided practical advantages in everyday life but pushed aesthetic diversity and craftsmanship into the background. Art Nouveau created a significant turning point in the cultural climate of the period by emphasising individual creativity, craftsmanship and aesthetic values inspired by nature, in opposition to this uniform approach to production.

Aiming to eliminate the distinction between art and craft, this movement ensured that art was no longer the privilege of an elite few but became an integral part of everyday life. Finding a wide range of applications in architecture, interior design, furniture and decorative arts, Art Nouveau was driven by the idea of "art for all" and integrated aesthetics with functionality. In this respect, it should be regarded not only as a formal style but also as a holistic approach that paved the way for the development of modern design.

In the context of furniture design, organic lines, asymmetrical compositions, and inspiration drawn from nature were the fundamental elements that defined the aesthetic understanding of the period. These characteristics enabled everyday objects to carry artistic value beyond their functional dimensions and contributed to the development of a holistic understanding in interior design. Thus, Art Nouveau both represented a rebellion against the dominant artistic understanding of the period and laid the intellectual and aesthetic foundations for modern design movements.

Consequently, Art Nouveau is not merely a short-lived art movement but a decisive phase in the formation of modern design history. Its unique responses to the social and cultural dynamics of the period created a lasting impact on the integration of art into everyday life. In this context, Art Nouveau should be regarded both as a historical reactionary movement and as a multifaceted aesthetic approach that illuminates contemporary design approaches.

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