

DSGN122

**Vienna Secession
The Vienna Workshops
German Association of Craftsmen**



Frank LLOYed Wright

1867 - 1959

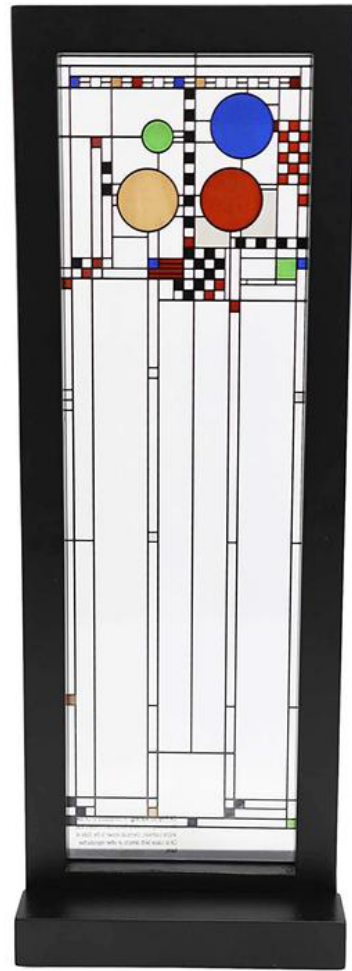
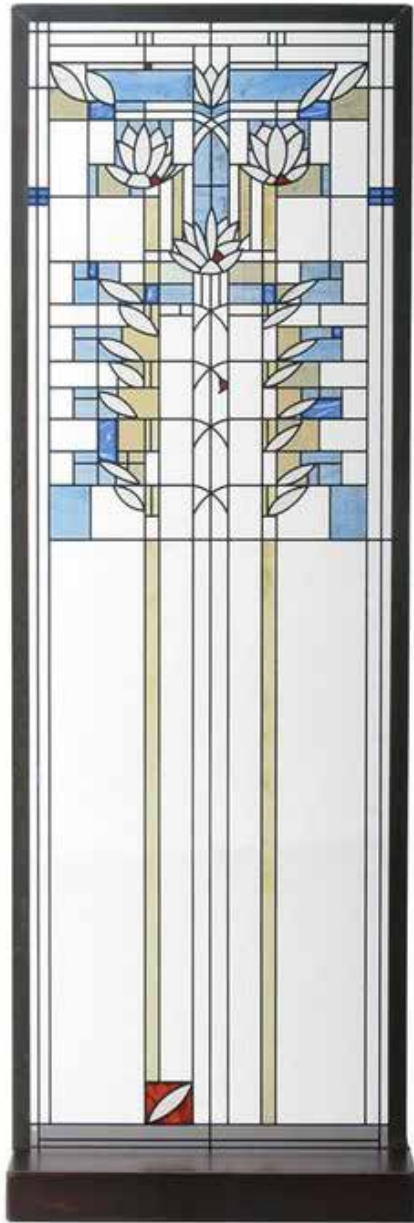
- Became known to EU designers by the end of the 19th century
- Evolved from curvilinear art nouveau towards a rectilinear approach to spatial organization
- Focused on the dynamic interior space and not the facade
- Space is the essence of design
- Inspired by Japanese architecture



Frank Lloyd Wright, the Kaufmann Residence, 1935



Frank Lloyd Wright, Meyer May House VI, Grand Rapids, MI, 1908



The Vienna Secession

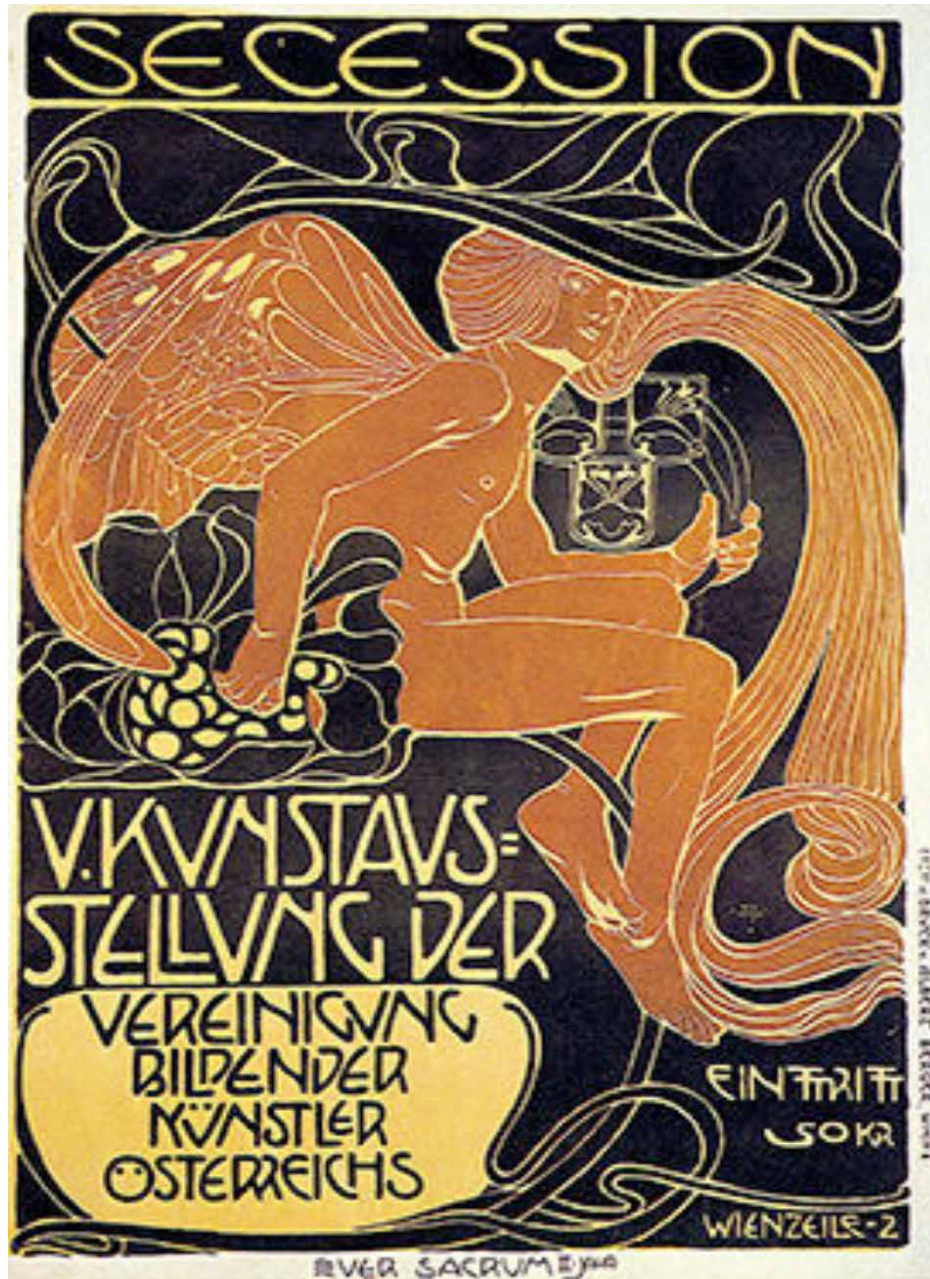
1897 - 1932



- A group of Austrian artists, painters, sculptors and architects banded together with the motivation to experiment with the new and reject emulation of the old.
- They rejected the refusal to allow foreign artists to participate in Künstlerhaus exhibitions and against the support for traditional art
- Prominent members were Gustav Klimt & Kolomon Moser



Gustav Klimt, poster for the Vienna Secession, 1898



Kolomon Moser, fifth Vienna Secession exhibition poster, 1899



Kolomon Moser, poster advertising Fromme's Calendar, 1899



Kolomon Moser, poster for the thirteenth Vienna Secession Exhibition, 1899



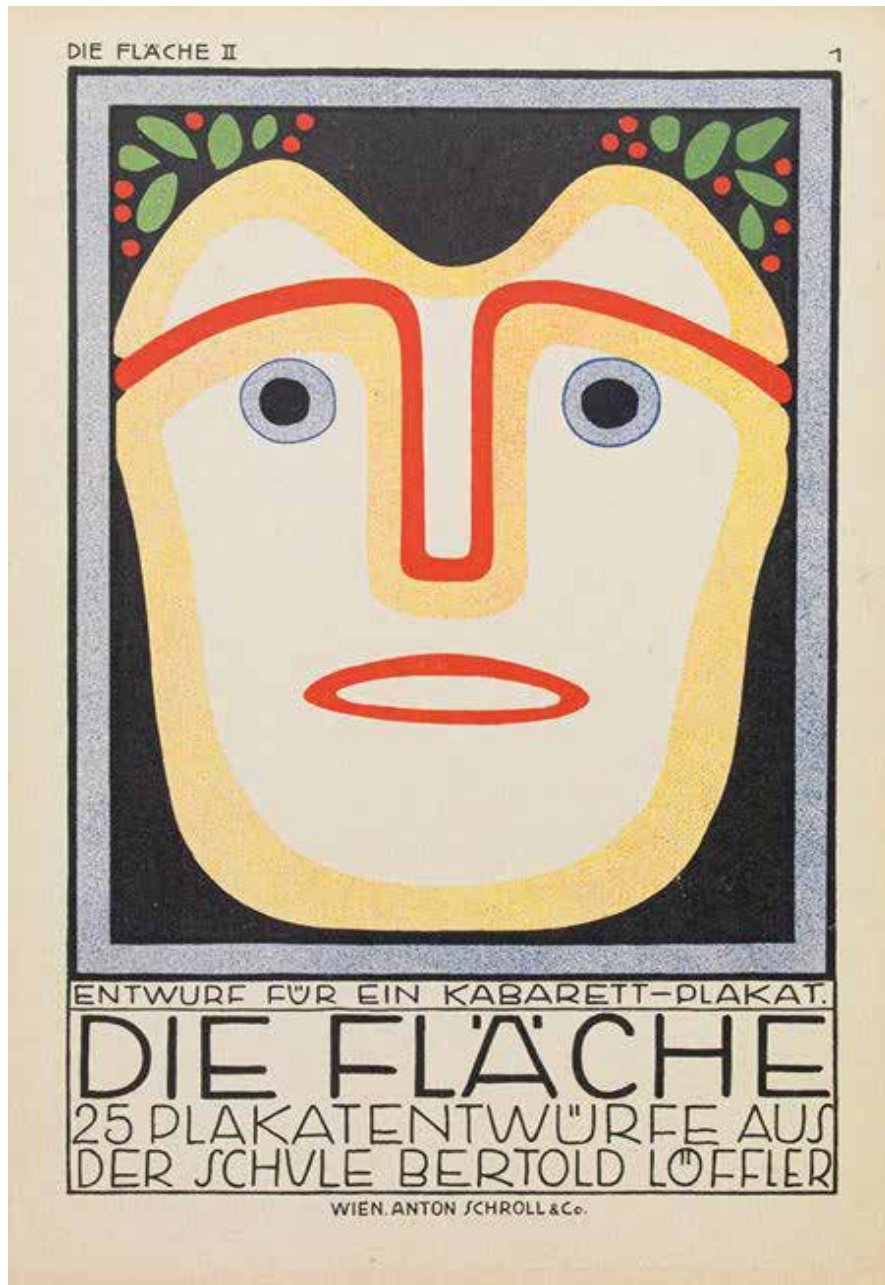
Alfred Roller, poster for the fourteenth Vienna Secession Exhibition, 1902



Alfred Roller, poster for the sixteenth Vienna Secession Exhibition, 1902



Berthold Löffler, poster for a theater and cabaret production of Fledermaus, c.1907



Berthold Löffler, cover for Die Fläche 25, 1908



Berthold Löffler, poster for a Vienna art exhibition, 1908



Wiener Werkstätte

Vienna Workshops

1903 - 1932

- Inspired by William Morris and the English Arts and Crafts Movement
- It was founded by Koloman Moser and Josef Hoffmann
- Restoring the values of handcraftsmanship to an industrial society in which such crafts were dying.



- Its members had close ties to the artists of the Vienna Secession and the Art Nouveau movement.
- The Wiener Werkstätte's work in jewelry, furnishings, interior design, fashion, and other areas, which often celebrated the beauty of geometry
- became widely known for elegance and innovation, and this "square style" influenced the work of the Bauhaus craftsmen in the 1920s



Josef Hoffmann, Cutlery No.135, 1902



Josef Hoffmann, 1917



Josef Hoffmann, Bauer, WW-19 floor,
lamp, 1927



Josef Hoffmann, Bauer, WW-19 floor,
lamp, 1927



Josef Hoffmann, Villa Gallia
Armchair, 1913



Josef Hoffmann, Fledermaus, 1907



Josef Hoffmann, N°811, 1925



Deutscher Werkbund

German Association of Craftsmen

1907 - 1938

- German artists organization
- was founded in Munich in 1907
- Organization of artists influential in its attempts to inspire good design and craftsmanship for mass-produced goods and architecture
- Composed of artists, artisans, and architects who designed industrial, commercial, and household products as well as practicing architecture.



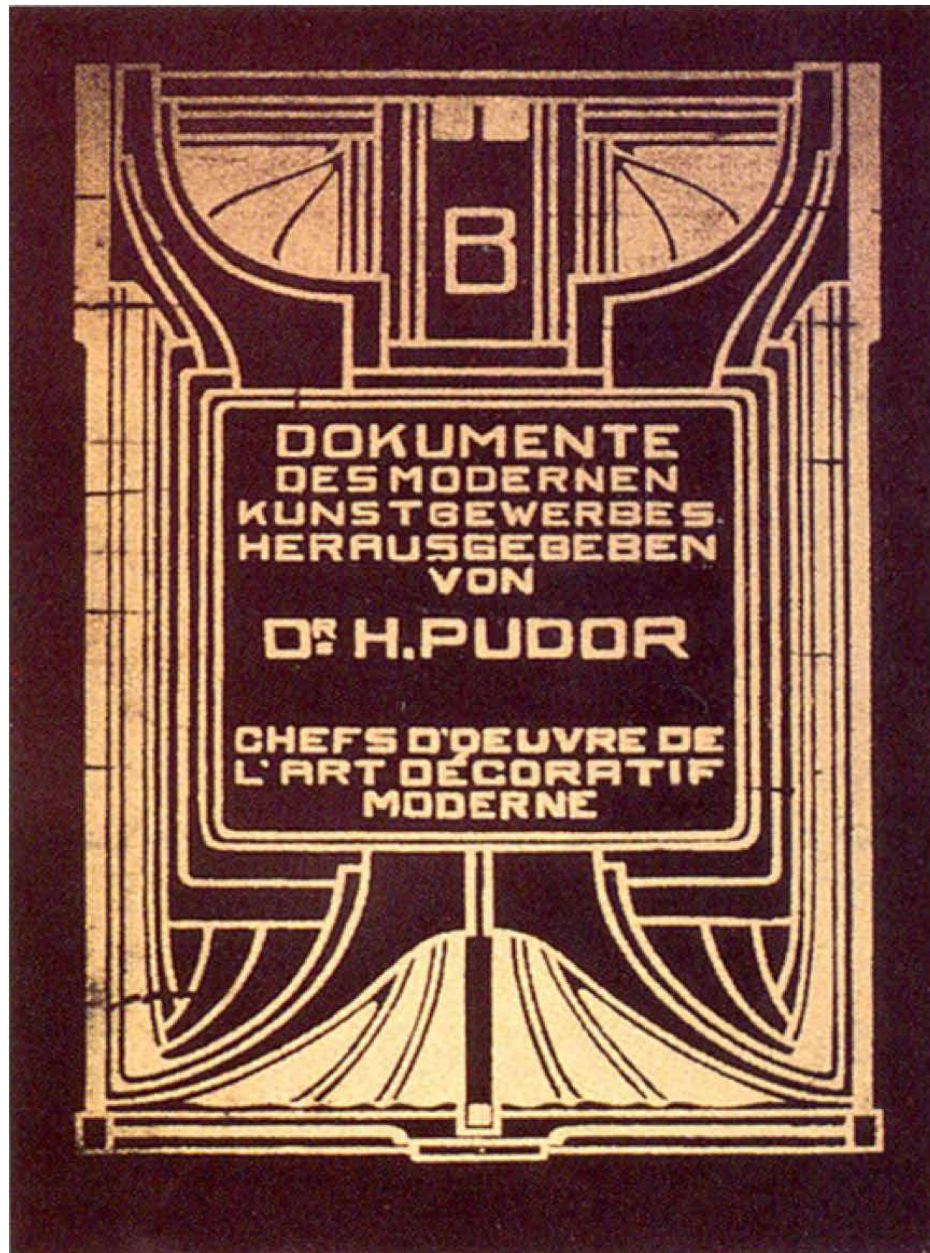
- The group's intellectual leaders, architects Hermann Muthesius and Henry van de Velde, were influenced by William Morris
- Van de Velde and Muthesius expanded Morris' ideas to include machine-made goods
- Believed in unity & form
- Designers should design object that could be mass produced.
- The form of an object should be derived from its functional logic
- Aim is to put Germany on a competitive footing with England and the United States.



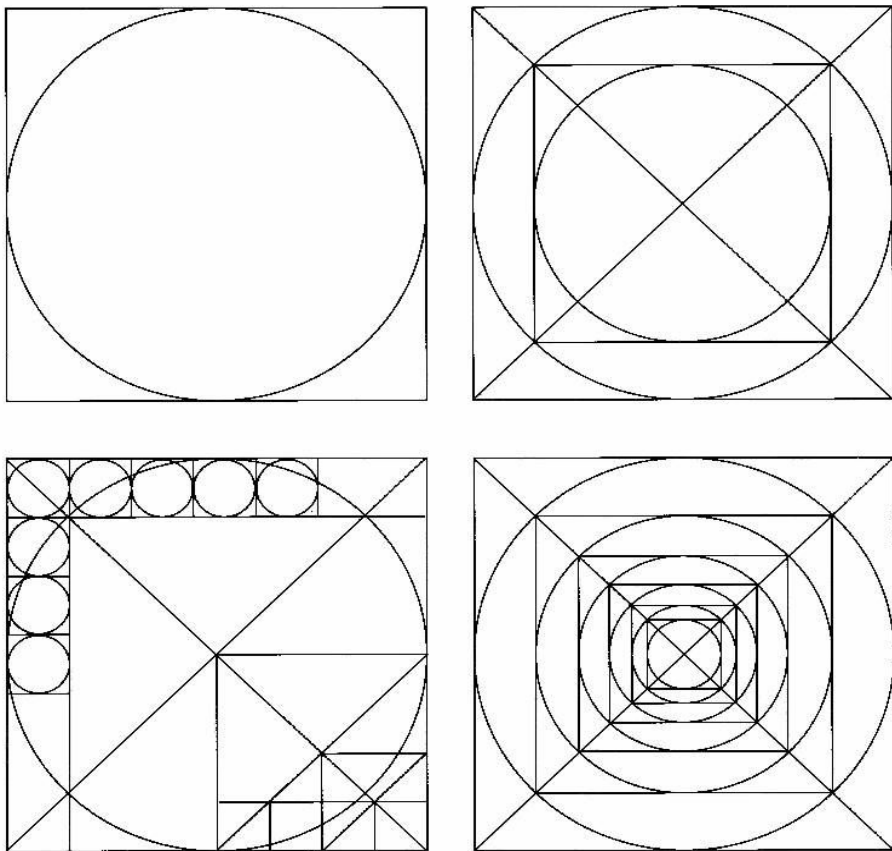
Peter Berhnes

1868 - 1940

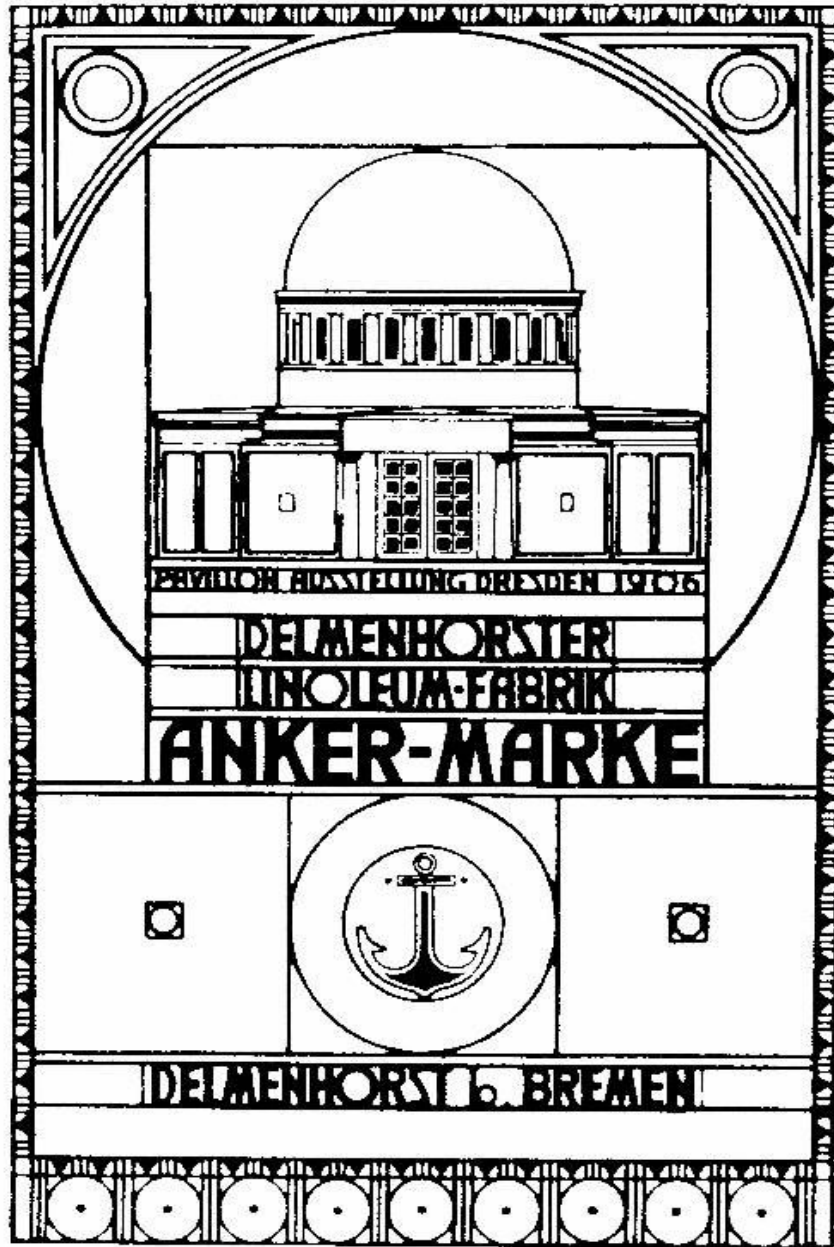
- Appointed as artistic adviser for all AEG products 1907
- His contributions included the hexagonal trademark of the AEG, its catalogs, and its office stationery, products such as electric fans and street lamps, and retail shops and factories. Between 1909 and 1912 he built the AEG factory complex.



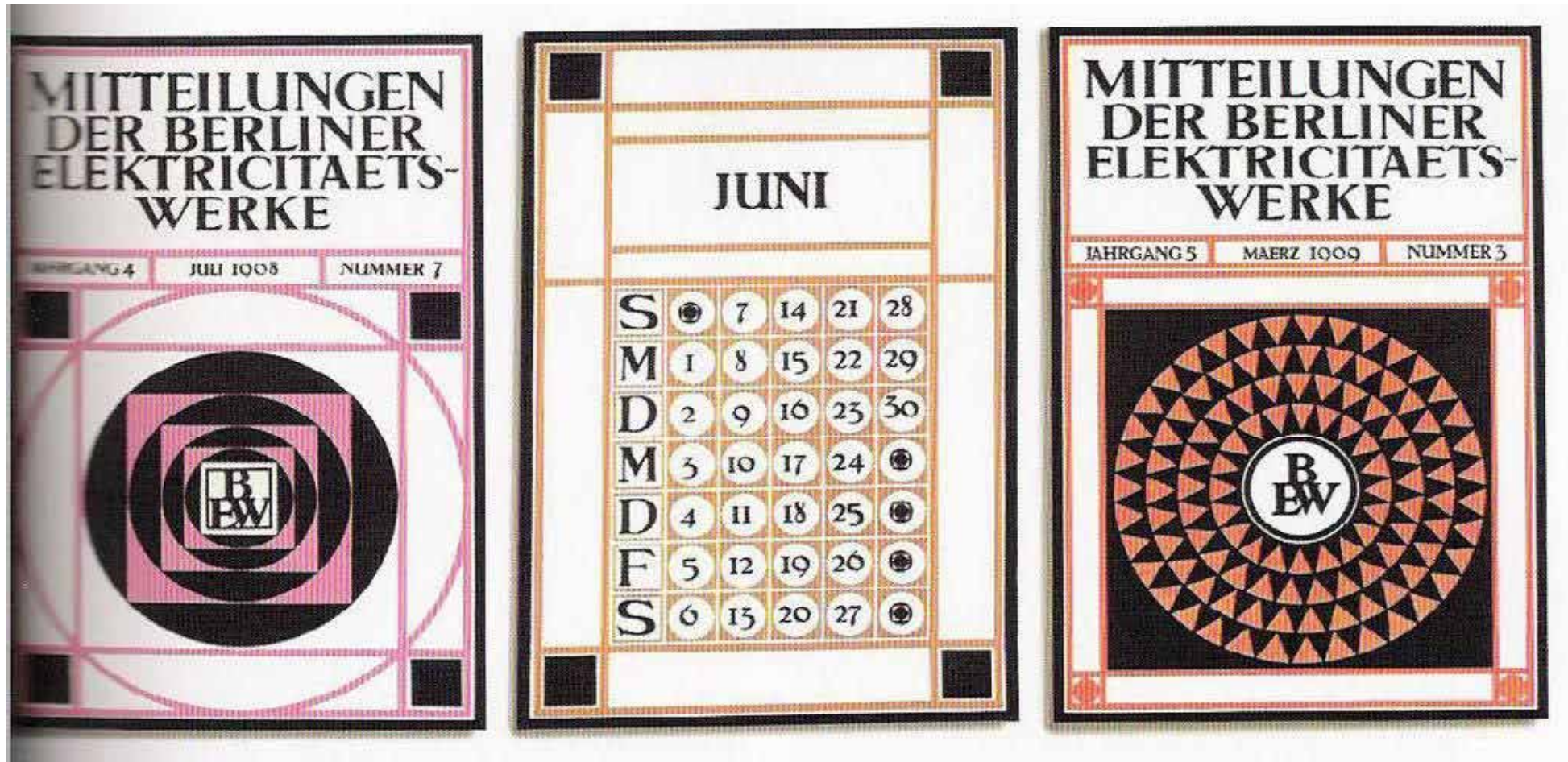
Peter Behrnes, cover for *Dokumenta Des Modernen Kunstgewerbes*, 1901



Mathieu Lauwerik's compositional theory



Peter Behrnes, poster for the Anchor Linoleum exhibition pavilion, 1906



Peter Behrnes, covers for Berlin Electric Works Magazine, 1908



Peter Behrnes, AEG trademark, 1907

ELEKTRISCHE TEE- UND WASSERKESSEL

NACH ENTWÜRFEN VON PROF. PETER BEHRNS



Messing glatt, matt
achteckige Form

| PL Nr | Inhalt ca. l | Gewicht ca. kg | Preis Mk. |
|-------|--------------|----------------|-----------|
| 3588 | 0,75 | 1,75 | 20,— |
| 3598 | 1,25 | 1,0 | 22,— |
| 3608 | 1,75 | 1,1 | 24,— |



Kupfer flockig gehämmert
achteckige Form

| PL Nr | Inhalt ca. l | Gewicht ca. kg | Preis Mk. |
|-------|--------------|----------------|-----------|
| 3589 | 0,75 | 0,75 | 22,— |
| 3599 | 1,25 | 1,0 | 24,— |
| 3690 | 1,75 | 1,1 | 26,— |



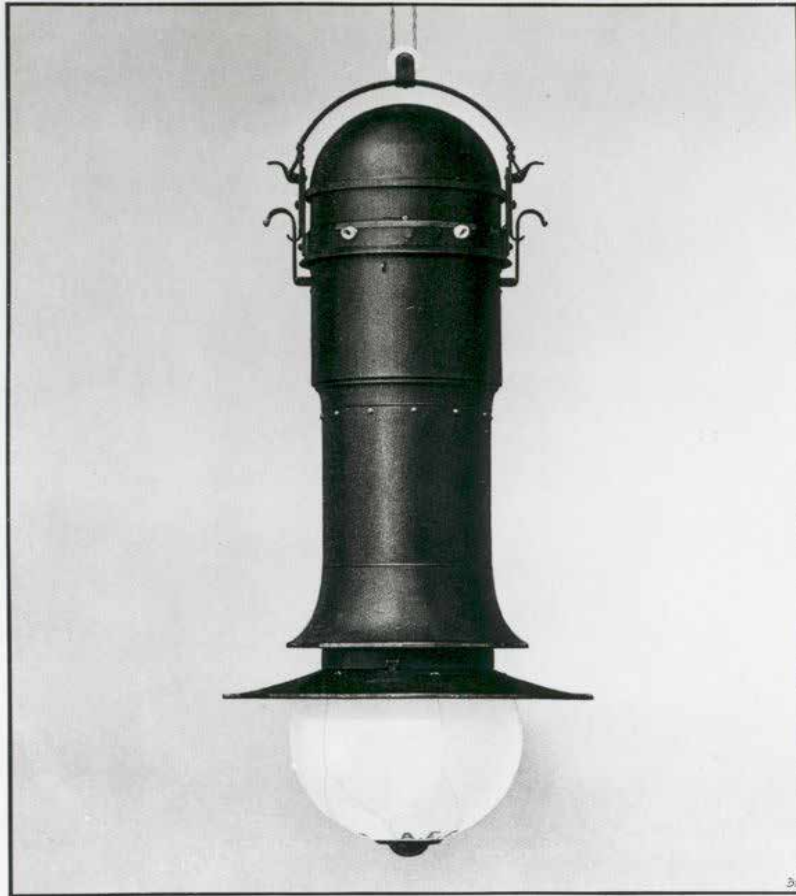
Messing vernickelt, glatt
achteckige Form

| PL Nr | Inhalt ca. l | Gewicht ca. kg | Preis Mk. |
|-------|--------------|----------------|-----------|
| 3587 | 0,75 | 0,75 | 19,— |
| 3597 | 1,25 | 1,0 | 22,— |
| 3607 | 1,75 | 1,1 | 23,— |

ALLGEMEINE ELEKTRICITÄTS-GESELLSCHAFT
ABT. HEIZAPPARATE

Peter Behrnes, catalogue page for AEG teakettles, 1908

A. E. G.-INTENSIV-FLAMMENBOGENLAMPE



Peter Behrnes, AEG arc lamp
catalogue page, 1907



Peter Behrnes, electric lamp poster, 1910



Peter Behrnes, Ventilatoren,
1908



Peter Behrnes, Electric Tea
Kettle, 1908-1909



Peter Behrens, Sparbogen
pendant lamp, 1907-1908



Peter Behrens, Secessionist brass tea kettle on stand with burner, 1909



Peter Behrens, Exhibition poster, 1914



Richard Riemerschmid, armchair,
1902



Mies van der Rohe, "Weissenhof chair", 1927



Mies van der Rohe, Barcelona chair and stool, 1929

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