

GD315A

History and Analysis of Design

Names—and Important Information—to Know

- **Frank Lloyd Wright**—(1867–1959). #12-1, handout and p 221
 - philosophy of “organic architecture”
 - believed in “the reality of the building”
 - space is the essence of design
 - inspired by Japanese and pre-Columbian architecture and their sense of proportion (pre-Columbian=having mathematical repetition of horizontal and vertical spatial divisions)
- **“The Four”** at the **Glasgow School** of Art (handout, #12-2 and #12-3):
 - J. Herbert **McNair** (1868–1955)
 - Charles Rennie **Mackintosh** (1868–1928)
 - Margaret **Macdonald** (1865–1933)
 - Frances **Macdonald** (1874–1921)

The work of “The Four” spearheaded a **fascination with geometry**—seen in the Vienna Secession and also Walter Crane’s “Line and Form” (p230, #12-24). Their design work is marked by symbolic imagery and an integration of flowing curves with rectilinear structure.

- **The Vienna Secession**—(3 April 1897). Prominent members:
 - Gustav **Klimt** (1862–1918), a painter
 - Josef **Hoffmann** (1870–1956), an architect
 - Kolomon **Moser** (1868–1918), a designer (p230 #12-23)

Young members of Vienna Creative Artists’ Association resigned in protest and formed the Vienna Secession after a continued clash with traditionalists in the Association. Their ideas were influenced by new work from France, England and Germany.

The **Vienna Secession produced a publication, Ver Sacrum** (1898–1903; p 228 #12-19), known for its...

- linear, geometric appearance
- elegant, integrated use of white space (Moser, p230 #12-23)
- careful visual alignments

Moser and Hoffman, in 1903 started Vienna Workshops, associating fine and applied art. Important to them: function and harmonious proportion (re: William Morris’ ideals).

- p229, the architect **Adolf Loos argued for “a functional simplicity,”** and applied the term, “organic” to signify a standard based on human needs for measuring utilitarian form. He wasn’t popular in his fin de siecle push to use of simple geometric forms in architecture, however his work is seen as a precursor to 1920s Constructivism, etc....
- pp225–229, esp p229 column 2: **Moser played an important role in defining the 20th C approach to Graphic Design**
- **Peter Behrens**—especially his work for AEG (pp236–241). **Behrens produced the first comprehensive visual identity program, for AEG.**
 - p223, top of second column, importance of typography; his typographic experiments, esp with sans serif type of varying weights. He was not alone in his desire to explore sans serif type—the **Berthold Foundry released Akzidenz Grotesque** (1898–1906, p235 #12-35).
 - Behrens’ design was rational and sensible.
 - 1903, he became Director of the Düsseldorf School of Arts and Crafts.
- J. Mathieu Lauweriks—(1864–1932). A Dutch architect fascinated with geometric form, he was highly influential towards Behrens:
 - pp237 #12-38, 12-40.
 - also, p238 #12-41 through p241 #12-49.