



Architecture

**Movements and Trends
from the 19th Century to the Present**



Page 2

Frank Lloyd Wright,
Fallingwater, Mill Run, 1935

Opposite

Emilio Ambasz, Fukuoka
Prefectural International Hall,
Fukuoka, 1995

Design

Marcello Francone

Layout

Paola Oldani

Editorial coordination

Emma Cavazzini

Editing

Marco Abate

Iconographical research

Massimo Carmignani

Translations

NLT, Firenze

Photographic credits

Archivio Skira

Archivio Scala, Firenze

Andrea Jemolo, Roma

First published in Italy in 2015 by

Skira Editore S.p.A.

Palazzo Casati Stampa

via Torino 61

20123 Milano

Italy

www.skira.net

© 2015 Skira editore

© Giorgio de Chirico, Gerrit

Rietveld, Walter Gropius, Victor

Horta, Konstantin Melnikov,

Ludwig Mies van der Rohe,

Oscar Niemeyer, Amédée

Ozenfant, Rudolf Steiner,

UNStudio, Henri van de Velde

by SIAE 2015

© FLC, by SIAE 2015

© Frank Lloyd Wright

Foundation, by SIAE 2015

All rights reserved under

international copyright

conventions.

No part of this book may be

reproduced or utilized in any form

or by any means, electronic

or mechanical, including

photocopying, recording, or any

information storage and retrieval

system, without permission

in writing from the publisher.

Printed and bound in Italy.

First edition

ISBN: 978-88-572-0473-4

Distributed in USA, Canada,

Central & South America by

Rizzoli International Publications,

Inc., 300 Park Avenue South,

New York, NY 10010, USA.

Distributed elsewhere in the

world by Thames and Hudson

Ltd., 181A High Holborn, London

WC1V 7QX, United Kingdom.

Antonello Marotta

**Jugendstil, Sezessionstil,
Catalan Modernism,
the Glasgow School**

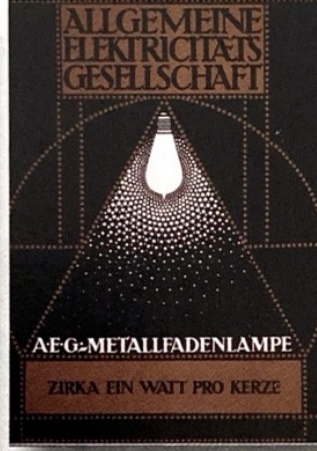
54



Anna Barbara

**Wiener Werkstätte and
Deutscher Werkbund**

62



Anna Barbara

**The avant-garde movements:
Futurism, Czech Cubism,
Suprematism, Constructivism,
Expressionism, De Stijl**

68



Fabio Mangone

Neo-eclecticism

74



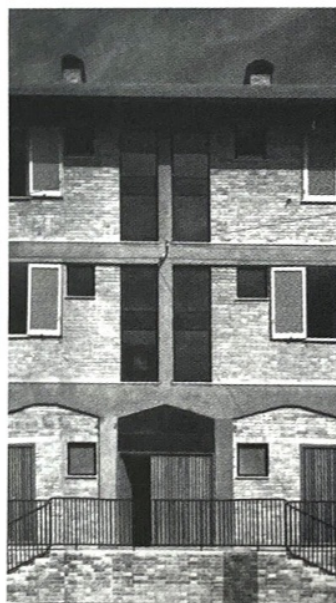
Alessandro Benetti
**New Empiricism
Bay Region Style**

152



Alessandro Benetti
Neorealism

160



Maria Vittoria Capitanucci
International Style

168



Anna Barbara
**Organic
Architecture**

176



Wiener Werkstätte and Deutscher Werkbund

At the turn of the late nineteenth and early twentieth centuries, architecture, art and the applied arts underwent the most radical innovation ever seen before: the industrial revolution. It was within this framework that countries such as England, firstly, and then Austria, Germany, Switzerland and Belgium, established actual organizations to assist and sanction the transition from artisan production to industrial production. These transitions were by no means natural and painless. They involved artists, architects, academies, training schools, companies, corporations, journals and above all, exhibitions. These exhibitions were a synthesis of all that was taking shape.

Two major organizations, the Wiener Werkstätte and the Deutscher Werkbund, provided the cultural, creative and productive models that gave rise to the Modern Movement. The great novelty introduced by these two organizations was the idea that architecture, furnishings, art and what later became known as design, all needed an element of entrepreneurship as well as creativity. Only when there was a meeting between vision, manufacturing and the market did the modern twentieth

century design project come into being. The main representatives of the Austrian architectural culture at the end of the nineteenth century, despite coming from a classical tradition, realized the need for a revival, something for which the Empire also felt a need. Otto Wagner, like his Belgian (Victor Horta) and Scottish colleagues (Rennie Mackintosh), understood that the future of architecture did not lie in revisiting and imitating the styles of the past, but in combining the potential offered by modern technology. Wagner began a process of renewal that also involved the Viennese Secession group and the key figure of Joseph Maria Olbrich, and completed it with the assistance of Joseph Hoffmann and the Wiener Werkstätte.

Joseph Maria Olbrich worked in Wagner's studio for five years, and in 1897 joined the Secession and designed its Vienna headquarters. He was invited to Darmstadt by Prince E.L. von Hessen to create a full scale project for a residence for artists. He was to design the architecture, its exhibition spaces, the decor, the gardens, the clothes, the dishes ... anything that could be designed.

The Secession, like the Wiener Werkstätte, had

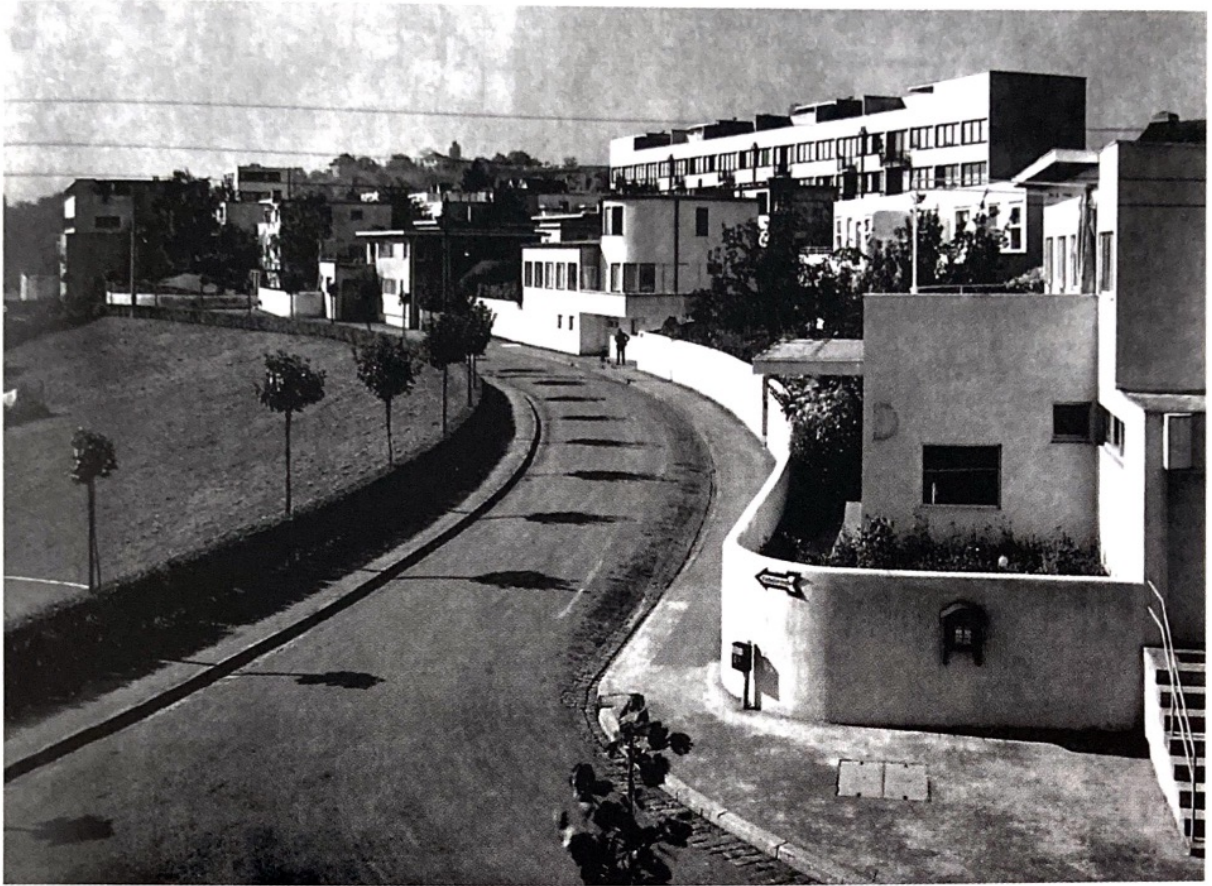


**ALLGEMEINE
ELEKTRICITÄTS
GESELLSCHAFT**



A·E·G·METALLFADENLAMPE

ZIRKA EIN WATT PRO KERZE



a special character: they were not an avant-garde group breaking with the past, but rather connected to the intellectual bourgeoisie who became their client from the outset. The relationship with the journals was strategic, because it was precisely through these that they introduced a synthesis between visual culture, graphic design, and art theory. The journals also acted on two other fronts: they used the language of the buyers of the new art, in other words, that middle class that was looking for a taste other than that of the aristocrats. For this emerging and wealthy class, they created complete stylistic scenarios as reference points from which to choose, decorate, and direct their tastes. The main author of the Wiener Werkstätte was Joseph Hoffmann. A student at the Academy with Wagner, in 1898 he joined the Secession and subsequently began to teach at the Kunstgewerbeschule. In 1903, together with Koloman Moser, he founded the Wiener

Werkstätte, the Vienna workshops, as a consequence of the Secession and in response to the Academy of Art. The Wiener Werkstätte were financed by Fritz Wärndorfer, who transformed a simple workshop into a real brand, capable of producing furniture, objects, fabrics, bookbinding, jewellery and so forth, with an unprecedented formula. The Wiener Werkstätte products were marked with the brand name and signatures of the designers and craftsmen, emphasizing the close relationship between all parties. The manufacturers dealt in unique pieces, were hostile to mechanization and placed importance on the materials, with the intention of emphasizing simplicity and functionality. In their early years, the Wiener Werkstätte were incredibly successful and all the artists of the time, including Gustav Klimt, Oskar Kokoschka, Egon Schiele, Josef Hoffmann, Dagobert Peche, Otto Prutscher, Koloman



Joseph Hoffmann, Palais Stoclet,
Bruxelles, 1905-1911

Moser, Ernst Lichtblau and Josef Frank began to produce objects in this environment that was creative, productive and commercial. Hoffmann was also the designer of the Purkersdorf Sanatorium (1904-1905) and the Palais Stoclet (1904). In these designs, the intention was to purify forms into pure geometry, forms that would shortly lead to the Modern Movement.

At the Deutscher Werkbund too, the relationship between art, craft and industry was the central theme of the production between the nineteenth and twentieth centuries. In Germany, the debate on these themes took on an emblematic tone because, on the one hand, it was trying to promote products on the domestic market that were

still in the hands of artisans, while on the other, it attempted to penetrate foreign markets with German products.

The positions were not aligned just as they were not aligned in other countries because some conceived this combining of art and industrial production as a strength in an expressive attempt to give aesthetic qualities to industrial production. Others regarded it as a threat, and others, more pragmatically, an inexorable union in which both one and the other would be reshaped.

A pioneer in the synthesis process was Hermann Muthesius, who was sent to study the English educational and manufacturing systems, and on his return he reformulated the national program *Kunstgewerbeschule* (School of Applied Arts).

Once again, as had happened in Austria, it was the England of John Ruskin and William Morris that became the cultural reference.

Muthesius was opposed to imitating the styles of the past, as well as the extreme freedom of the Jugendstil, so between 1906 and 1907, on the occasion of the German arts and crafts exhibition in Dresden, he founded an association of manufacturers, traders and artists to revive applied art and architecture in Germany. In this case, the woodworking industrialist Karl Schmidt was also involved, as well as the chief architect of the municipality of Hamburg, Fritz Schumacher, and the liberal Friedrich Naumann. The signatories in 1906 were 12 architects and 12 companies, but in 1908, 492 had already joined and by 1920, there were 1870 members.

At the Deutscher Werkbund, the members were Germany's most prominent architects, but there were also the Belgian Henry van de Velde, the Dutch Hendrik Petrus Berlage and by affinity, also the Austrians Hoffmann and Wagner. One key figure to understanding the Deutscher Werkbund is Peter Behrens. He began in an artists' colony in Darmstadt, in the climate of novelty and uniqueness that was attempting to hold together various art forms. Behrens became strategic when he was appointed artistic adviser at the AEG turbine factory. There he designed some of its buildings, but also the products and advertising. Behrens' studio became a hotbed of young architects who from there were soon to become the masters of the Modern Movement: Gropius, Mies van der Rohe and Le Corbusier.

The most significant events for understanding the momentous influence of the Deutscher Werkbund were the exhibition in Cologne in 1914 and the one in Stuttgart in 1927. During the exhibition in Cologne some highly paradigmatic works were created: Gropius and Meyer designed the pavilion to exhibit the production of the Deutscher Werkbund. Bruno Taut designed the Glaspavilion, completely made of glass, an extraordinarily imaginative and virtuosic work, and Van de Velde designed the theatre. But it was precisely at this

moment of comparison that often contradictory differences arose: the proponents of "typification" or those of the *Kunstwollen*. In substance, on the one side there was industrial serialization and design, and on the other, the individualism of the artist and the artisan.

The other exhibition that sums up the debate and research was the one held in Stuttgart in 1927, which can be considered the concrete manifesto that gave birth to the Modern Movement. The most significant architects of the time were invited, such as Le Corbusier, Hans Scharoun, J.J.P. Oud, Ludwig Hilberseimer, and Walter Gropius. They had the task of designing the residential district of Weissenhof, following a master plan conceived and coordinated by Mies van der Rohe. The outcome was a work of extraordinary quality, which summarized the communality of issues and visions that crossed Europe.

The Deutscher Werkbund was closed in 1934 by the Nazi regime. It was reopened in 1950 and remained so until the Sixties.

Bibliography

- Baroni D., D'Auria A., *Josef Hoffmann e la Wiener Werkstätte*, Electa, Milan 1981.
- Benevolo L., *Storia dell'architettura moderna*, Laterza, Bari 1985.
- Bisanz-Prakken M., Mainoldi C., Fabiani L., *Gustav Klimt e le origini della Secessione Viennese*, Mazzotta, Milan 1999.
- Bressan M., De Grassi M. (edited by), *Ver Sacrum. Rivista d'arte della secessione viennese 1898-1903*, preface by R. Bossaglia, text by C. Benedik, Edizioni della Laguna, Mariano del Friuli 2003.
- De Benedetti M., Pracchi A., *Antologia dell'architettura moderna*, Zanichelli, Bologna 1988.
- Di Stefano E., *Secessione viennese. Da Klimt a Wagner*, Dossier d'art, Giunti, Florence 1998.
- Fanelli G., Godoli E., *Josef Hoffmann*, Laterza, Rome-Bari 2005.
- Gresleri G. (edited by), *Josef Hoffmann*, Zanichelli, Bologna 1981.
- Sekler E.F., *Josef Hoffmann 1870-1956*, Electa, Milan 1991.
- Witt-Dorring C. (edited by), *Josef Hoffmann. Interiors 1902-1913*, Neue Galerie, Museum for German and Austrian Art, Prestel, New York-Munich 2006.

Movements and Trends from the 19th Century to the Present. Art Déco, Arts and Crafts, Bauhaus, Bay Region Style, Brutalism, Catalan Modernism, Chicago School, Ciam, Constructivism, Critical Regionalism, Czech Cubism, De Stijl, Deconstructivism, Deutscher Werkbund, Digital Architecture, Expressionism, Five Architects, Functionalism, Futurism, Glasgow School, Gruppo 7, High Tech, International Style, Jugendstil, L'Esprit Nouveau, Landscape Architecture, Mars Group, Metabolism, Miar, Minimalism, Modern Movement, Modernisms, Neo Liberty, Neo-eclecticism, Neorealism, Neue Sachlichkeit, Neues Bauen, New Empiricism, New Italian Design, New Urbanism, Nordic Romanticism, Organic Architecture, Postmodernism, Radical Architecture, Rationalism, Return to Order, Sezessionstil, Suprematism, Team 10, Tecton, Totalitarian Architecture, Trend, Tropicalism, Vkhutemas, Wiener Werkstätte.

ISBN 978-88-572-0473-4



5 3 8 9 5



9 788857 204734

\$ 38.95 Can \$ 38.95 £ 25.00