



VIENNA SECESSION

VER
SECESSION
V.
JOHANN

XIII AUSSTELLUNG
D. VEREINIGUNG
BILDENDE KUNST
LEBENS KUNST
SECESSION

GEÖFFNET v. 9-7 v. m. p.
EINTRITT 1 KRONEN

Vienna Secession

Late C19th

- Developed in the late 19th C in Vienna.
- Emphasised unadorned and geometric forms
- New materials such as aluminium were visibly evident in construction
- Often rivets and bolts connecting iron beams remained visible on the surface as an element of design
- The secession unique style centred around symmetry and repetition rather than natural forms like in art nouveau
- The dominant form was the square and the recurring motifs were the grid and checkerboard.
- The influence came not so much from Art Nouveau, but from the Arts and Crafts movement. In particular the work of William Asbhee and Charles Renee Mackintosh both of whom incorporated geometric design and floral-inspired decorative motifs, played a large part in forming the ‘Secession’ style.

Vienna Secession

Late C19th

Otto Wagner (1841-1918)



- Austrian architect furniture designer and city planner.
- as developer of “Nutzstil” – architecture that is governed by construction and material – he became the father of the Austrian Moderns.
- An entire generation of architects were taught by um, such as Josef Hoffmann, Adolf Loos and Joseph Maria Olbrich.
- His furniture designs came as a result of large building commissions like the Vienna Ring, the city train or post office savings bank, for which he developed the famous “Postsparkassenstuhl” (1904, manufactured by Thonet).

Vienna Secession

Late C19th

Otto Wagner (1841-1918)



Post Office Savings House,
Vienna, 1904-12

Vienna Secession Late C19th

Otto Wagner (1841-1918)



Die Zeit Armchair,
ebonised beech, aluminium, velvet,
silk thread, jute, (other
materials)
1906, Austria

Vienna Secession Late C19th

Otto Wagner (1841-1918)



Armchair

Walnut with mother-of-pearl inlay,
leather seat, brass feet
1898-1899, Austria



Desk

Ebonised wood and aluminium
1904-1906, Austria

Vienna Secession Late C19th

Josef Hoffmann (1870-1956)



- Czech architect and designer
- Cofounded the "Wiener Werkstätte", which was modelled on the British craftsmen's associations.
- The "Wiener Werkstätte" embraced all fields of the decorative and applied arts; moreover, designers it employed worked under very humane conditions that were progressive for the time.
- In 1908 Josef Hoffmann designed the "Seating Machine"
- Hoffmann's clear formal language, reduced as it was to essentials, and his innovative use of materials exerted a paramount influence on the following generation of designers.

Vienna Secession Late C19th

Josef Hoffmann (1870-1956)

Created under the supervision of Hoffmann, the Stoclet House is a masterpiece of the creative genius of the Vienna Secession through its aesthetic and conceptual programme of *Gesamtkunstwerk* (achieving a 'total work of art'), through its architectural vocabulary, through its originality, and through the exceptional quality of its decoration, of its furniture, of its works of art and of its garden. It is a remarkably well conserved symbol of constructive and aesthetic modernity in the west at the start of the 20th century.



Stoclet House, Belgium, 1905-11

Vienna Secession Late C19th

Josef Hoffmann (1870-1956)

The *Sitzmaschine* ("machine for sitting") represents one of Hoffmann's earliest experiments in unifying a building and its furnishings as a total work of art.

It makes clear reference to an adjustable-back English Arts and Crafts chair known as the Morris chair, designed by Philip Webb around 1866. It also stands as an allegorical celebration of the machine. This armchair, with its exposed structure, demonstrates a rational simplification of forms suited to machine production. Yet, at the same time, the grid of squares piercing the rectangular back splat, the bentwood loops that form the armrests and legs, and the rows of knobs on the adjustable back illustrate the fusion of decorative and structural elements typical of the Wiener Werkstätte style.



Adjustable-back chair
(Sitzmaschine)
ebonised Beech, plywood, steel
1908, Austria

Vienna Secession Late C19th

Josef Hoffmann (1870-1956)



Bureau, from the Gallia apartment boudoir
Painted wood, gilt, glass, silk, brass,
1913, Austria



Armchair, from the Gallia apartment hall
Ebonised wood and other materials,
c. 1912, Austria

Vienna Secession

Late C19th

Adolf Loos (1870-1956)



- One of the most important pioneers of the modern movement in architecture.
- His influence was based largely on a few interior designs and a body of controversial essays.
- Loos 's buildings were rigorous examples of austere beauty, ranging from conventional country cottages to planar compositions for storefronts and residences.
- He was impressed by the innovative efficiency of U.S. industrial buildings, clothing, and household furnishings.
- To Adolf Loos, the lack of ornament in architecture was a sign of spiritual strength. Adolf Loos referred to the opposite, excessive ornamentation, as criminal - not for abstract moral reasons, but because of the economics of labour and wasted materials in modern industrial civilisation

Vienna Secession Late C19th

Adolf Loos (1870-1956)



Café Museum,
1899, Vienna

In 1899, Loos designed the Café Museum, which proved to be one of the most notable projects of his early work. The austere interior was an architectural embodiment of his renunciation of stylish ornamentation. The cafe also affirms his aesthetic equation of beauty and utility by bringing every object back to its purely utilitarian value. To Adolf Loos, that which is beautiful must also be useful. Thus, the only elements Adolf Loos used to pattern the vaulted ceiling of the cafe interior were strips of brass, which also served as electrical conductors.

Vienna Secession Late C19th

Adolf Loos (1870-1956)



Muller House
1930, Vienna

Adolf Loos wrote that the true vocabulary of architecture lies in the materials themselves, and that a building should remain "dumb" on the outside. In his own work, Adolf Loos contrasted austere facades with lavish interiors.



Muller House Interior
1930, Vienna

Vienna Secession Late C19th

Adolf Loos (1870-1956)



*Chair for the Café Museum,
1899, Vienna*



*Chest of drawers,
Maple with oak panels, brass handles, and brass clad base
1900, Vienna*

Vienna Secession Late C19th

Adolf Loos (1870-1956)



*Long-case clock and panelling, from the Langer apartment
mahogany, brass, glass, 1903, Austria*

Vienna Secession

Late C19th

Joseph Maria Olbrich (1867-1908)



- Architect, designer and graphic artist.
- A founding member of the "Viennese Secession"
- Wanting a building of their own in which to show their work, the Viennese Secessionists asked Joseph Maria Olbrich to plan and design it: his first large-scale commission.
- Olbrich's eclectic, partly progressive, partly historicising style is best expressed in architecture, which he viewed as a total work of art.
- Olbrich designed a great many furnishings (for Gebrüder Schöndorff), interiors, crafts objects, embroideries, glass, cutlery (for WMF and Eduard Hueck) as well as china (for the Wächtersbacher stoneware factory). His works are both functional and beautifully designed.
- Joseph Maria Olbrich died of leukaemia at only forty-one.

Vienna Secession

Late C19th

Joseph Maria Olbrich (1867-1908)



Vienna Secessionist Building,
1897, Vienna

Vienna Secession

Late C19th

Joseph Maria Olbrich (1867-1908)



*Beethoven Frieze by Gustav Klimt in the Vienna Secessionist Building,
1897, Vienna*

Vienna Secession Late C19th

Joseph Maria Olbrich (1867-1908)



Armchair

Stained maple with upholstery and brass feet
1898-99, Vienna



Desk

Poplar, veneered in burr elm and ebonised gaboon,
with stringing and inlay in various woods
c. 1905, Germany

Vienna Secession Late C19th

OTHER FURNITURE



Otto Prutscher
Plant stand
Wood, metal and paint
1903, Vienna



Koloman Moser
Armchair
Beech wood and woven seat
c. 1903, Vienna

