Josef Hoffmann Architect And Designer Design Sketches

Josef Hoffmann, Design 1870-1956

Josef Hoffmann was a key figure in the Vienna Secession and the Wiener Werkstätte. He was a prolific designer who created a wide range of products, including furniture, textiles, ceramics, glassware, and metalwork. His designs were characterized by a blend of modern and traditional elements, and he was known for his innovative use of materials and forms. Hoffmann's work has had a lasting impact on the world of design, and his influence is evident in the work of many designers today.
Joseph Hoffmann 1870-1956

Examines the architectural designs produced in Vienna at the turn of the century and documents the contributions of Wagner, Obrich, Hoffmann, and Loss to the evolution of modern architecture.

Vienna 1900 and the Heroes of Modernism

Austrian Information

This encyclopedia is the most comprehensive guide available to international product design of the twentieth and twenty-first centuries. It includes 350 entries on influential designers and studios and the most important design-led manufacturers worldwide, both past and present, from Frank Lloyd Wright, Raymond Loewy and Philippe Starck to Apple, Ikea and BMW. The products featured range from classic cars, furniture and ceramics to the latest MP3 players. Each entry includes an informative profile, a biography or company history, and a product chronology, and is accompanied by colour photographs.

Architect of Dreams

A handy, comprehensive reference on the world of residential design and home decorating encompasses more than two thousand terms and definitions, all grouped into twelve convenient subject areas—including architectural and building terms; color, paint, and paint effects; fabric and wallpaper; floors, furniture and upholstery; and other essentials.

Art, Design, Photo

Vienna and its Secessionist movement at the turn of the last century is the focus of this extraordinary social portrait told through an eminent Viennese family, headed by Hermine and Moriz Gallia, who were among the great patrons of early-twentieth-century Viennese culture at its peak. Good Living Street takes us from the Gallias' middle-class prosperity in the provinces of central Europe to their arrival in Vienna, following the provision of Emperor Franz Joseph in 1848 that gave Jews freedom of movement and residence, legalized their religious services, opened public service and professions up to them, and allowed them to marry. The Gallias, like so many hundreds of thousands of others, came from across the Hapsburg Empire to Vienna, and for the next two decades the city that became theirs was Europe's center of art, music, and ideas. The Gallias lived beyond the Ringstrasse, in the Fourth District on the Wohlbegabteasse (translation: Good Living Street); named after Vienna's first nineteenth-century mayor. In this extraordinary book we see the amazing of the Gallias' rarefied collections of art and design, their cosmopolitan society; we see their religious life and their efforts to circumvent the city's rampant anti-Semitism; and how the family's conversion to Catholicism along with other prominent Jewish intellectuals, among them Gustav Mahler. While conversion did not free Jews from anti-Semitism, it allowed them to secure positions otherwise barred to them. Two decades later, as Kristallnacht raged and Vienna burned, the Gallias were having movers pack up the contents of their extraordinary apartment designed by Josef Hoffmann. The family successfully fled to Australia, bringing with them the best private collection of art and design to escape Nazi Austria, including paintings, furniture, three sets of silver cutlery; chandeliers, letters, diaries, books and bookcases; furs—chinchilla, sable, sealskin—and even two pianos, one upright and one Steinway. Not since the publication of Carl Schorske's acclaimed portrait of Viennese modernism, Fin-de-Siécle Vienna, has a book so brilliantly—and completely—given us this kind of close-up look at turn-of-the-last-century Viennese culture, art, and daily life—when the Hapsburg Empire was fading and modernism and a new order were coming to the fore. Good Living Street recreates the world, atmosphere, people, energy, and spirit, and brings it all to vivid life. From the Hardcover edition.

Josef Hoffmann, 1870-1956

Shows and describes furniture, postcards, books, wallpapers, silver, glassware, ceramics, jewelry, clothing, lace, and theater costumes designed by the Vienna Workshop and traces the history of that group of artists and craftsmen.

Bibliographic Guide to Art and Architecture

A fully illustrated examination of a central figure in the history of interior design and the Prairie Style George Mann Niedecken (1878-1945) was a major designer in the Prairie Style, known primarily for his collaborations with Frank Lloyd Wright to furnish the interiors of several houses including the Susan Lawrence Dana House in Springfield, Illinois; the Avery Coonley House in Riverside, Illinois; and the Frederick Robie House in Chicago. Niedecken ran a successful Milwaukee business that helped revolutionize design in the upper Midwest. He called himself an “interior architect” and created domestic environments decorated with geometric abstractions, conventionalized natural motifs, molded colors with risdecent accents, and innovative furniture ensembles. His work is preserved at the Milwaukee Art Museum in the Prairie Archives, containing colorl presentation renderings, working drawings, and business records from the Niedecken-Walbridge Company. The Domestic Scene reveals Niedecken as a forward-looking designer influenced by European Art Nouveau and Secessionist design as well as by the Arts and Crafts Movement. Cheryl Robertson focuses on three examples of Niedecken’s commissions between 1907 and 1917 and an article by Niedecken himself (reprinted in this volume) to explore the evolving relationship between architect, interior designer, and client in the first quarter of the twentieth century. This expanded second edition includes updated photography, additional color images, and an essay by John C. Eastberg that deepens our understanding of Niedecken’s career by presenting his lesser-known work in the context of Milwaukee’s artistic and social history. Niedecken worked not only in the Prairie style but also in the Colonial and Renaissance Revival modes, and these works illustrate his versatility as a designer and entrepreneur.

The Werkbund

Sketch Like an Architect: Step-by-Step From Lines to Perspective

Vienna: Art and Design: Klimt, Schiele, Hoffmann, Loss is a stylish and timeless publication that highlights this extraordinary and provocative period when a unique generation of artistic and intellectual geniuses laid the foundations for life in the twentieth century. Beginning in 1897 artists such as Gustav Klimt, Josef Hoffmann, Koloman Moser, Adolf Loss and Egon Schiele transformed Vienna into a dynamic, vibrant metropolis at the forefront of groundbreaking modernism.

Koloman Moser

Wiener Werkstätte, 1903-1932

Meet modernist trailblazer Josef Hoffmann, a pivotal character in European aesthetics who pioneered the Viennese Secession and the Wiener Werkstätte. The Austrian mastermind introduced a brave, new minimalism that continues to inspire architecture and design to this day, from monochrome interior schemes to the cutlery on our table.

Avery Index to Architectural Periodicals

Art Institute of Chicago Museum Studies
Lighting: 20th Century Classics
A symbol of modernity, the Viennese Secession was defined by the rebellion of twenty artists who were against the conservative Vienna Künstlerhaus' oppressive influence over the city, the epoch, and the whole Austro-Hungarian Empire. Influenced by Art Nouveau, this movement (created in 1897 by Gustav Klimt, Carl Moll, and Josef Hoffmann) was not an anonymous artistic revolution. Defining itself as a "total art", without any political or commercial constraint, the Viennese Secession represented the ideological turmoil that affected craftsmen, architects, graphic artists, and designers from this period. Turning away from an established art and immersing themselves in organic, voluptuous, and decorative shapes, these artists opened themselves to an evocative, erotic aesthetic that blatantly offended the bourgeoisie of the time. Painting, sculpture, and architecture are addressed by the authors and highlight the diversity and richness of a movement whose motto proclaimed "for each time its art, for each art its liberty" - a declaration to the innovation and originality of this revolutionary art movement.

The Art Institute of Chicago Museum Studies, Spring 1985
Includes special issues.

The Domestic Scene (1897-1927)
During the period before World War I, the German Werkbund tried to forge new theories of architecture and design in the light of the technological and economic developments of modernity. This work explores the ideology and aesthetic positions in the debates among those who comprised the Werkbund.

Mary Gilliatt’s Dictionary of Architecture and Interior Design

Good Living Street
During his short career, Koloman Moser became a towering figure in Viennese culture. His varied work in interior and graphic design, furniture, textiles, jewelry, metalwork, glass, and earthenware helped usher in the modern era. This book surveys the entirety of Moser's oeuvre. It examines his work as a graphic designer and his involvement with the Vienna Secession, with special focus given to his role as an illustrator for the journal 'Ver Sacrum (Sacred Spring)'. Moser's forays into textile design and ceramic work are also introduced. The book features his designs for the Vienna Secession, Thonet Brothers, and the Mautner family, among others that characterize his early modern style. The book also explores Moser's seminal role as a founding member of the Vienna Workshops, along with architect Josef Hoffmann and patron Fritz Waerndorfer.

William Krisel’s Palm Springs
The history of modern design is not only older but much more multifaceted than commonly assumed. This thesis is elegantly borne out through an exploration of the work and influence of the Vienna avant-garde of the Biedermeier period, an era that brought forth shapes and forms which have lost none of their appeal, even today. If the towering objects that appear together on the cover of this book give the effect of a futuristic city, they thereby prove that their design stands the test of time, resoundingly relevant to our current design view thanks to its creative innovation. In fin-de-siècle Vienna, the designs of Josef Hoffmann and Koloman Moser for the Wiener Werkstätte were informed by the intellectual content of that time. Since then, many of their ideas and the ideals of the Vienna avant-garde found their way into mass production; in this way have they trickled down into today's design vocabulary, primarily via the Bauhaus and de Stijl movements. Viennese Silver: An Adventure in Time 1800-1900 compares 180 carefully selected Viennese silver objects from the classicist to the Wiener Werkstätte periods with 20th-century architectural and design objects, exploring the question of Vienna's contribution to the development of modern design.

Encyclopedia of Interior Design

Josef Hoffmann

Design, Vienna, 1890s to 1930s
First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Industrial Design Magazine

Koloman Moser

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