Chapter 12 ....

THE GENESIS OF 20TH CENTURY DESIGN

TERMS:
- The Glasgow School (pgs. 245-249)
- Sezessionstil -The Vienna Secession (pgs. 247-254)
- *Ver Sacrum -Sacred Spring* (pgs. 249-250)
- New Objectivity movement (Gesamtkultur) (pg. 258)
- Akzidenz Grotesk (pgs. 255-257)
- Deutsche Werkbund -German Association of Craftsmen (pg, 258)
- Railway Type (pgs. 262-263)

PEOPLE AND PLACES:
- Frank Lloyd Wright (pgs. 244-245)
- Charles Rennie Mackintosh, J. Herbert McNair, Margaret and Frances Macdonald (pgs. 245-247)
- Koloman Moser (pgs. 249-250)
- Alfred Roller (pgs. 250-252)
- Berthold Löffler (pgs. 251 & 253)
- Peter Behrens (pgs.255-261)
- J. L. Mathieu Lauweriks (pgs. 256-260)
- Edward Johnston & London Underground Railway (pgs. 261-263)

....
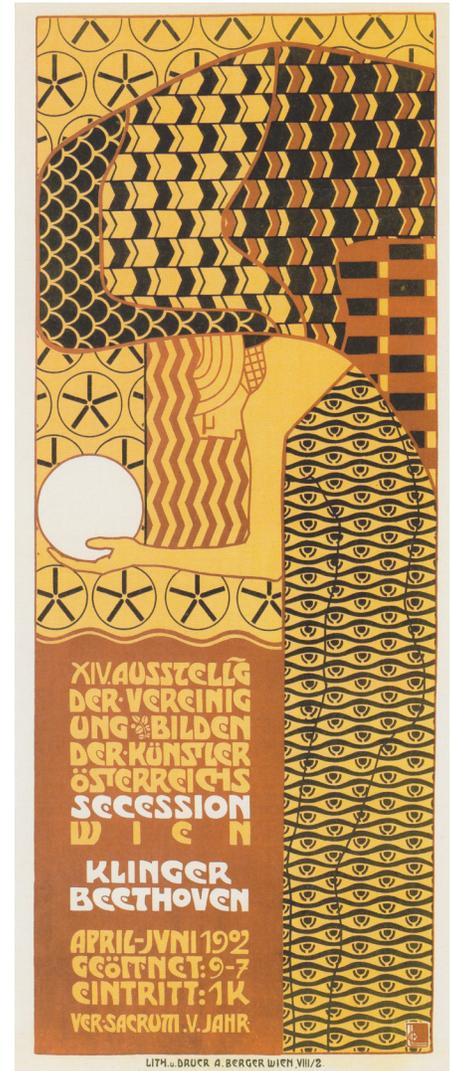
Chapter 12 Study Questions

1. In the late 19th Century, technological and industrial advances motivated designers to search for new forms of expression. The artists and designers in Scotland, Austria and Germany moved away from the serpentine beauty of organic drawing (art nouveau) toward a more _____ (geometric) approach to spatial organization.

A. traditional

B. rectilinear

C. floral and curvilinear

D. elaborately realistic

2. American architect Frank Lloyd Wright rejected_____: historical precedents in the practice of art, architecture, and design. His repetition of rectangular zones and use of asymmetrical spatial organization were adopted by European designers.

A. historicism

B. neo-classicism

C. impressionism

D. exorcism

3. The work by Aubrey Beardsley and Jan Toorop had a strong influence on a young group of Scottish artists who became friends and collaborators at the Glasgow School of Art and were soon christened _____.

A. "weirdos"

B. "rockstars"

C. "communists'

D. "The Four"

4. Designs by the Glascow school are distinguished by symbolic imagery and stylized form.Their poster designs feature rising verticals and integrate flowing curves within the rectangular structures surrounding abstract (and often mystical) interpretations of the human figure. Observers in the British Isles were outraged, yet the Four were celebrated on the Continent, particularly in _____.

A. Paris, France

B. Munich, Germany

C. Vienna, Austria

D. Venice, Italy

5. Talwin Morris was one designer who worked for a book publisher and embraced the Four's ideas. He applied the geometric spatial division and lyrical organic forms of the Glascow school to mass communications, which was a major factor in introducing the English public to _____.

A. ideas and visual forms of modern architecture and design.

B. fairyland fantasy and melancholy disquietude.

C. accepting the erotic illustrations of Aubrey Beardsley.

D. switch to radio.

6. In a clash between tradition and new ideas, the _____ formed in Austria to encourage exhibitions of new art by young artists who were not welcome in the galleries of Paris and elsewhere.

A. Glasgow School

B. Vienna Secession

C. Ver Sacrum

D. Deutsche Werkbund

7. This sezessionstil magazine was more a design laboratory than a magazine with a continuously changing editorial staff, design responsibility handled by a rotating committee of artists, and unpaid contributions of art and design — all focused on experimentation and graphic excellence. Name the title of the magazine.

A. *Jugend*

B. *The Underground*

C. *The Basis of Design*

D. *Ver Sacrum*

8. Kolomon Moser played a major role in defining the Vienna Secession's new approach to graphic design:

A. The transcendental overtones of the Glascow school yielded to a fascination with geometry.

B. Artists rejected the French floral style and turned toward flat shapes and greater simplicity.

C. The resulting design language used squares, rectangles, and circles in repetition and combination.

D. All of the above.

9. Sezessionstil designers Alfred Roller and Berthold Löffler both created work for *Ver Sacrum* and Vienna exhibition posters using _____.

A. geometric patterns, sans-serif type, and symbolic images.

B. floral decorations and whiplash art nouveau linework.

C. roman typefaces of the Venetian and French renaissance.

D. decorative reusable ornaments and Victorian typography.

10. This German artist, architect, and designer played a major role in design in the first decade of the twentieth century. He has been called "the first industrial designer" and is also recognized for creating the first comprehensive visual identification program for AEG.

A. William Morris

B. Peter Behrens

C. Thomas Edison

D. Charles Rennie Mackintosh

11. _____ is a sans-serif typeface designed by the Berthold Foundry. Ten variations were designed which allowed compositors to achieve contrast and emphasis within one family of typefaces.

A. Textura

B. Modern

C. Akzidenz Grotesk

D. Egyptian Antique

12. The New Objectivity movement refers to the early 1900s when German society placed new emphasis on_____: a new universal culture in a totally reformed man-made environment. Designers recognized the value of machines and advocated design as a way to give form and meaning to all machine-made things.

A. medieval art

B. Gestalt principles

C. Grotesque Akzidenz

D. Gesamtkultur

13. Dutch architect J. L. Mathieu Lauweriks, who was fascinated with geometric form, developed grids that began with a _____ and made numerous permutations by subdividing and duplicating this basic structure. His teachings based on geometric composition transformed the designs of Peter Behrens.

A. rhombus and a triangle

B. square circumscribed around a circle

C. rectangle divided into squares

D. mathematical equation

14. In 1916, Edward Johnston designed a typeface for the Underground, the world's first underground electric railway system, which opened in London in 1890. _____ is a sans-serif type whose strokes have consistent weight and the basic proportions of classical Roman inscriptions, reducing the characters to the simplest possible forms: the M is a perfect square; the O is a perfect circle.

A. Underground

B. Akzidenz Grotesk

C. Railway Type

D. Edwardschrift