THE FUNCTION OF OPEN SPACE IN ARCHITECTURE VERSUS THE FUNCTION OF WHITE SPACE IN GRAPHIC DESIGN

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Open, white, or empty are all terms related to space. In architecture, as in graphic design, where 3D stands against 2D. City, house, or room versus layout of a page or poster. Is there a connection? The aim of this paper is to explore the examples from historical to contemporary works, research various functions of open space in architecture, focused on living, indoor and outdoor public areas, and white space in printed graphic design. The functions described and examined here are mainly contrast, economics, luxury and comfort, aesthetics and balance, social but also the functionality often connected to use or spirituality. These functions indicate why architects and designers started to search for freedom of structure and project the open and white space into their constructions and layouts. In many cases, the context plays a key role and hence is also explored and discussed in detail.

An important part of this work is to make the comparison between open and white space and their functions and prove on the selected examples whether the space we live in is comparable to the layout and composition in graphic design.

1. INTRODUCTION TO ARCHITECTURE AND GRAPHIC DESIGN

1.1 INTERNAL PUBLIC AND LIVING SPACE

1.1.1 ROMAN TIMES*

In the Roman period the open space in architecture appeared as an important aspect and the following examples show its social and entertaining function mainly within the public areas. The representational architecture included a circus for horse competitions (Fig. 1), arenas for fights, baths which served the purposes of meeting people, chatting as well as a good social tone, and basilicas and temples with the internal space used intensively. As far as the living space is concerned, people lived either in a family urban house called a domus or a rural house called a villa. Both of them had a rectangular atrium (Fig. 2) in the middle, creating an open space from which access to other rooms was possible. A link to an atrium is seen in the Modernism era which is described in the next section and shows the open space's functions such as luxury and contrast and highlights an important connection to context.

1.1.2 EARLY, HIGH AND LATE MODERNISM IN ARCHITECTURE

In Early Modernism the American architect Frank Lloyd Wright (1890 - 1978) constructed the Larkin Building edifice in 1904 (Fig. 3), where "the structure was completely functional in its gathering of space around the office routine of a mail-order company" (Trachtenberg, 1986, p. 503). Regarding the internal arrangement, the connection to the above mentioned Roman atrium is obvious; however the functionality differs in both cases in terms of context. The Larkin Building could be considered as the predecessor of the modern day open plan which is concerned with office space planning, as well as the majority of today's shopping mall interiors.

As far as the living space is concerned, Frank Lloyd Wright projected his interest in open space in the Robie's House interiors, built in 1909 (Figs. 4, 5) where, as explained by Trachtenberg (1986, p.507), "they were given a radical degree of openness, with space flowing from room to room without conventional walls and doors, and to the outdoor through ribbons of windows, balconies, and terraces." This example indicates the expansion of open space in the living area and its growing function of luxury and comfort. The same function of white space appears in graphic design, which is seen in the work of the Russian designer Alexey Brodovitch (1898 - 1971). He brought white space into editorial design as will be shown later.

In High Modernism it was the Swiss architect Charles-Edouard Jeanneret Le Corbusier (1887 - 1965) who "did not call for structure or function, but the scheme's potential for space and volume, for attaining the High Modernist image of a masonry and glass membrane stretched around a geometric form" (Trachtenberg, 1986, p.528). A sample of this theory is the Citrohan House from 1920-22 (Fig. 6) which according to Trachtenberg (1986, p.530), "had evolved through year-by-year model changes into the Villa Savoye at Poissy (Figs. 7, 8), including many contrasts such as structure and space, repose and movement, interior and exterior, and the clash of details." The examples demonstrate that despite the living space being focused on function, open space was also considered and placed in contrast to create overall balance.

The German Pavilion for the Barcelona Exposition from 1929 (Figs. 9 - 10), by German architect Ludwig Mies van der Rohe (1886 - 1969) is an architectonic example where, as stated by Trachtenberg (1986, p.533) the spatial diversity and flow created by the overlapping and intersecting planes were heightened by the contrasting colors and textures of the materials and by the transparency and reflections of water, glass, and polished marble. This ever-shifting flux was anchored in space by the plan's basic geometry and Le Corbusier's Domino grid of gleaming columns from 1914 (Fig. 11), which stood out sharply against the panels.

** Author's note: The information in this section was gathered during the History of Art lectures on VOŠMO Jablonec nad Nisou - graduated in 2004 - by the teacher Mrs Alena Wenclová*

The visually strong elements like marble or water support the contrast within the Barcelona Pavilion. Would the interior work in the same way without them? It has a direct connection to graphic design where each layout should carry contrasting elements or objects to be able to attract and highlight certain information while conveying the message.

Frank Lloyd Wright constructed an important building regarding space during Late Modernism, the Guggenheim Museum in New York City (not built until the 1950s) (Figs. 12, 13). As explained by Trachtenberg (1986, p.537), "the diameter of the central space slightly narrows upward, while the ramps themselves broaden so that the space appears to breathe." It brings us back to the Wright's Larkin Building and also to the Roman atrium where the central space is open and everything else happens around it. The geometrical arrangement of the Guggenheim Museum is reminiscent of navigation which works similarly also in graphic design. One of the pioneers of comfortable navigation through the layout was Czechoslovak designer Ladislav Sutnar (1897 - 1976) during the New Typography period as explained in later sections.

The historical references show the popularity of indoor public areas often connected with the activity rather than the space itself which was for example reflected in the Roman circus or arenas. A restaurant or shopping mall is a place where people can feel a certain freedom or anonymity, but on the other hand, they can socialise and meet with others and enjoy their time.

1.2 TRENDS OF SPACE IN ARCHITECTURE

This section highlights the economic function of open space, past tendencies to move in and today's changing trend to move out of big cities or at least improve their environment.

As Pike (1966) noted, the living standards of the labouring classes fell during the Industrial Revolution when inhabitants often occupied small rooms arranged next to each other resulting in a lack of social privacy. The situation changed within the 20th century, and congregating in bigger cities became a popular and modern trend due to growing industry creating work opportunities, better economic standards, new technologies, and increasing education.

These days however, congested cities with a lack of green spaces make more people reconsider returning to the countryside. In the past when villages were built next to the working fields or around squares, the housing was based on functionality. Nowadays, the economic situation allows people to use the city's amenities, and they can afford comfortable living in the rural areas at the same time.

The trend of many big cities today is to improve their environment. The preferred outdoor public space is a park, with the main reasons being the need for nature, space, freedom, a place to relax, rest, or play. Regarding the public areas it is important to mention that it depends on how these places look and if people feel safe and comfortable in them. Jan Gehl (1936), a Danish architect and urban designer, is concerned with these issues. His work includes designing spaces in-between buildings (Týden, 2012) (Fig. 14). This approach combines the practical need of living in a big city and being closer to nature and a healthier environment, such as greener city centres without cars, more outdoor places to relax or do sport activities.

The opposite way of how to take preserving the environment and increasing a healthy lifestyle into consideration with a commitment to resources and energy usage are, according to Meinhold (2010), the KIT houses (Figs. 15, 17). Except the mentioned reasons, the main question is, what makes people live in such houses as there is a lack of space with not much luxury and comfort? It is the new modern ecological and economic trend as opposed to old fashioned flats with high ceilings which represented a luxurious living standard. Not only the rent or mortgage decreases with smaller living places, but the operating expenses also drop considerably.

A similar example on a larger scale are skyscrapers, where economic factors do not allow enough open space and space is concentrated as much as possible in a relatively small area. The same tendency is seen for example in editorial design where saving space is a standard issue for today's publishers caused by an effort to reduce costs.

1.3 GRAPHIC DESIGN

Composition together with proportion is one of the most important aspects of any layout in graphic design. According to Ladislav Sutnar (1961, c/8), "the design had to be simple and harmonious, have a well proportioned structure and disciplined detail." This was confirmed also by other contemporary designers interested in principles of design, as for example, Hashimoto and Clayton (2009, p. 32) who explained that it is important to place the shapes correctly to achieve a unity. Based on these definitions, the overall layout will look balanced if the composition and proportions are carefully taken into consideration. It applies in architecture as well where any unbalanced planning, whether in a single room or within the larger city, looks incomplete or disturbing and is mainly non-functional. The following examples explore the usage of white space within graphic design and its functions which are mainly contrast, balance, or bringing attention to a required detail.

One of the initial trials where white space was used intentionally could be considered the Austrian painter Gustav Klimt (1862 - 1918) and his poster for the first Vienna Secession exhibition in 1898 (Fig. 18), but as Megg and Purvis state (2012, p.236), "the large open space in the center is unprecedented in Western graphic design."

The Russian designer who, according to Megg and Purvis (2012, p.304), showed 'asymmetrical balance, silhouette halftones, and a skilful use of white space' was El Lissitzky (1890 - 1941) in his work *The Isms of Art* from 1924 (Fig. 19). The 'Beat the Whites with the Red Wedge' pro-communist poster (1919) (Fig. 20) is another sample of this designer's usage of white space. He cleverly highlights the 'red' political part's strength and preference by simple shapes, colours, and the page's division. He creates the tension with his use of red triangles and their direction as opposed to the smooth rounded white circle. The white space carries a function of allowing the red colour (the communist) to stand out. This layout with its shapes' placement and colours is interestingly reminiscent of a modernist architectural arrangement.

Notable designers who employed white space were Dutch artists Piet Zwart (1885 - 1977) and Hendrik N. Werkman (1882 - 1945), and the already mentioned Ladislav Sutnar and German typographer Jan Tschichold (1902 - 1974). Jan Tschichold's exhibition poster 'Die Konstruktivisten' (The Constructivists) from 1937 (Fig. 21) generously experiments with white space while the composition remains harmonious. The circle with the title placed more toward the bottom half of the page with names listed each on a separate line create a perfect balance. The white space here has a function of bringing focus on the written information as well as a smooth navigation through the layout.

The lively contrast and balancing functionality of white space through an experimental typographic elaboration is shown in H. N. Werkman's famous publication of *Next Call* from 1924 (Fig. 22). "Werkman treated the type as an artistic element in its own right, independent of its logical communicative function" (Purvis 2004, p. 13).

Sutnar's *Vytvarne snáhy* magazine cover from 1929 (Fig. 23) indicates how "white space was exploited to the extreme to focus attention on the initials" (1961, c/1). Sutnar also highlighted the importance of the use of blank space as an "area of visual rest to bring prominence to an element of information" (1961, c/1). It works similarly in architecture where open space can serve as an area to rest. It is essential to mention Sutnar's statement that "reducing the visually complicated to the most simple expression creates

visual simplicity”(1961, a/2). It leads to the already mentioned Sutnar’s navigation system. He developed it by functional use of heavy bars serving the purpose of emphasis and separation (1961, c/8) and bold typography usage. A similar approach is seen in Zwart’s advertisement poster (Fig. 24) where he uses big bold letters and a vertical line to navigate through the layout and bring attention to what is required. The surrounding white space works as a strong contrast but a visual rest at the same time.

The usage of space in graphic design was significantly influenced by Bauhaus, a German school of crafts and fine arts (1919 - 1933). Architecture was a major part of the Bauhaus and its grid system inspired many designers who adopted it in graphic design. One of them was the Swiss designer Josef Müller-Brockmann (1914 - 1996). In his poster for an exhibition of art in Zurich in 1953 (Fig. 25) the grid system is highlighted by heavy bars of different sizes accompanied with white space balancing the whole layout. In the ‘Musica Viva’ concert poster from 1959 (Fig. 26) Müller-Brockmann works with coloured squares that represent musical rhythm and “the language of constructivism creates a visual counterpart to the structural harmony of the music to be performed,” as stated by Megg and Purvis (2012, p.381).

A new approach toward editorial design and layouts with a high attraction to white space were brought by already mentioned Alexey Brodovitch who is mostly known for his work on the Harper’s Bazaar magazine in the USA between 1930 - 1950 (Figs. 27 - 30). Despite cropped photographs creating tension, combined with a smooth flow of text, the spreads feel open and harmonious.

2. THE FUNCTION OF OPEN SPACE IN ARCHITECTURE

Various functions of open space will be explored within this section, especially aesthetics and contrast. The context will be emphasised again as an important aspect when specifying the open space’s function.

A suitable example of searching open space’s function in architecture is Mies van der Rohe’s Farnsworth House (1951) made all out of glass (Figs. 31 - 34). This house is placed in the forest near a river and hence allows a harmonious connection with its surrounding nature. In such a combination, the open space’s purpose is functional and aesthetic. However, what would happen if this house is placed in the middle of Piccadilly Circus in London? Would it still provide the same harmony and balance? The answer leads to the context of both, interior and exterior, and their function which is the aspect playing a key role in this case.

Frank Lloyd Wright’s Fallingwater House from 1937 (Figs. 35 - 37) communicates clearly in terms of blending with nature, where “the terraces unite indoor and outdoor space (Fig. 38), carrying the interior freely into nature”(Western Pennsylvania Conservancy, 2012). The purpose of open space in Fallingwater House is functional and aesthetic; however, as with Farnsworth House, what if this house was placed in the middle of a busy city? The unity of indoor and outdoor space would not work in the same way. If the surrounding environment is changed, the open space will not carry the same function and the unity will be lost or ruined. The context plays an important role in graphic design as well; if the elements’ surrounding or objects change, either the message will be lost or the visual elements will have a completely different meaning.

The examples of contemporary British architect John Pawson (1949), known for his minimalistic approach, can be seen in his London home (Fig. 39) as well as to his work of the Monastery in Nový Dvůr in the Czech Republic (Figs. 40, 41). It presents the minimalistic and even almost extreme solution without any distracting elements considering the interior and exterior. The minimalistic treatment of this church visually supports and completes the spirituality where open space brings balance, and so its purpose is functional. Minimalistic solutions are common also in graphic design where the white space is either purely functional or plays a highly contrasting role of bringing the attention to a required element.

In comparison, the spirituality of Pawson's Monastery has a different function from the old churches such as the Gothic St. Vitus Cathedral in Prague from 1344 (Figs. 42, 43). It was a physical construction with a social function to impress and show to the people how 'small' they were compared to God, and to evoke a kind of fear and humbleness, rather than calm, comfortable, and relaxed feelings.

The interior of Le Corbusier's Chapelle Notre Dame du Haut in Ronchamp, France, from 1950 - 1954 (Fig. 44) gives a similar impression to Pawson's Monastery. Compared to its exterior (Fig. 45), with massive thick white walls and a big roof, it includes minimal internal space. The interior design gives a restful feeling, again closely connected with spirituality, supported by lighting through the unusual window arrangement, and brings attention to important elements.

An uncommon example of architecture is the Guggenheim Museum in Bilbao, Spain (Figs. 46, 47), created by Canadian architect Frank Gehry (1929) in 1997. He is renowned for his "unique designs that incorporate new shapes and materials, and is especially sensitive towards his buildings' surroundings" (The Solomon R. Guggenheim Foundation, 2013). The natural surroundings of open air and a river create an interesting, almost balancing contrast to the chaotic building, which is reminiscent of the work of American graphic designer and influencer David Carson (1952) as will be explored later. Would this celebrated museum work the same if placed in the centre of another city surrounded by other elements?

3. THE FUNCTION OF WHITE SPACE IN GRAPHIC DESIGN

Historical references indicate that the use of white space brings balance and harmony into the layout as well as causing an intended tension or sets some information or component off (which works the same way in architecture). The incorporation of white space remains important also in today's designs. An overcrowded or too empty layout leads to imbalance and the white space becomes empty space. This fact was confirmed by Mrs Iva Knobloch who said that white space carries information (2012), which demonstrates that the purpose of white space is also functional. Contrast, balance, and economy are the main functions of white space presented further in this section.

White space is considered as functional within the work of already mentioned David Carson. He ignores the content, experiments with illegibility and works with extremely overcrowded elements within his layouts. White space plays the balancing role (Figs. 48 - 50) allowing a focus on the design clutter where the text is turned into a visual element. Carson is also known for his work in Raygun magazine (Fig. 51). The continuation of creating contrast between chaos and white space in this magazine can be seen in examples of the spreads (Figs. 52, 53), produced under the guidance of Executive Creative Director Chris Ashworth (Ashworth, 2007).

The aim in most of the today's editorial designs is to fill as much space as possible. The reason is the increasing cost of material, especially paper and ink, but also the print machines, salary of employees, renting, etc. It raises the prices of advertising which means more companies promoting their products need to be included. It, however, leads to overcrowded and cluttered designs and does not give a chance for relaxing and comfortable reading. Is it on the other hand a waste or needless luxury to print while using lot of white space? The clutter also points to architecture where the already mentioned skyscrapers are built on small areas for economic reasons to save as much space as possible and to accommodate as many people as possible whether for living or working.

The Magnus magazine issued by the Czech graphic design studio Side2 for J&T Bank won the European Design Awards 2012 gold in the magazine category (ED Awards, 2012). The displayed Magnus spreads from issues No. 1 and 3 (Figs. 54, 55) are suitable examples of using white space as an aesthetic, relaxing element, with the additional luxurious touch without making the layout empty, unbalanced, and useless. The white space here is fundamentally almost imperceptible which makes the design even more interesting.

The British magazines Arena (issued: 1986 - 2009) (Fig. 56) and The Face (issued: 1980 - 2004) (Fig. 57) are older examples of interesting usage of white space. The Arena spread works with similar ways of cropping photographs as Brodovitch and the white space balances the layout. As opposed, The Face spread is more full of content and design elements, but does not feel overcrowded as sufficient amount of white space is left.

The minimalistic approach with lots of white space applied was reflected in the promotional materials for the 47th Film Festival in Karlovy Vary (Figs. 58, 59), created by Czech graphic designers Aleš Najbrt (1962) and Jan Matoušek (1984). In this case, the white space's function, creating absolute contrast is the most important aspect of the layout. The viewer is almost forced to concentrate on the black number(s). The connection to architecture can be seen in Fig. 59 where the structure and grid system with numbers repeated in the same sequence is reminiscent of a block of flats. This minimalistic approach could be compared to Sutnar's Vytvarne snáhy magazine cover as well as it fits his theory of visual simplicity.

4. OPEN SPACE VERSUS WHITE SPACE

The comparison of open/white space needs to be reconsidered and further explained in different examples from both fields. The arrangement of space in architecture is very similar to the composition in graphic design and hence open and white space carry the same function as explored further.

Van der Rohe's Barcelona Pavillion and Sutnar's Vytvarne snáhy magazine cover, both produced in the same year (1929) can be compared against one another, and possibly also Müller-Brockmann's exhibition poster. The open and white space's purpose is functional where the authors wanted to bring the attention to a certain component - whether van der Rohe on geometric panels or Sutnar on letters VS, and same as Müller-Brockmann on heavy bars and the title. They all use enough open and white space to reach the requisite effect and prove that they take the observer's comfort into consideration. It is closely connected with navigation through space as Van der Rohe's plan and Sutnar's and Müller-Brockmann's layout guide the viewer from element to element exactly as they need. The use of weight, space, and different material in architecture and bold typeface with heavy bars in graphic design layouts takes the viewer over the space while emphasising the important elements.

Works from different times can be likened as well, for example Klimt's Vienna Secession exhibition poster, a Roman atrium, and Wright's Larkin building. The central open and white space seems useless, but it is not because it is functional in terms of bringing attention to the surrounding important elements and leaves the opportunity for visual rest within the poster and enjoying the open space within the atrium and Larkin interior freely. The similarity of Klimt's work and a Roman atrium can be also found in the poster's image of the shield, reminiscent of the Greek-Roman period.

Carson's Yale programme's cover works with contrast and is comparable to Gehry's Guggenheim Museum which is a structured building, but its unusual shapes and composition give the cluttered impression, which is the same as Carson's layout. In both cases, open and white space plays a balancing role and allows a focus on the chaotic element. The surrounding is important, and if changed, both objects would not stand out significantly, and the viewer would not have a chance to pay it the required attention.

Content is an interesting aspect of graphic design which as shown, is ignored by Carson. Many designs consider the content as more important than the form, making the layout more eye-catching. It connects to activities within certain architectonic places and hence also creating a more attractive space. Van der Rohe's Farnsworth and Wright's Fallingwater Houses connect with nature and channel calm and relaxing activities. In the Raygun magazine spread, the viewer can easily focus on the content without any disturbance. In all three examples, the open and white space has an aesthetic and harmonious function; but in case of changing the context, this function will be lost. More specifically, if the houses' surroundings are transformed markedly, or if white space in the magazine's layout will be replaced, or other elements will be added, the open and white space's function will fail and the context loses its meaning. In case of Farnsworth and Fallingwater Houses, the blending with nature will be lost and the Raygun spread will not allow balanced and comfortable reading.

Pawson's Nový Dvůr Monastery, Tschichold's Constructivists poster, and Le Corbusier's Chapelle Notre Dame du Haut are examples that often create discussions and keen contradictions. Open and white space in such cases is highly functional. In the cases of the Monastery and Chapelle the connection to spirituality is an important aspect, while the Constructivists poster focuses on bringing the attention to specific details. All cases create strong contrasts - Nový Dvůr and Notre Dame du Haut with their environment, but also the internal space contrasting with the spiritual objects, and Constructivists poster with bold typography and layout's elements and their arrangement. The minimalistic solution where open and white space is used to an extreme level is variously perceived as either comfort and luxury or useless and wasteful, and hence the acceptance of extraordinary solutions will always depend on personal preferences and psychological aspects of what effects they have on people.

The minimalistic approaches raise a question of cost effectiveness, especially within editorial design. It brings us to the already mentioned Magnus magazine (Figs. 54, 55) as it is a good example of combining enough white space, giving a luxurious impression but no waste at the same time.

The same applies to architecture when too much open space can be considered as an economic or ecological waste and is also dependent on the usage, as confirmed by Rubin (2012), "as often as not, ignored spaces - spaces that are unused, that seem inactive - are as much about what surrounds them as the space itself."

Figure 60: Manhattan, NY.

Figure 61: Moje Psychologie Magazine Issue 1/2013 - Sample Layout, 2013.

An example of overfilling space due to economic savings are skyscrapers (Fig. 60) that are reminiscent of overcrowded layouts especially in editorial design (Fig. 61). The busy pages in magazines almost look like the vertical skyscrapers and have the same function in a sense of a busy city. The 3D and 2D spaces are very similar here. A park or big square play the role of open space, and as with white space within the magazine, it brings the impression of luxury and allows either physical or visual rest.

The key is to keep the balance in both fields. It does not apply only to one person but to the whole of society where those who are more prosperous develop more buildings and public places, and create promotional materials, making high allowance for open/white space. Its various functions can then support the space's purpose and highlight the related activity or content.

CONCLUSION

The main questions of this discussion address whether the space we live in is comparable to layout and composition in graphic design and if the functions of open and white space included within the examined works are the same.

The function appearing frequently in many cases is contrast as for example in Villa Savoye, Barcelona Pavilion, Lissitzky's work, Sutnar's Vytvarne snáhy magazine cover, Müller-Brockmann's posters, Pawson's home, Ashworth's spreads, or the 47th Film Festival promotional materials. All these examples work with various ways of bringing attention to a certain element or detail and focus on highlighting particular parts. The open and white space is contrastive toward the interior and content in either a gentle or dramatic way.

Economy is another function reflected in the works such as KIT houses, skyscrapers, editorial design, or minimalistic solutions. This function has a major impact on both fields, and it will always depend on whether the price will allow for more open and white space, or if the tendency will be opposite, to fill as much space as possible to save the cost and increase the potential income.

The function of luxury and comfort as seen in Robie's House or Raygun magazine supports comfortable living and reading as well as brings a visual rest to the viewer which is the same as a certain freedom from the sufficient amount of open and white space. Aesthetic and balance function explored within Next Call, Müller-Brockmann's posters, Brodovitch's layouts, Farnsworth and Fallingwater Houses, Nový Dvůr Monastery, or various magazines such as Magnus, Arena, and The Face are neither overcrowded nor empty. They all bring comfort and balance between the content and its environment, and hence create a harmonious vision.

The function of open and white space can serve navigational purposes as well, as was for example explored in the NY Guggenheim Museum, Sutnar's Vytvarne snáhy magazine cover, Müller-Brockmann's poster, Barcelona Pavillion, Constructivists poster, Roman atrium or Klimt's poster. The authors navigate the viewer through the interior and layout as they need, and highlight the important elements through the well-arranged architectonic plan or graphic design composition.

Most of the listed works are highly influenced by the context which plays a key role in architecture and graphic design. In case of changing the context, such as the surrounding elements, interior objects, environment or audience in both fields, the open and white space's functions will be lost. The purpose of an architectonic object or graphic design message will have a different meaning or will lose its function completely. It is also essential to remember that open and white space would not work on its own, and that other elements such as materials, colours, shapes, weight, etc. in architecture and composition, proportions, shapes, colours, etc. in graphic design help to create the unity of the whole product.

In conclusion, 3D and 2D space have similarities whilst each retain their own individual aspects. The open and white space gives us time to rest and enjoy the comfort. It makes us focus on important elements and navigates us. Both spaces are based on various functions as well as the context which is one of the most important aspects when exploring this field. ■

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GUSTAV
KLIMT.

I. KUNSTAUSSTELLUNG

DER VEREINIGUNG BILDENDER KÜNSTLER ÖSTERREICHS.

SECESSION

ERÖFFNUNG: ENDE MÄRZ

SCHLUSS: MITTE JUNI.

I. PARCERING 12.

GEBÄUDE DER K. K.

GARTENBAU GESELLSCHAFT.

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APPENDIX 2

SECTION A - Living space

1. What kind of space do you live in?

2. Are you comfortable in your living space?

4. What is, according to you the purpose of OPEN SPACE in a living area?

if other - please state:

feeling of freedom space for creation and thought psychological zen lets us
 breath... pleasant, emocional feeling of
 comfort space

SECTION B - External public space

3. What do you prefer within any outdoor public area (not including nature)?

if other - please describe:

i want be alone

4. What is, according to you the purpose of OPEN SPACE in an outdoor public area?

SECTION C - Internal public space / architecture

3. What do you prefer within any indoor public area?

4. What is, according to you the purpose of OPEN SPACE in an indoor public area?

if other - please state:

me and my friends zen functional, but does not work available for Social I don't know The ability to pause

SECTION D - Graphic design

1. What is, according to you the purpose of WHITE SPACE in graphic design?

if other - please state:

apple style :) let the page
 breath... balance White space is information I don't
 know

2. How do you perceive WHITE SPACE in graphic design? As:

3. Do you think there is a connection between WHITE SPACE in graphic design and OPEN SPACE in architecture?

4. Do you perceive WHITE SPACE in graphic design same as OPEN SPACE in a living area?