

English Abstracts

Inge Podbrecky

Designation of protected status as part of the discourse. On the reception of Josef Hoffmann in monument conservation

Just like images and written sources or any other kinds of media, historical buildings document the past. They can therefore contribute valuable information about various topics as part of the discourse. This text explores Josef Hoffmann's buildings in connection with the date of their designation as protected monuments and the justification for granting them this status. As well as providing insights into the control of the narrative (i.e. who decides what counts as a historical monument? Is there a social consensus?), this also tells us about the respective context and stage of art and architectural history at various points in time. Josef Hoffmann's work is particularly well suited to an investigation of this kind; born in 1870, Hoffmann achieved cult status among designers with his major works in the 1900s, which means that the history of his reception can be traced back several decades by way of publications, exhibitions and memberships, as well as through restorations and designations of protected status.

Axel Hubmann

"Westend" Sanatorium, Hoffmann Pavilion. History of construction and ownership, significance, restoration

Built by Josef Hoffmann between 1904 and 1906, the pavilion of the Westend Sanatorium was already considered a definitive example of architecture at the time of its construction. In terms of the radical modernity of its design language and with the use of state-of-the-art materials, it is up there with other equally trailblazing buildings of its time. This article explores the pavilion's significance within architectural development, the eventful history of its ownership and the loss of much of the original furnishings, the threat of deterioration, the building's recent use and external and internal restoration, and the challenges and problems associated with restoring the structure to its original condition as closely as possible.

Sylvia Schönolt

Insights into restoration appraisals and construction projects in villas designed by Hoffmann in Vienna

This article provides a number of insights into recent monument conservation appraisals and measures carried out on villas designed by Josef Hoffmann in Vienna's 19th district, Döbling. Located in the northwest of Vienna, this leafy district is home to numerous privately owned villas, including the villas described in the article, which were all built between 1910 and 1914. A complete renovation of Villa Ast on the Hohe Warte has been underway since 2021; the windows and facades of Villa Bernatzik were repaired in 2022; and various appraisals and structural measures have been carried out on individual buildings in the Kaasgraben villa colony since 2010. Although the renovation work on the facades and windows in the villas presented here have one major point in common, each villa has its own unique characteristics and the needs of residents have to be taken into consideration. The objective, from the perspective of the Austrian Federal Monuments Office (Bundesdenkmalamt), is both to preserve Josef Hoffmann's work in a historically appropriate way and to ensure that the villas can continue to be used for decades to come. The cases outlined are intended to exemplify the many varied tasks and challenges that characterise the everyday work of monument conservation.

Geraldine Klever

The country house for Eduard Ast near Velden am Wörther See. On the historically appropriate management of a total work of art by Josef Hoffmann

The country house near Lake Wörther occupies a special place within Josef Hoffmann's oeuvre. As well as being responsible for the project commissioned by Viennese concrete producer Eduard Ast in 1923/24, Hoffmann was also in charge of a conversion and an extension of the building in 1934 under its second owner, Friedrich Meyer. While attractions such as the first flat roof on a country house building, a seven-arch reinforced concrete pergola and an exposed concrete relief by sculptor Anton Hanak make clear reference to the first owner in terms of the use of materials, the

external appearance of property is today chiefly characterised by interventions made by Hoffmann during the 1930s. Much of the surviving interior by Hoffmann was also designated a protected monument as part of the process dedicated to the protection of monuments between 1978 and 1983. Since then, the aim pursued jointly by the monument owners and monument conservators has been to ensure the long-term preservation of this “total work of art”, as this article demonstrates by drawing upon the restoration work carried out to date.

Rainald Franz

A prototype of early Viennese Modernism in Budapest. Josef Hoffmann and the construction of Villa Gyula Pikler

“Seismographs” of his stylistic development as an architect, Josef Hoffmann’s villas stand out from the rest of his œuvre. Buildings that combine features of the English country house style with elements of Biedermeier or vernacular architecture contrast with urban villas like the one designed for Gyula Pikler in Budapest. Executed by Karl Bräuer and Lipót Weil, this villa was built in 1909/10 and is the only building to have been designed by Hoffmann in Hungary. Photos and preserved plans reveal a building that epitomises Josef Hoffmann’s creative style in modern villa construction. It is a total work of art that came to fruition by drawing upon all the possibilities provided by the newly established Wiener Werkstätte. A major overhaul based on a restoration concept coordinated with experts in the conservation of early modern structures may be able to save this building – the only one of its kind in Hungary – for modern architectural history. An exhibition organised by the Museum of Applied Arts (Iparművészeti Múzeum) in Budapest in 2022 laid the foundation for this project.

Henrieta Moravčíková

Patented Kraus steel windows. Success and downfall?

The steel-framed windows by Kraus were among the most important innovations and formative elements of the avant-garde in former Czechoslovakia. They were invented by Bratislava-based architect Friedrich Weinwurm in collaboration with metalworking company proprietor Ármin Krausz. These windows, with their narrow steel frames, were characterised by an unusual opening method, as the individual panels

could be closed horizontally by moving them along the slide rails built into the metal frame. The sophisticated system of air vents in the upper part of the frame is also worthy of mention. These windows were first used in Bratislava in 1928, then patented and mass produced at Rosice Mining Company in Brno. The article describes the development and the technical parameters of the window, its successful entry into production, and the end of its manufacture. The possibilities for sustainable steel window renovation are also discussed.

Markus Kristan

Max Welz frame and mouldings factory. Historicism – Wiener Werkstätte – post-war years

The history of the Max Welz frame and mouldings factory goes back over several generations of the Welz family, spanning several stylistic epochs, not to mention several different professions. A decisive turn in the history of the family and the company came with the founding of the company in 1870, when Max Welz’s father, Johann Welz, established a gilding and framing company in Vienna’s Neubau district. From 1900 onwards, Max Welz turned the establishment into the most important company of its kind in Austria. The collaboration with some of the most important artists of the Wiener Werkstätte, including Josef Hoffmann, Dagobert Peche, Otto Prutscher and Oswald Haerdtl, was crucial to the company’s success. In 1923 the company was divided into two: in addition to the existing local venue at Neudeggergasse 5, in Vienna’s 8th district, a new production facility and showroom opened its doors at Schottenfeldgasse 45, in Vienna’s 7th district. When Max Welz died in 1942, his daughter Henriette took over the running of the company and succeeded in securing major contracts in the post-World War II period, including the reconstruction of the Vienna State Opera and the Austrian Parliament Building. Her heirs and descendants continue to run the company to this day, albeit only nominally now.

Inge Podbrecky

“Functional and expressive”. Two houses by Hugo Gorge (1883–1934)

Born in Butovice in 1870, Hugo Gorge (d. 1934, Vienna) is one of the lesser known architects from Josef Frank and Oskar Strnad’s circle, but like them he is an important representative of Viennese Modernism. The text

centres on two of the most important buildings from his slender body of work: a lodging house in Vienna's 7th district and Gorge's own detached house in Vienna's 13th district. From around 1910 in Vienna, and for both of these construction projects, there was a search for new typologies that would take into account the higher living standards of the time and do away with nineteenth-century forms of representation in view of the dramatic change in interiors and lifestyle after World War I compared to the extravagant bourgeois

way of life that had dominated the nineteenth century. The aim was to develop nothing short of a practical, comfortable and cosy home for modern people, and Gorge played a significant role in this process. His buildings are prime examples of the fresh interpretation of home environments and interiors in the context of Viennese Modernism. The text also reports on Gorge's education and training, his competition projects, and his furniture designs. Finally, the Gorge family's history of displacement is also discussed.