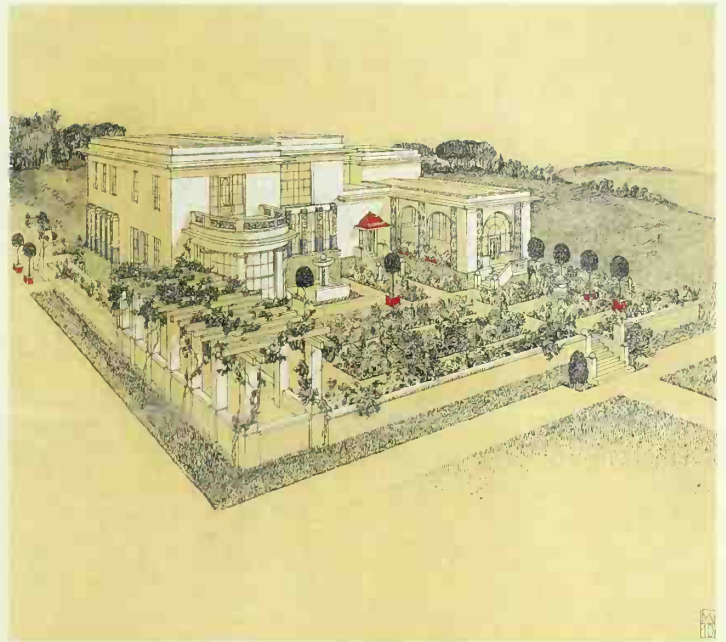
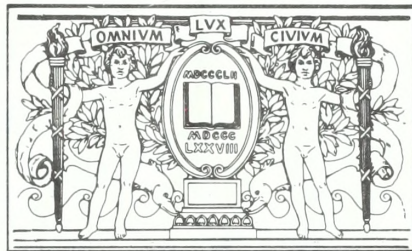


# EMIL HOPPE MARCEL KAMMERER OTTO SCHÖNTHAL

Three Architects  
from the Master Class  
of Otto Wagner

Iain Boyd Whyte





**BOSTON  
PUBLIC  
LIBRARY**







Iain Boyd Whyte

Three Architects  
from the Master Class  
of Otto Wagner

For Thomas and Mary



Iain Boyd Whyte

Three Architects  
from the Master Class  
of Otto Wagner

The MIT Press  
Cambridge, Massachusetts

Emil Hoppe  
Marcel Kammerer  
Otto Schönthal

Published in the United States of America in 1989 by  
The MIT Press

All rights reserved. No part of this book may be  
reproduced in any form by any electronic or mechan-  
ical means (including photocopying, recording, or  
information storage and retrieval) without permission  
in writing from the publisher.

© 1989 Wilhelm Ernst & Sohn Verlag für Architektur  
und technische Wissenschaften, Berlin

Printed and bound in West Germany

Library of Congress Catalog Card Number 88-063753

## Contents

|     |                              |
|-----|------------------------------|
| 6   | Preface                      |
| 7   | Introduction                 |
| 10  | The Wagnerschule 1898–1902   |
| 32  | The Wagner Atelier 1902–1905 |
| 50  | The Wagner Atelier 1906–1909 |
| 66  | The Group Practice 1909–1918 |
| 86  | Epilogue                     |
| 93  | Notes                        |
| 98  | Plates                       |
| 214 | Catalogue                    |



While writing this book I was the grateful recipient of a research award from the Leverhulme Trust, London. This generous financial assistance enabled me to devote considerably more time and attention to the project than would otherwise have been possible. My thanks are also due to Monika Kalbas for her kind hospitality in Vienna, and to Axel Menges of Stuttgart for his untiring efforts in the production of this book.

Throughout the text the British and European system of numbering stories has been used, with the ground floor succeeded vertically by the first floor, second floor, etc. This is also the system used in the original drawings. Although Kammerer's given name has sometimes appeared in print as Marcell, I have changed this throughout to Marcel, the form favored by the architect himself.

The works listed in the catalogue were acquired by an English art dealer in the 1950s as a selection from the estate of the Hoppe/Kammerer/Schönthal office and are now in a private collection in London. Generous access was granted to me, and the great majority of the drawings illustrated in the catalogue are reproduced directly from the originals.

Iain Boyd Whyte

## Introduction

Turn-of-the-century Viennese architecture has been badly served by historians who have chosen selectively among the confusing and contradictory styles and models that flourished in Vienna around 1900 in order to create the historical continuum of their choice. Wagner, for example, has invariably been hailed as a father of functionalism, while more recently Loos has been canonized by theorists like Aldo Rossi as a forerunner of a rationalist architecture devoid of symbolic or literary references, one that speaks only about itself.

To support these various accounts, the historians have pointed to the reaction against the architectural monumentality and eclecticism of the Vienna Ringstrasse. Almost without exception, historical surveys of turn-of-the-century Viennese culture begin with the building of the Ringstrasse in the 1870s and 1880s, flanked by monuments to bourgeois, liberal politics and culture – town hall, university, theater, opera house, and museums – in a variety of historical styles. The reaction against the “dishonesty” of this historicist architecture is then described, usually quoting Hermann Broch on Vienna as the “metropolis of kitsch,” Loos on Vienna as “the Potemkin city,” or Wagner on the need for a new architecture that would free itself of historical precedents and create “the architecture of our epoch.”

According to this simple dialectic, architectural functionalism was the progeny of this reaction. While historicism covered in the corner, festooned with swags and buckling under the weight of academic learning, the new architecture of functionalism danced into the new century, untrammelled by history, its hard, smooth limbs marked only by the odd rivet. The ultimate victory of functionalism was confirmed by buildings like Wagner’s Postsparkasse (1904–1906) or Loos’s Steiner House (1910), which in turn provided a powerful impetus for the further development of functionalism elsewhere in Europe and a happy ending to the story.

Clearly, there *was* a powerful reaction against the architecture of the Ringstrasse in the 1890s, and this reaction has been described by historians with varying degrees of sophistication.<sup>1</sup> Yet with the possible exception of Loos, this reaction was short-lived, and even at its zenith at the end of the 1890s it by no means implied the rejection of all historical models. Indeed, the decade 1895–1905 was one of frantic eclecticism among the Viennese architectural avant-garde, which turned in all directions at once to find suitable models for the architecture and design of the new century. The simple model that concentrates on the origins of functionalism in the reaction against the Ringstrasse cannot begin to encompass or explain this phenomenon. For if the eyes of the architect are supposed to be turned resolutely toward the future, how can one explain the Secessionist debt to the Viennese Baroque, the lingering interest in Empire design, the strong Biedermeier revival in furniture design around 1901, the imitation of English Arts and Crafts medievalism, and the all-conquering return to Classicism and Neo-Biedermeier that marked Viennese architecture in the years 1908–1914? In the reactive model, such returns to historical models can only be explained as temporary aberrations on the true path of functionalism.

Carl Schorske’s difficulty in accounting for the resurgence of Classicism in Wagner’s late work might be cited as only one of many examples of the inadequacy of the reactive model. In a chapter significantly entitled “The Ringstrasse and the Birth of Urban Modernism” Schorske describes Wagner’s achievements around 1900 and confidently asserts: “Within a few years, the rational style he had developed for the commercial section of the Wienzeile buildings conquered and prevailed, first in office buildings, then in residences.”<sup>2</sup> Having set him firmly on the rationalist track, Schorske is then at a loss to explain subsequent developments. Of his 1915 version for a museum of art, we are simply told “Wagner’s optimism had clearly diminished,” since the design “betrays a strange mixture of modernity in feeling and traditionalism in form.”<sup>3</sup>

The reactive model has difficulties not only with the complexities of pre-1914 Viennese architecture but also with postwar developments. According to the teleology, the examples of Wagner and Loos pointed directly to the functionalist achievements of the 1920s, to “L’Esprit Nouveau,” to the Rotterdam school and the Bauhaus. Yet the celebrated Viennese housing projects of the 1920s and 1930s have little in common with Le Corbusier’s “Ville contemporaine” or with the “Siedlungen” in Berlin or Frankfurt. Instead the Vienna superblocks are indebted to specifically Viennese precedents and to the academic tradition of Baroque planning, as taught in Otto Wagner’s special school at the Vienna Academy.

In place of the inadequate reactive model, which attempts to place turn-of-the-century Viennese architecture within a dynamic field that has the Ringstrasse and the functionalist utopia at opposing ends, a more flexible and accommodating account is required. Rather than select the data carefully, to fit in with a single, dynamic idea, it is more informative to concentrate on the diversity of the material in order to gain a truer picture of twentieth-century Viennese architectural development, both before 1914 and between the wars. Eduard Sekler’s monograph on Josef Hoffmann shows how this might be done.<sup>4</sup> A further opportunity to look more closely at the fascinating complexity of Viennese architectural modernism, particularly in the years 1898–1914, is offered by a surviving collection of unpublished drawings and sketches by three of the most remarkable architects of their time in Austria, Emil Hoppe, Marcel Kammerer, and Otto Schönthal.

Both individually and collectively, their work is interesting for many reasons. They were outstanding students in Otto Wagner’s special class at the Akademie in Vienna, the celebrated Wagnerschule, and perfected a manner of graphic presentation that has rarely been equaled up to now.

On completing their studies, all three were invited by Wagner to work as assistants in his studio, and they collaborated with him on three of his most important projects, the Kaiser Franz Joseph-Stadtmuseum, the Postsparkasse, and the Kirche am Steinhof. At the same time, all three ex-Wagner students were building up enviable reputations in their own right, and their executed designs ranged from large villas to furniture, textiles, and glassware. As the author of an article published in *The Studio* noted in 1906, “Marcel Kammerer and Emil Hoppe are also coming men. They are pupils of Otto Wagner.”<sup>5</sup> The opportunity to publicize their work increased considerably in 1909, when Schönthal became sole editor of *Der Architekt*, the leading Austrian architectural journal of the period. In the same year the joint practice was formally established.

The preeminence enjoyed by the group in pre-1914 Vienna can be judged from Marco Pozzetto’s comments in his history of the Wagnerschule, in which he describes Hoppe as the Wagner student “who contributed most to the formation of Viennese taste between 1900 and 1910,” Kammerer as “one of the main figures in the Viennese scene,” and Schönthal as “without doubt one of the most important personalities in Vienna, both in his contribution to the development of modern form and through his built projects.”<sup>6</sup> Contrary to the convenient picture of an enfeebled society waltzing its way through a jumble of historical kitsch to its inevitable demise, Vienna was a boom town in the decade immediately preceding the war, and this was reflected in the number of its architectural competitions, exhibitions, and publications. The wider Empire may have been under acute political strain, and the monarchy may indeed have become enfeebled, but little of this uncertainty can be noted in the architectural life of Vienna around 1910, which was both prosperous and purposeful, as the work of Hoppe, Kammerer, and Schönthal makes clear.

By 1914 the group practice was flourishing, and one can only speculate on what further successes might have been achieved had its development not been interrupted by the war. With the changed economic circumstances following military defeat and the collapse of the Empire, the role of the architect was radically redefined. The demand was no longer for spa



hotels, artists' villas, or architect-designed grape washers but for mass housing. Kammerer was unable to readjust to the new climate of austerity and realism, and ceased to practise as an architect. Hoppe and Schönthal, in contrast, remained in partnership and made distinguished contributions to the city housing program. The partnership continued until shortly before the Nazi takeover in 1938, when Schönthal left the country. It is sadly ironic that the beginning of Schönthal's exile should have coincided with the publication of an official greeting to Adolf Hitler, which Marcel Kammerer penned on behalf of the Union of Austrian Artists.

In 1951 a book devoted to the buildings and projects of the Hoppe/Schönthal practice, including the early works in collaboration with Kammerer, was published in Vienna. The inspiration behind the practice was clearly stated in the introduction: “Our path: We come from Otto Wagner, with whom we were closely associated not only as students of the Wagnerschule, but also as collaborators and later as friends.”<sup>1</sup> This was written some thirteen years after Wagner’s death and thirty years after Hoppe and Schönthal had graduated from Wagner’s special class at the Akademie in Vienna. The longevity of the students’ debt to their master, and the vigor and sincerity with which it was expressed, reflect the special qualities of the Wagnerschule, and help explain its contemporary preeminence among schools of architecture.

Otto Wagner was appointed Professor of the Akademie in 1894 in succession to Karl von Hasenauer, who had worked with Semper on the great Classicist set-pieces on the Ringstrasse. At that time there were two special schools of architecture at the Akademie: one for Classical design, for which Hasenauer had been responsible, and one for Medieval – that is to say Gothic – design. A successor was sought who, in the words of the official historian of the Akademie, would be “a convinced proponent of the Classical Renaissance, on the firm base of antiquity,”<sup>2</sup> and Wagner was seen by the selection committee not only to fulfill these conditions but also to offer an innovatory approach in the use of new building materials and the ability to reconcile traditional artistic considerations with the particular demands of modern life. Wagner expanded on these themes in his inaugural lecture, delivered in October 1894. Although the lecture marked a radical departure from Hasenauer’s approach, this should not be seen as a one-man revolt against the tenets of the Akademie, since both the remarks of the selection committee and Wagner’s opening comments make it clear that the Akademie had employed Wagner with the specific aim of bridging the ever-widening gap between the Classical tradition and modern practice. This was the nub of Wagner’s argument: Although he roundly condemned the mindless copying of past styles, he asserted that the historical inheritance could be profitably exploited and developed, provided this was coupled with a realistic awareness of the specific needs of the present. For as Wagner insisted, “The starting point for all artistic production must be the needs, the skills, the means, and the characteristics of ‘our’ age.”<sup>3</sup> By summing this up in a motto borrowed from Semper – “Artis sola domina necessitas” (Necessity is the only master of art) – Wagner linked his search for a socially appropriate architecture to Semper’s belief in fundamental and recurring building elements, which offered the prospect of a new type of historicism possessing a timeless and universal authority. In this context, Wagner’s notion of necessity was not a static component in the equation but something that was constantly changing. The perception and articulation of these changes was the particular talent of the artist. As Wagner insisted in his lecture, anticipating the motto on the Secession building by four years, “Art and artists should and must represent their epoch.”<sup>4</sup>

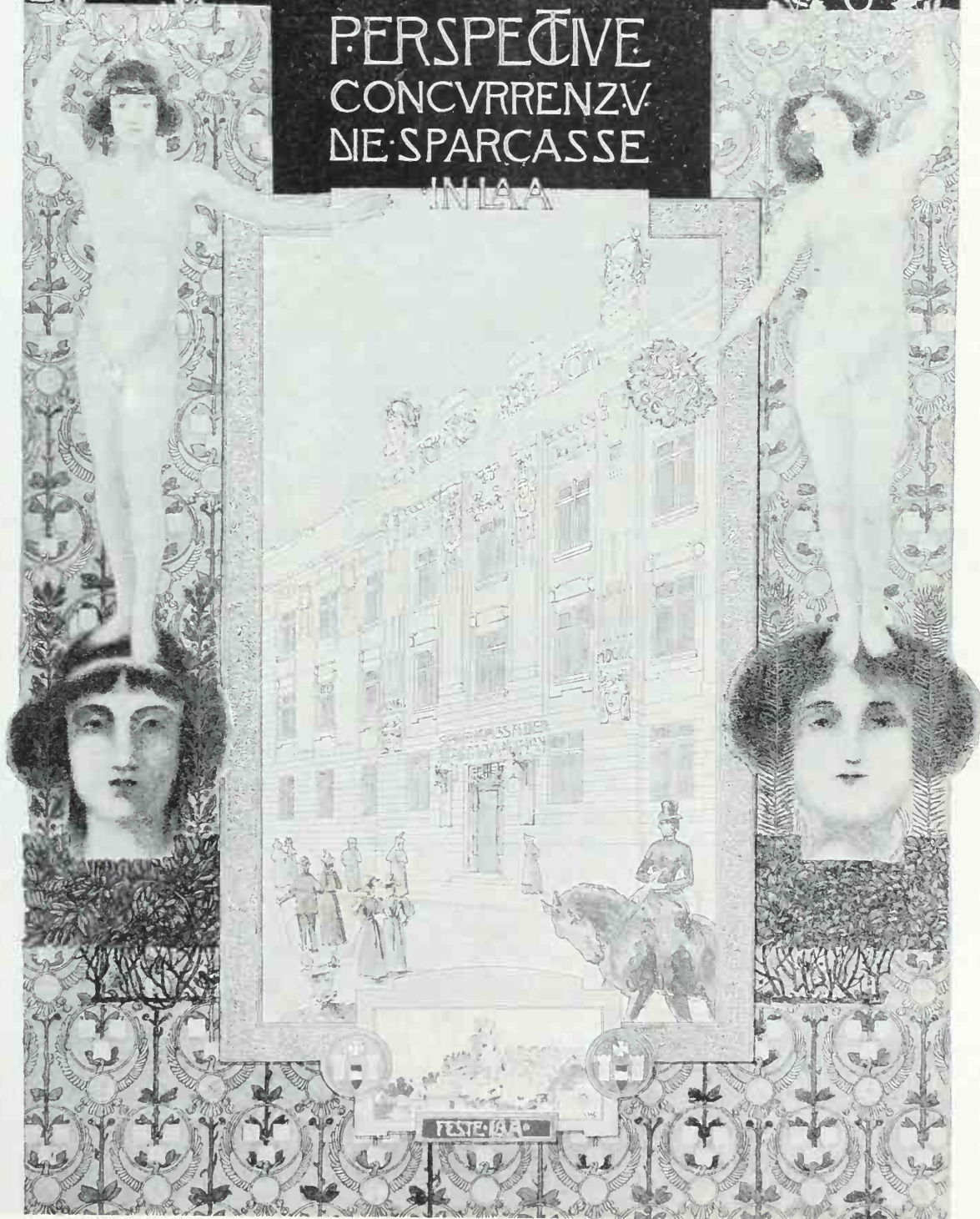
The ability to do this, felt Wagner, was by no means universal. In *Moderne Architektur*, published in 1896, in which he developed the themes outlined in his lecture, he maintained that “art, as its name suggests, is an ability; it is a talent developed to perfection by the chosen few, a talent to invest beauty with tangible form.”<sup>5</sup> For this reason, and in direct contrast to his immediate predecessor, Wagner was willing to admit only the most gifted students into his special school. While the Technical University in Vienna was accepting up to seventy students a year at this time, the average intake of the Wagnerschule between 1895 and 1912 was between six and seven students, out of ten times that number of applicants.<sup>6</sup> In a memoir of her father, one of Wagner’s daughters recalled that he once turned down an application from the nephew of the Minister President. When his wife questioned his wisdom, saying that it might lead to enemies in high places, Wagner is reported to have replied, “It’s all the same to me,

Marcel Kammerer and Otto Schönthal, Project for a bank at Laa an der Thaya, 1898. (*Der Architekt*)

A  
R S

A  
M Y R

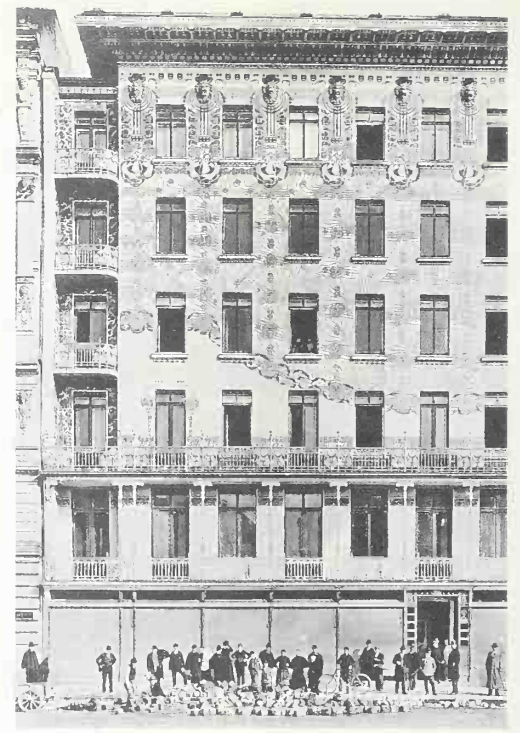
PERSPECTIVE  
CONCURRENZA  
DE SPARCASSE  
IN L A A





I want to teach a superior minority, not an inferior majority.”<sup>7</sup> The success of this policy can be judged from the introductory texts to the annual *Wagnerschule* reports, which appeared either as supplements to the magazine *Der Architekt* or as independent publications. In his text to the first issue, published in 1895, Max Fabiani reiterated the didactic program outlined by Wagner in his inaugural lecture and concluded: “Wagner’s teaching works like a revelation. When one sees the student’s devotion to their master, and the astonishing enthusiasm that both sides bring to the task, then one is justified in anticipating extraordinary results from this school in the future.”<sup>8</sup> By the second issue Fabiani was able to confirm that these expectations had already been fulfilled, while the third issue, introduced by one J. v. K., promised no less than certain success. One year later, in the 1898 issue, the anonymous author apologized for any shortcomings in the work on display, which could be explained in part by the gratifying fact that “as a result of the school’s reputation, almost all the students are overwhelmed with private commissions.”<sup>9</sup> The foundations for this striking success and for the quality and originality of the work produced were undoubtedly the personality of Wagner as a teacher and the quality of his assistants. Wagner inherited Hasencauer’s assistant, Joseph Maria Olbrich, who was soon joined by Josef Hoffmann, the Rome Prize winner of 1894, and by Leopold Bauer, who graduated in 1895. A tradition was thus established whereby the most talented students were invited to join Wagner’s private practice. As the practice was housed in a room adjacent to the studio that was shared by students from all three years, ideal conditions were created for a lively interplay of ideas between the students, the master’s assistants, and the master. In this close, hothouse atmosphere ideas could be sown, nurtured, and developed by several minds at once. Wagner’s critics seized on exactly this fruitful cross-fertilization to suggest that he was being dictated to by his pupils, rather than the other way round. As the anonymous author of a vitriolic attack on Wagner suggested in a pamphlet published in 1897, “Out of the resolved artist has popped an artistic experimentalist, a seeker after effect and originality, a puppet of fashion, a devotee of affected, coarse, Gallic architectural materialism. It almost seems as if Wagner has been pushed into this direction . . . one might even think that, in his very own school, he is no longer the leader but the led!”<sup>10</sup> Subsequent memoirs and comments on the *Wagnerschule* made by former students show that this theory was a grotesque exaggeration. A recurring theme in these comments is Wagner’s impact as a free, emancipatory spirit. Hubert Gessner, who joined the *Wagnerschule* in its first year, 1894–1895, said at an anniversary gathering ten years later, “We welcome in Wagner the most outstanding, unequalled modern artist, but we also celebrate him as the one who liberated us from thoughtless, stereotyped architecture.”<sup>11</sup> Otto Schönthal said much the same thing in 1908: “If we think back to twenty years ago, we can see how far behind us we have left the era of the stereotype. That this is so is primarily thanks to Otto Wagner. He it was that cleared away the trash of dreary imitation.”<sup>12</sup> While Wagner created the *tabula rasa* and the theoretical premises for a new direction in architecture, it is clear that many of the ideas drawn on the clean slate were the direct product of the creative resonance established between master, assistants, and students. The destruction of Wagner’s personal papers and the customary studio practice of ascribing all the work to the master makes it impossible, however, to draw clear distinctions between Wagner’s own technical and stylistic innovations and those of his gifted pupils. Given the particular creative ambiance that evolved at the *Akademie*, such distinctions would, in any case, be meaningless.

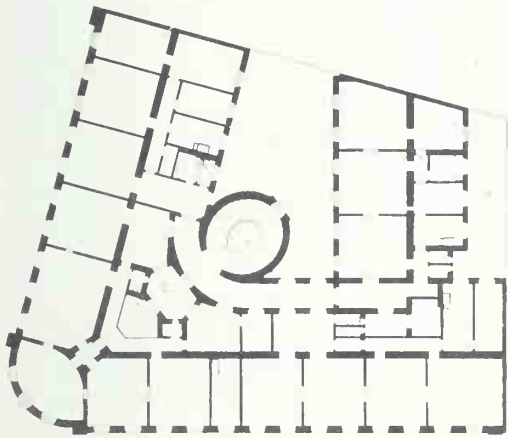
This was the stimulating milieu in which Hoppe, Kanhammer, and Schönthal found themselves on entering Wagner’s special school in October 1898. The principal project allotted to all of Wagner’s first-year students was the design of a Vienna “Zinshaus” – the typical Viennese house of four or five stories, subdivided into rented apartments. As Wagner had explained in his inaugural lecture, “The first-year students will be asked to solve the same problem that will confront them at the beginning of their professional careers, namely the



Otto Wagner, Apartment house, Linke Wienzeile 40, Vienna, 1898. (*Moderne Städtebilder*, Berlin, 1900)

Otto Wagner, Apartment house, Linke Wienzeile 38, Vienna, 1898. Plan. (*Moderne Städtebilder*, Berlin, 1900)

Otto Wagner, Apartment house, Linke Wienzeile 38, Vienna, 1898. Corner. (*Moderne Städtebilder*, Berlin, 1900)



design of a simple Vienna Zinshaus. With this I intend to give them an absolutely firm basis, especially with regard to construction and the perception of what is required of a building.”<sup>15</sup>

Kammerer and Schönthal had produced competition designs for a similar type of building before joining Wagner's class. The June 1898 issue of *Der Architekt* illustrated their joint scheme for a bank at Laa an der Thaya. The axial planning and the facade details of this prize-winning scheme indicates an Empire provenance, while the presentation drawing offers an extraordinary confusion of motifs. A competent perspective with a fine equestrian figure is framed by a vignette of Laa castle, a brace of imperial eagles, and a privet hedge. Out of the hedge sprout heads supporting large naked figures, explaining, perhaps, the tight-lipped, long-suffering expressions on the faces. Schönthal developed this building type in his own project for a bank at Elbogen, published in *Der Architekt* in October 1898, the month he entered the Akademie (Cat. I). Likely sources for the facades of both these bank projects were the schemes worked out by Wagner's students for the site on the corner of Köstlergasse and Linke Wienzeile. This was ultimately the site of Wagner's famous “Majolikahaus,” but while Wagner was working on his own scheme during the academic year 1896–97 he asked his students for their solutions, and these were published in the 1897 Wagnerschule volume. With its play between rusticated and smooth stucco, strong verticality, and sparing use of Empire decoration, Rudolf Melichar's facade for Köstlergasse may well have provided the model for Schönthal's competition design. In the mid-1890s there was a marked revival of interest in the Viennese variant on Empire design, which, as Rudolf Tropsch noted in an article published in *Der Architekt* in 1896, lent itself particularly well to domestic architecture.<sup>14</sup> Indeed, the combination of heads and swags that appeared in an illustration accompanying this article reappeared virtually unaltered above Schönthal's top story.

Wagner received planning permission for his own designs for the three houses on the Köstlergasse/Linke Wienzeile site in August 1898, and he developed the scheme as a speculative investment, using his own capital. The houses broke new ground in both concept and plan. In the conventional Viennese apartment house of the 1880s and 1890s the status of the various apartments was carefully differentiated in both plan and elevation. The apartments fronting the street were the most expensive, with the first floor accorded particular status as the *piano nobile*. The house owner's apartment was generally located at this level on the main front and celebrated with an appropriate display of architectural and decorative pomp. The street front apartments on the second and third levels, in contrast, were generally smaller than those on the *piano nobile*, with lower ceiling heights and correspondingly less facade decoration. This descending scale of luxury and grandeur then extended behind the main facade into the courtyard, which was flanked by smaller apartments accessible via a back staircase, with poor lighting and ventilation and shared toilets.<sup>15</sup>

In the group of houses on Linke Wienzeile and Köstlergasse, Wagner rejected this hierarchic conception entirely. The ceiling heights of the various floors were the same, and the provision of lifts made a fifth-floor flat as desirable as one on the second floor. This equality was emphasized by the decoration on the two houses, which was spread evenly across the facades, refusing to establish a hierarchy of ownership or function. The celebrated floral pattern in majolica tiles on Linke Wienzeile 40 made this point particularly clearly, and the same intention can be seen in the plans of the houses: A freestanding stairwell was used by Wagner to open up the site so that ample light and air could be provided for the apartments ranged around the courtyard. The inner apartments were just as spacious as those facing the street, and all had their own toilets and baths. Private comfort was valued more highly than public display, although this did not prevent Wagner from exhibiting the bathroom from his own apartment in the Köstlergasse house at the 1898 Jubiläumsausstellung in Vienna. This emphasis on hygiene and new technology, coupled with Wagner's great skill in site planning, meant





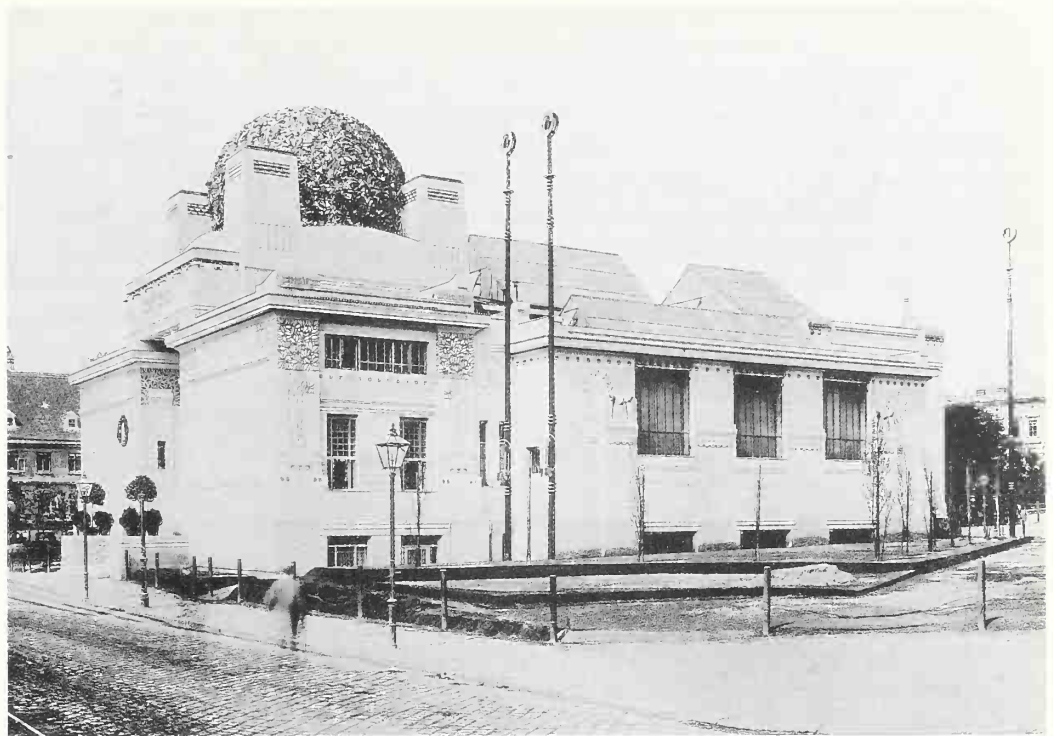
Otto Wagner, S-Bahn bridge across the Wienzeile, c. 1897–98. (Photograph by Otto Schönthal)

that the financial return from all the apartments, both on the street and at the rear of the site, was equally high.

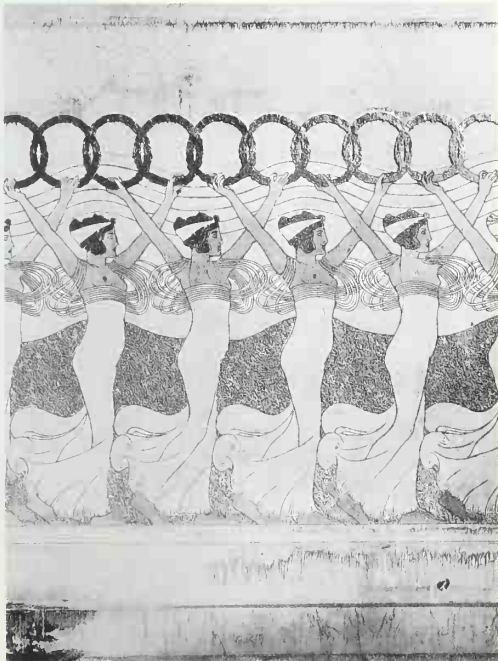
The student project set by Wagner for the 1898 intake was far less complex and was for an almost rectangular site facing Tuchlauben in the center of Vienna. Yet although master and students were working on tasks of a different scale, the ultimate goal was the same. As the Wagnerschule report for 1899 noted, “The principle underlying this task was to adapt the apartment house as far as possible to the needs of modern men. The plan seeks to combine the maximum utilization of the site with a functional distribution of the internal spaces.”<sup>16</sup> Schönthal achieved this using the device introduced by Wagner at Linke Wienzeile, a freestanding stairwell set in the courtyard. Wagner’s model also influenced the elevations of the student projects. Two surviving sketches by Schönthal and Hoppe reveal various aspects of this debt. On the facade of Linke Wienzeile 40, Wagner abandoned molded or stucco decoration almost entirely and stressed the planes of the building cube through the use of the flat, floriate pattern on the majolica tiles. Schönthal took up this idea, and his sketch reveals an essentially smooth facade, articulated by the undecorated window openings (Cat. 9). The large studio window at the attic level is strongly reminiscent of Wagner’s “Ankerhaus,” built in 1895, while the roundels and fan-like fronds point to Koloman Moser’s decorative scheme on Linke Wienzeile 58. Hoppe’s early sketch also shows him borrowing from Wagner, but in different ways. The dominant features on the Hoppe facade are the elegantly exposed iron frame on the lower two stories and the echoing ironwork at the roofline (Cat. 8). Both features appeared on Linke Wienzeile 58, while the combination of masonry pylons and decorative iron detailing was one Wagner had developed to a high degree in the stations and bridges that he had been designing for the Vienna Stadtbahn since 1894.

The innovations introduced by Wagner in the Linke Wienzeile/Köstlergasse houses have often been portrayed as a public rejection of historicism and as a statement of support for the aesthetic aims of the Secession, which he formally joined in 1899. Although this is substantially true, the debt to Semper cannot be ignored. The houses and his contemporaneous designs

Joseph Maria Olbrich, Secession Building,  
Vienna, 1898. (*Moderne Städtebilder*, Berlin,  
1900)



Joseph Maria Olbrich, Secession Building,  
Vienna. Rear facade, frieze by Koloman Moser.  
(*Moderne Städtebilder*, Berlin, 1900)



for the Stadtbahn reflect his desire to give tangible form to Semper's dream of a manner of design that was entirely modern yet firmly grounded in historical practice, one that exploited new materials within the wider context of traditional architectural forms. After visiting the Great Exhibition in London, Semper noted that "the new methods and materials arising from the development of science and industry have not been adequately mastered by artists and craftsmen. The stylistic demands made by materials and technology are not being considered . . ." <sup>17</sup> This materialist approach, however, was strictly subordinated to historical and artistic considerations: "Statics should be worked out not only mathematically, but also visually; solid masonry gives a much more convincing expression of firm support than an equally robust iron construction." <sup>18</sup> Wagner adhered strictly to this principle in his designs for the Stadtbahn bridges and viaducts, where iron is used for the horizontal spans, masonry for the piers. Contrary to Semper's own architectural practice but consistent with his theory, Wagner used iron construction on non-engineering works, such as the houses at Linke Wienzeile/Köstlergasse. The ironwork, however, was made subservient to the masonry of the facade, and the independence of the load-bearing walls from the iron window frames and balconies was emphasized in the corner solution, where the iron and glass structure extends beyond the curved wall. Wagner thereby gave his ironwork both functional and decorative aspects, but did not attempt to disguise the supporting function of the walls.

Such a clear demarcation between cladding and support was consistent with the reductionist analysis of basic building types that Semper published in *Die vier Elemente der Baukunst* (1851). His taxonomy of building was derived from the primitive hut and was made up of four elements: the hearth, the walls, the terrace, and the roof. These four elements were, in turn, derived from the four basic manual skills: molding the hearth, which then produces ceramics; weaving textiles for the walls; carpentry and joinery for the terrace and roof; and stereometry – the piling up of masonry to replace both carpentry and ultimately textiles. To these four activities Semper later added a fifth, metalwork. Following this scheme, it is very easy to interpret Wagner's facade in Semperian terms, with the majolica tiles representing



the patterned textile cladding the supporting frame. Indeed Semper himself had suggested a progression from primitive textile walls to the use in classical antiquity of glazed terracotta and alabaster claddings, and to the polished and incised granite facings of the Egyptians. In this scheme primitive cladding evolved into symbolic ornamentation through the development of pattern and color. Architectural polychromy was the theme of one of Semper's earlier texts, *Vorläufige Bemerkungen über bemalte Architektur und Plastik bei den Alten* (1834), in which he proposed that since porous or corrosion-prone building materials needed protection from the elements, it was quite reasonable to invest the protective layer with aesthetic qualities: "Instead of monotonous whitewash one chooses pleasingly varied colors. Polychromy becomes natural, and necessary."<sup>19</sup> In this essay, which also introduced the motto "Necessity is the only master of art," he not only offered respectable historical precedents for polychromism but also a functional role in the protection of modern materials.

With his theory of "Bekleidung" Semper proposed that cladding and ornament preceded structure and that architectural design was grounded in craft skills. This, as Joseph Rykwert has pointed out, allowed Semper "to posit a unitary origin for all the arts; to give logical priority, paradoxical though it may seem, to ornament over structure."<sup>20</sup> By removing the distinction between "Kunst" and "Kunstgewerbe" – high art and applied art – Semper prepared the ground for the aesthetic theories that evolved around the Vienna Secession. The connecting link was provided by Wagner and his assistants.

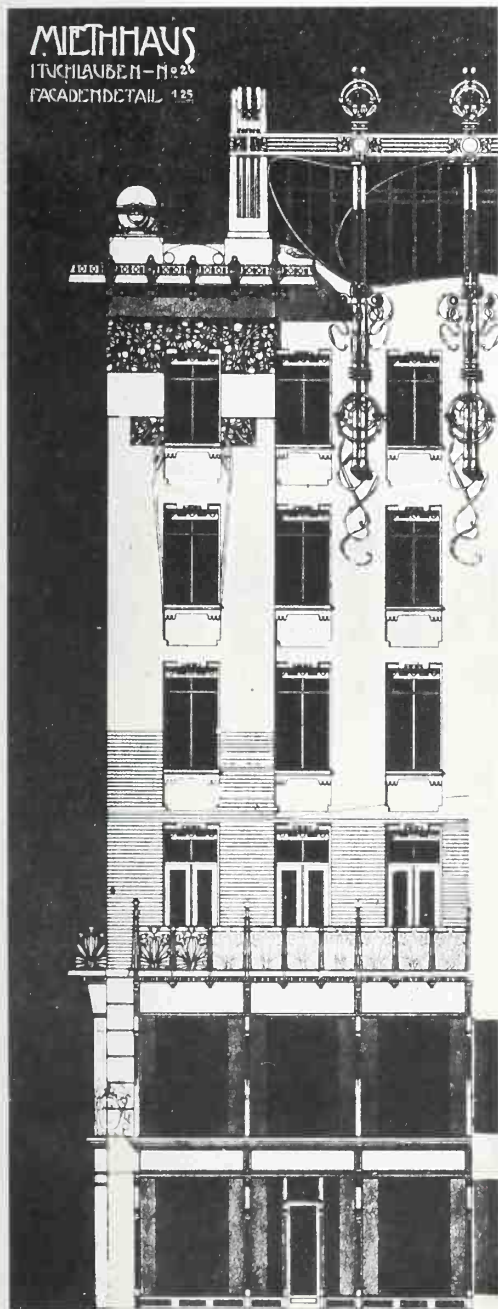
Wagner did not formally join Gustav Klimt and the other Secessionists when they broke away from the *Künstlergenossenschaft* in March 1897, but as Hermann Bahr put it some years later, "Without Otto Wagner we would have had no Secession, no Klimt group, no Viennese 'Kunstgewerbe,' no Alfred Roller, and no Adolf Loos."<sup>21</sup> Wagner's guiding influence was asserted through his assistants Olbrich and Hoffmann, who played leading roles in the new group from the outset. At the general meeting held on June 27, 1897, the organization of the first exhibition was entrusted to Klimt, Hoffmann, and Carl Moll. At the same meeting it was decided to construct a permanent home for the group's administration and for future exhibitions, and the task of designing it was entrusted to Olbrich. The foundation stone of the Secession building was laid on April 28, 1898, and public interest in the new building reflected the success of the first exhibition, opened a month earlier in the halls of the *Gartenbaugesellschaft*, which was to attract 57,000 visitors, including the Kaiser himself. In his essay on Olbrich, Hermann Bahr described how the Viennese public was both fascinated and horrified by the radically new architecture of the Secession building, how they gaped at it in amazement and yet found it hard to tear themselves away without a backward glance.<sup>22</sup>

Compared with standard Viennese building practice at the time, Olbrich's Secession building was indeed extraordinary, with its reverential, shrine-like portal flanked by sparsely decorated blocks and crowned by a gilded dome resting on four piers. The cultic, ritualistic nature of the building was emphasized by the masks and snakes above the entrance, and by Koloman Moser's frieze of dancers with laurel leaves on the rear elevation. The Viennese wits were not slow to attribute an exotic parentage – Egyptian, Assyrian, Mesopotamian – while Olbrich himself pointed to the early Doric. In a breathless article published in *Der Architekt*, he explained the intentions behind his shrine to the new art: "There were to be white, sparkling walls, sacred and immaculate. Solemn dignity should pervade – the pure dignity that seized and thrilled me as I stood alone before the unfinished temple at Segesta."<sup>23</sup> While he was working on the project, he surrounded his drawing board with the sketches he had made on his visit to Italy and North Africa in 1894. The clear references to the ancient past in a building devoted to the absolutely new emphasized the epochal ambition of the Secession: to return art to its timeless roots. Writing in 1902 about the fourteenth Secession exhibition, which was conceived around Max Klinger's Beethoven monument, Joseph August Lux defended the heady mix of ancient and modern in terms that could equally well be applied to



Franz von Krauss and Josef Tölk, Zacherl shopfront, Bauernmarkt, Vienna, c. 1898. (*Moderne Städtebilder*, Berlin, 1900)

Emil Hoppe, Project for an apartment house, Tuchlauben, Vienna, 1899. ("Aus der Wagnerschule 1899," supplement to *Der Architekt*)



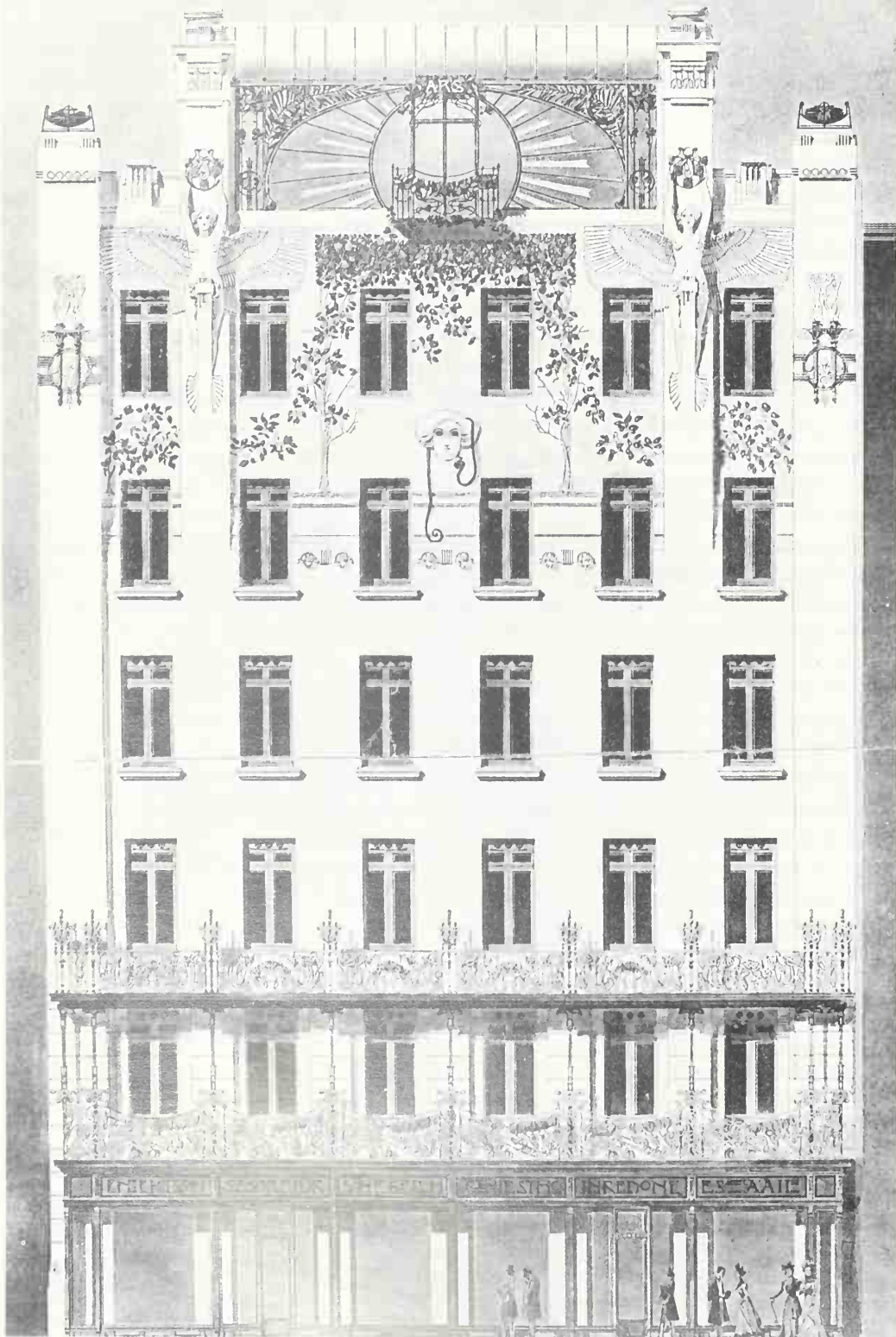
Olbrich's building: "It is not a question of excavating an old temple, but of breaking away from the stereotype, of recognizing and making visible the basic principles of purpose and materials known to earlier high cultures. The relationship, therefore, is not historical but teleological. We must bring to light these timeless, autonomous, and immanent basic principles, to which modern plastic art (*Raumkunst*) again pays honor . . . not out of the rubble of centuries, but out of our own souls. This is demanded by the stream of new ideas that excites our modern spirits."<sup>24</sup>

Although Bahr described the Secession building before its opening as "a blessed island amidst the tumult of the city, offering refuge from everyday worries in the eternal realm of art,"<sup>25</sup> the motifs introduced by Olbrich were rapidly adopted for more secular purposes. This was anticipated by Bahr himself after the building's successful reception: "I fear that another six months and it will become a model after which zealous imitators will erect churches, hotels, and villas – all in the 'Secession style.'"<sup>26</sup> Bahr's worse fears were to be confirmed, and in the last years of the century Vienna was swept by a mania for quasi-Secessionist motifs, which were applied at random to all manner of objects. A typical example, and by no means the worst, was the Zacherl shop on the Bauernmarkt, designed by the architects Franz von Krauss and Josef Tölk, with ceramic tiles by Josef Maria Auchentaller, a painter who joined the Secession in April 1899. The complex facade, with curling iron decorations, was topped by Auchentaller's extraordinary ceramic panel, featuring assorted Persians and Chinese, with a bandoliered Tatar warrior proffering two bottles – presumably containing Zacherl's celebrated insecticides and moth-killers – to two delighted lady customers. The arbiters of avant-garde taste reacted with predictable disdain as soon as their creations were threatened by mass support. Hermann Bahr's reaction was very typical. In November 1899 he declared: "The Secession has become a fashion, with all the senseless tyranny that fashions exert. . . . When a salesman wants to force on us an idiotic cravat, he rolls his eyes and says – Secession! Secession on every street, at every corner, Secession to see, hear and smell, to eat and drink. People are already talking about Secessionist sauces and of schnaps that tastes Secessionistic."<sup>27</sup> The Wagnerschule was not entirely impervious to this unquestioning adoption of Secessionist motifs, as Kammerer's undated study shows, in which all the main elements of the Secession building are reassembled, right down to the shrubs (Cat. 3). For the most part, however, the Wagnerschule students resisted the worst excesses of vulgarized Secessionism and sought to incorporate the new decorative vocabulary into the Classicist continuum of Semper and Wagner. In the final versions of the "Zinshäuser" projects by Hoppe, Kammerer, and Schönthal, Secessionist elements mingle with Empire remnants on facades that are dominated not by ornament but by flat planes and stereometric volumes. For his solution, the Akademie awarded Schönthal the Pein Prize.

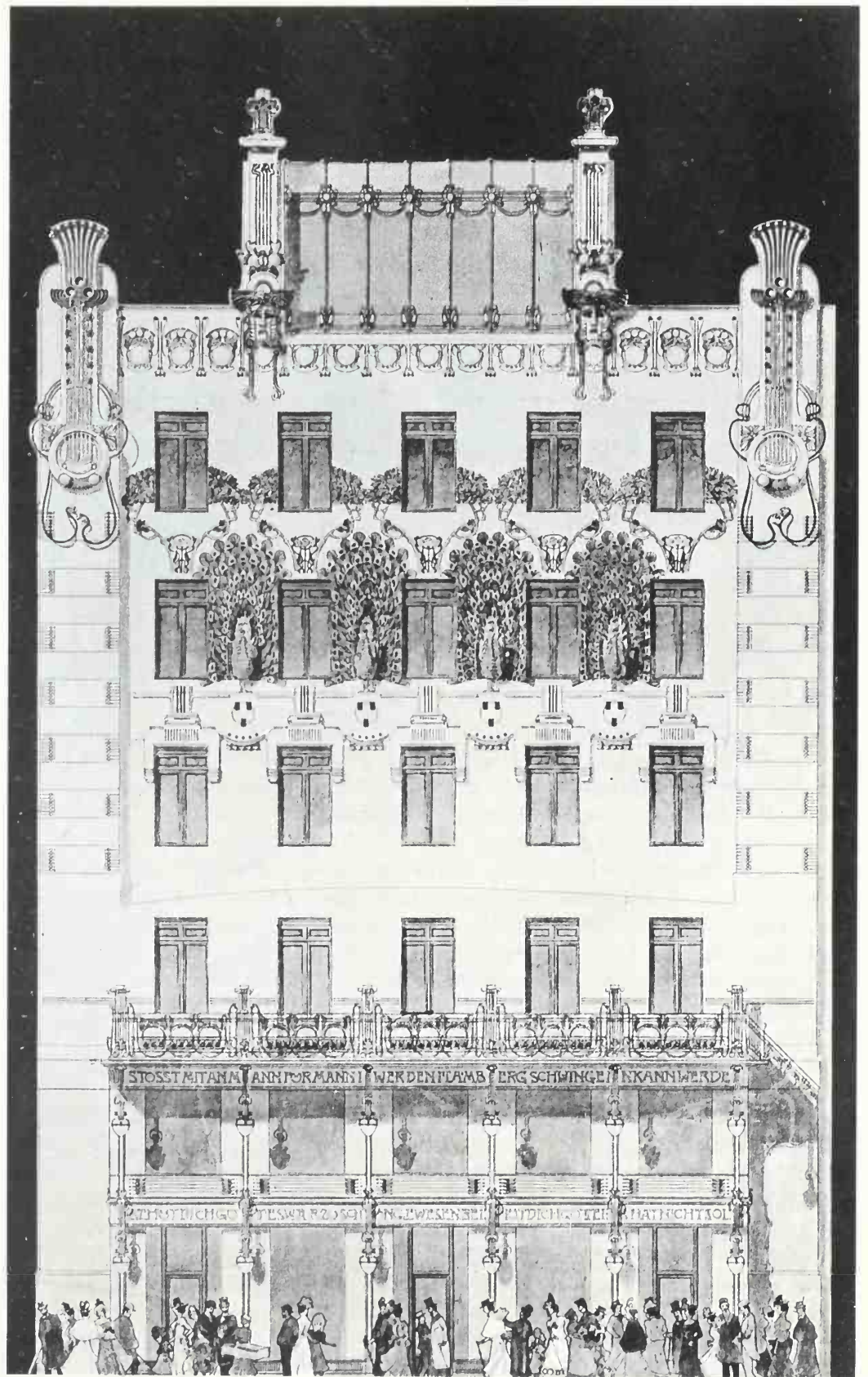
The Classicist traits were not the result of a slavish adherence to pattern-book design, however, but of a lively and engaged interest in previous civilizations. In contrast to the mid-century eclectics, who had regarded architectural history as a storehouse of reusable motifs, the students of the late 1890s approached history much more subjectively, placing themselves in their imaginations in the period and style that interested them. This process was closely akin to Wilhelm Dilthey's historical method "Verstehen," which was credited with the ability to transport the observer into the scheme of values that gave meaning and pattern to previous societies. The results in the Wagnerschule were fanciful drawings of vast Egyptian or Classical constructions, with toga-clad figures and ritual fires (Cat. 2, 4). This intuitive response to history was paralleled by an equally intuitive response to the modern age. The search was not for a modern style, but for an appropriate architectural response to the demands of the new century. Olbrich put this very clearly in his account of the Secession building: "I didn't want to invent a 'new style' or a 'modern manner,' and certainly not to offer the 'very latest.' That would have been a confoundedly conceited undertaking! No, I merely wanted to hear the



Marcel Kammerer, Project for an apartment house, Tuchlauben, Vienna, 1899. ("Aus der Wagnerschule 1899," supplement to *Der Architekt*)



Otto Schonthal, Project for an apartment house, Tuchlauben, Vienna, 1899. ("Aus der Wagner-schule 1899," supplement to *Der Architekt*)







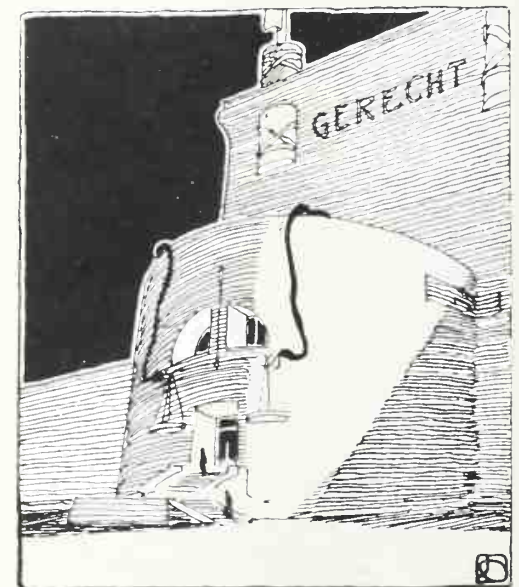
Marcel Kammerer, Interior for a dining room and smoking room, c. 1899-1900. (*Das Interieur*)

resonance of my own feelings, to see my warm emotions solidified into cold walls.”<sup>28</sup> The attempt to fuse these two highly subjective analyses of the past and the present dominated the work produced by Hoppe, Kammerer, and Schönthal in their second year at the Akademie, beginning in October 1899.

The main project for the year was the design of a villa for an artist, to be sited in the countryside somewhere outside the city. Wagner’s choice of subject may reflect English influence, as this was a theme dear to the hearts of the second generation of Arts and Crafts architects. Typical examples were Voysey’s design for an artist’s cottage, published in October 1884 in *The Studio*, and Baillie Scott’s artist’s house, published in 1897, also in *The Studio*. Rather like preaching to the converted, the idea of designing for a like-minded artist had great appeal to the reforming architects, as it offered a welcome respite from the two-fronted battle against enfeebled bourgeois and vulgar popular taste. It also offered the opportunity, however artificial, to construct an entirely harmonious entity, in which the desires of the owner and the missionary zeal of the designer could correspond in every detail, right down to the furniture and decoration. As Baillie Scott averred in his explanatory article, “But to the artist who is not of the tribe of Peter [i.e., a philistine] the importance of harmonious environment is at once acknowledged. He meets his brother artist, the architect, on his own ground, understands his aim and aspirations, and so helps him to achieve a successful result in his quest for the beautiful and true.”<sup>29</sup> *The Studio* was widely read and highly influential in radical Viennese design circles in the 1890s, and Voysey’s white stucco has even been suggested as a source for Olbrich’s Secession building facade.<sup>30</sup>

In its axial plan and general outline, Kammerer’s villa for an artist follows on from the Secession building, but with the deeply recessed loggia in the central bay taking over the

Joseph Maria Olbrich, Study for a prison, 1898. (*Der Architekt*)





Otto Schönthal and Carl Wollek, Mozart Fountain, Vienna, 1900–1905. (IBW)

decorative function of Olbrich's dome (Cat. 12). The windows on the front facade are given an Egyptian quality by the pylon-like pilasters, while the balustrade on the terrace and steps recalls Schönthal's Roman fantasy. The text in which Kammerer described his scheme in the 1900 yearbook *Aus der Wagnerschule* carries the heavy scent of fin-de-siècle aestheticism, of the withdrawal from society through art: "In the shadow of mature trees, through whose leaves the sun paints golden rings on the earth – a little realm unto itself, far from the fumes of the city: Yes, that's how he should have it, the artist who wants to breathe the sunny air of dreams and to forget everyday life, in order to devote himself entirely to his art."<sup>51</sup> Yet Kammerer was unwilling to abandon himself entirely to the heady realms of aesthetic delight. The poetry of architecture, he insisted, was limited to the decorative aspects of a building, and even these were subservient to the demands of construction. If the total solution was poetic, said Kammerer, then all well and good, but the first ambition must be the functional solution. The architect "is not permitted to indulge himself in fantasy, and whoever does is not fulfilling his responsibility."<sup>52</sup> This rationalist approach to design clearly reflects the influence of Wagner and finds an echo in the introduction to the same *Wagnerschule* publication, in which Alfred Roller refers to the "noble reverence for their profession" that the master instilled in his students. Certainly, Kammerer's solution, and especially the flat roof, had more in common with the "slab-like planes, simplicity of conception, and accentuation of construction and material" advocated in Wagner's *Moderne Architektur*<sup>53</sup> than with the excesses of commercial "Secessionism," from whose tendrils no teapot, lampshade, or lorgnette was safe. The slightly puritanical example of the English Arts and Crafts movement, exemplified by Baillie Scott's dictum that "everywhere construction is decorative and decoration constructive," would also have reinforced Wagner's message. Kammerer published no interiors for his artist's villa, but his ideas in this area around this time can be judged from drawings published in 1900 in Ludwig Abel's newly established journal *Das Interieur*. With its restrained decoration, open planning, built-in furniture, and simple tables and cabinet, Kammerer's scheme for a dining and smoking room does indeed show certain affinities to English models, and the sofas even have Baillie Scott's fretwork hearts.

Both in his striking presentation drawing of the artist's villa and in the accompanying text, Kammerer was careful to make a clear demarcation between the works of nature and the work of the architect. Schönthal had no such scruples, and sought to express in his design the resonance between man and nature. Just as Olbrich had seen in the Secession building his personal emotions made concrete, so Schönthal sought to articulate his own response to nature in the villa, in the hope that the artist for whom the villa was designed would be equally sensitive to the resonance thus established. Schönthal singled out Meister Heinrich in Gerhart Hauptmann's novel *Die versunkene Glocke* (1897) as his ideal tenant: "I wanted to build a magical garden for him, in which his artistic soul could reveal itself to the eyes of the world."<sup>54</sup> The aesthetics of empathy can be seen at work here, the work of art giving tangible form to human emotions, and vice versa. In the same issue of *Der Architekt* that had carried his account of the Secession building, Olbrich illustrated an "Idea for the entrance to a civil prison." Rather than the heavy rustication and coats of arms conventionally favored to express the might of legal retribution, Olbrich suggested a deeply cut portal, surmounted by two drooping, lachrymose windows, and topped by the incised word "GERECHT" – JUSTICE. A similar attempt to give concrete form to the emotional program behind a building can be noted in Schönthal's villa. Indeed, the evolution of this project shows with striking clarity the final break with pattern-book historicism that occurred in the *Wagnerschule* in 1900, and the move toward a convincingly modern manner of design that sought to combine rational construction with psychological insights into the relationship between built form and human emotions. An early sketch of a villa with flanking pergolas (Cat. 15) shows the residual influence of the first Villa Wagner (built 1886–88), but this imitative approach was soon replaced





Emil Hoppe, Project for an artist's villa, 1900. Elevation. (*Aus der Wagnerschule 1900*, Vienna, 1901)

by a radically new conception in which the building and the surrounding nature were much more closely integrated. A model for this was undoubtedly the vernacular architecture of the Mediterranean region. Both Hoffmann and Olbrich had returned from their Rome Stipendium travel with sketches not only of the ruins of antiquity, such as Olbrich's drawings from Segesta, but also with sheaves of drawings of rural housing in Italy and North Africa. The discovery of styles of life simpler than those favored in Imperial Vienna clearly had great attraction to architects brought up on Semper's account of the origins of architecture, and Hoffmann published two enthusiastic articles in *Der Architekt* on the vernacular buildings of the Istrian peninsula (then called the "Austrian Riviera") and on Capri. As Eduard Sekler has noted, "The architectural forms of these vernacular buildings were believed to owe nothing to the historical styles of 'high art' and accordingly appeared acceptable as sources of inspiration, especially since they were supposed to be an inspiration in matters of principle, not of form."<sup>55</sup> The simplicity of the vernacular forms themselves, however, and the direct relationship between structure and function clearly exercised a considerable fascination for the Wagnereschule students at the turn of the century, a fascination that was particularly marked in the work of Hoppe, Kammerer, and Schönthal.

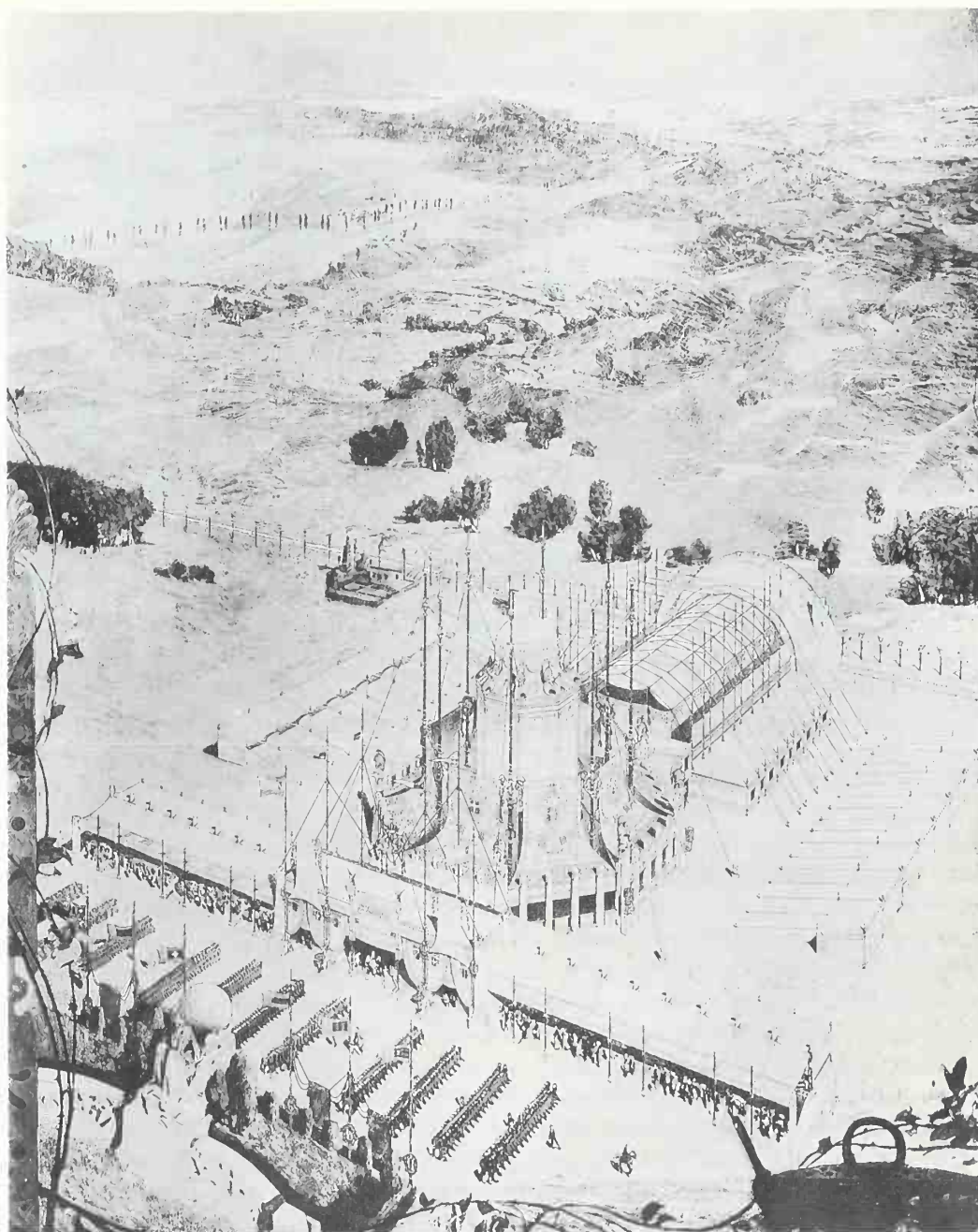
An undated sketch by Schönthal of a house in the Mediterranean manner (Cat. 14) contains elements that reappeared in the artist's villa project, most notably the pairs of smooth, curved pylons and the conscious resonance established between the simple, white architectural geometry and the dark, complementary forms of tamed nature (Cat. 17). Although the shell-like canopy is a vestige of the sinuous forms favored by Jugendstil and the early Secession, the geometric decoration on the facade anticipates the dots, circles, and checkerboard patterns that became the dominant motif of the Secession and *Der Sacrum* after 1901. As Schönthal himself put it, "The eyes are led along the broad avenue by a line of clipped box hedges. Shrubs of rue beckon across the water, and above all this glistens a luminous point: the house. An open-ended, wedge-like form pushes out of the undecorated flat planes, striving towards the unknown future."<sup>56</sup> Schönthal's efforts were rewarded by the Special School Prize, which was intended for third-year projects and was uniquely awarded in this instance to a second-year student.

At this time Schönthal also enjoyed his first public success. Like Wagner, Schönthal built up a considerable opus of competition projects during his career, and his first winning scheme was for a fountain dedicated to Mozart in Vienna IV (Cat. 18–22). The competition was announced in April 1900, with a submission date four months later, making it roughly contemporaneous with the artist's villa project. The two schemes were thematically related as plastic representations of the personality and work of a creative artist. The competition brief stressed the predominance of the sculptural motif over the actual fountain, which was to be limited to a very modest flow of water: "As the fountain is to be installed on the Mozartplatz, its design should be related to the works of the composer Mozart. This might be achieved by the use of characters or symbolic representations from Mozart's works for the principal figurative motif."<sup>57</sup> Schönthal chose Tamino and Pamina from *Die Zauberflöte*. His early sketches show

Emil Hoppe, Project for an artist's villa, 1900. Perspective. (*Aus der Wagnerschule 1900*, Vienna, 1901)

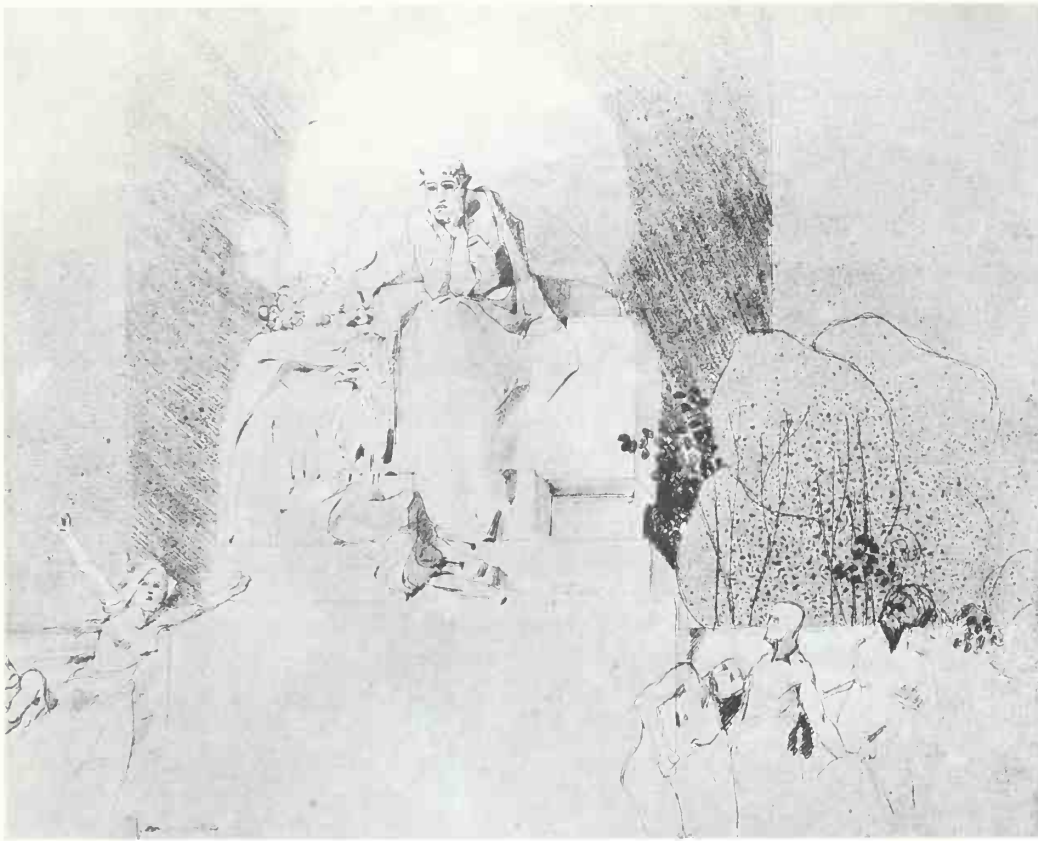


Marcel Kammerer, Project for a provisional station for a meeting of monarchs on the occasion of major military maneuvers, 1901. Bird's-eye view. (*Wagnerschule 1901*, Vienna, 1902)



strong similarities to the artist's villa, with pylons, molded contours, and checkerboard decoration (Cat. 19), but these were subsequently abandoned in favor of an asymmetrical, block-like plinth flanked by domed bosses (Cat. 22). Following Schönthal's conception, the sculptor Karl Wollek decorated the plinth with seaweed and with monsters from the deep, entranced by the sound of Tamino's flute, and out of this watery base spring the elegantly attenuated figures of Tamino and Pamina – "the sweetest form of all dream sweethearts" (Ernst Bloch). Although first conceived in 1900, the fountain was not built for some years. Wollek's bronze was displayed in March 1905 at the annual exhibition of the *Künstlergenossenschaft* and, according to Ludwig Hevesi, was very well received. It was unveiled on the fountain itself in the autumn of the same year, prompting Hevesi to extend his approval to the





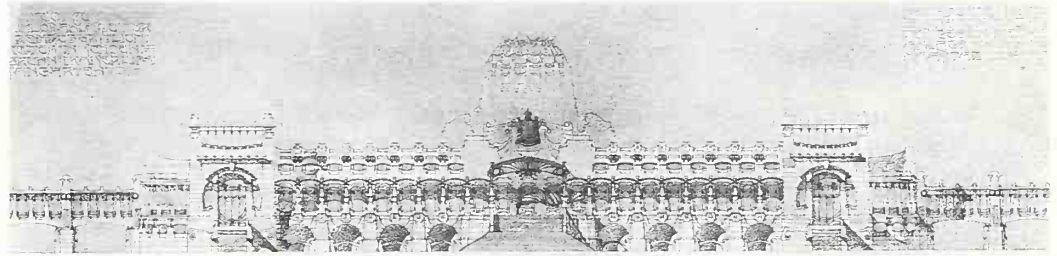
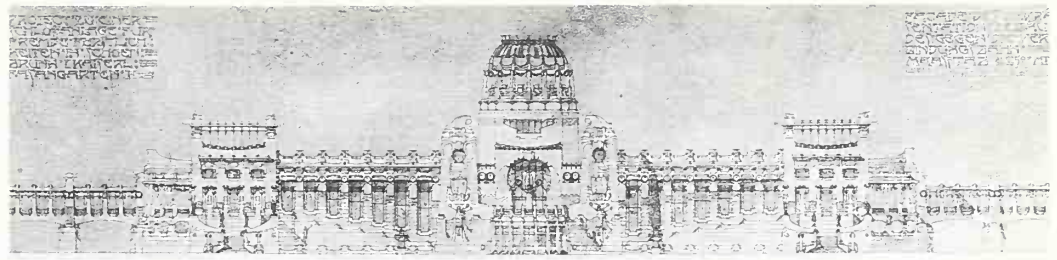
Marcel Kammerer, Project for a provisional station for a meeting of monarchs, 1901. Study for the monument "World Domination." (*Wagner-schule 1901*, Vienna, 1902)

architectural plinth, which, he said, deserved all praise: "The forms are thoroughly modern, without being turned into a grisly game. The decorative function is achieved with total success."<sup>38</sup> As confirmation of this success, a plaster cast of Wollek's Tamino and Pamina was displayed at the Imperial Royal Austrian Exhibition held at Earl's Court, London, in 1906.

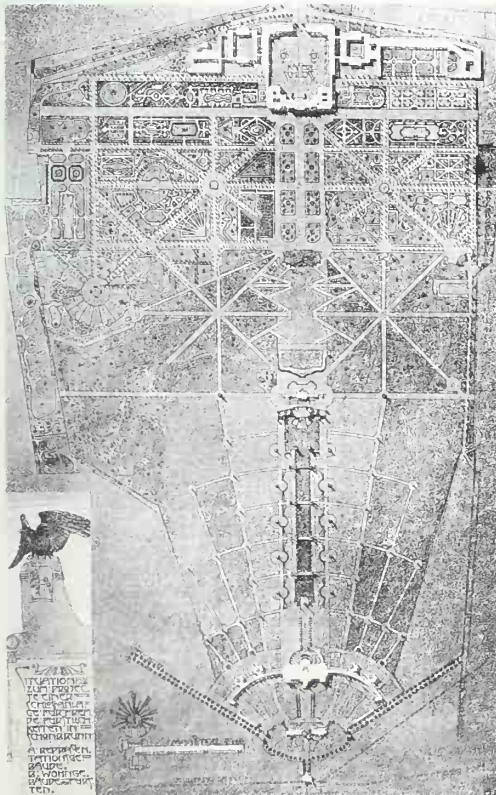
The Wagner-schule's transition in 1900 from the "grisly" curves of Jugendstil to less decorated, more cubic volumes is especially marked in Hoppe's work. An early solution for the artist's villa is firmly grounded in the decorative manner of the early Secession, with curves and flourishes in all directions and a frieze of dancing girls borrowed from the rear facade of the Secession building (Cat. 26). A preparatory sketch dated March 1900 reveals a much more geometric approach (Cat. 27), and in the final drawings only the garland-waving female figures at the dome level survive from the early version. Moving away from the decorative impulse of Jugendstil, Hoppe now stressed the tectonic essence of architecture. With the exception of the panels in the central bay, the decoration of the facade is derived from the structural elements – from the columns, window openings, steps, and vousoirs. As Hoppe noted, "stone and stucco give the outside of the building its character."<sup>39</sup> This materialist approach was further developed in the splendidly simple iron and glass shed on the secondary axis in which the artist's studio was to be housed.

The schemes produced by Hoppe, Kammerer, and Schönthal in their second year all prepared the way for the grandiose projects of their third and final year. In his inaugural lecture Wagner outlined his intentions as follows: "To the third-year students I recommend a task that will never confront them in real life, a task whose solution will serve to fan into bright flames the divine spark of fantasy that should be glowing within them."<sup>40</sup> By making a clear demarcation between reality and fantasy, Wagner freed his third-year students from the burden of purpose and function and actively encouraged them to dream of castles in the air. In

Emil Hoppe, Project for a palace for visiting royalty at Schönbrunn, 1901. North and south facades of the central block. (*Wagnerschule 1901*, Vienna, 1902)



Emil Hoppe, Project for a palace for visiting royalty at Schönbrunn, 1901. Site plan. (*Wagnerschule 1901*, Vienna, 1902)



this demarcation one can recognize the then-current Viennese preoccupation with the limits of language and communication and the attempt to distinguish between fact and poetry, summed up in Karl Kraus's pithy comment, "The aphorism never corresponds to the truth, it is either half true or one-and-a-half times true."<sup>41</sup> The linguistic division between factual proposition and poetic utterance finds a parallel in architecture in the division between the material purpose of the building, which provides the initial impulse for its construction and its symbolic function. Although these might be understood as the primary and secondary functions of a building, it is clear that this sequence can, in extreme cases, be inverted, with the symbolic function of the building taking precedence over material or practical considerations. This is exactly what Wagner was aiming at with his third-year projects.

Kammerer won the triennial Rosenbaum Prize at the end of his second year with a study for a royal hunting tent (Cat. 28). Even by contemporary standards the practical function of the tent was rarefied in the extreme, as all Kammerer provided was a three-sided shelter with a floor and a roof covering that had no particular connection with the sport of hunting. According to Kammerer's account, the tent was to be easily transported and erected and to provide eating room for twelve, together with space to prepare the food and a toilet. Like its direct antecedents – Wagner's "Festzelt" for the celebrations of the silver wedding anniversary of Franz Joseph and Elisabeth in 1879, or his temporary pavilion built by the city of Vienna to welcome Princess Stephanie in 1881 – the practical purpose of the building was less important than its ability to give symbolic expression to the status and role of its users. This was architecture not in the service of function but in the service of regal representation. Wagner portrayed this relationship between architect and royal house with gentle irony in his drawing of the pavilion, which shows a wise owl standing on the plan at the very bottom of the picture, while high above, on an orb atop a column, stands the imperial eagle. Kammerer continued this tradition in exemplary fashion. His symbolic language was worthy of a Near Eastern potentate, with the bamboo supports swelling into papyrus-leaf motifs and with silk tapestries depicting hunting scenes in the interior. The bamboo and canvas construction of the walls, with stenciled patterning on the outer faces, was strikingly similar in conception to the walls of Wagner's Karlsplatz Station, completed the previous year. Both designs were clearly developed from Semper's taxonomy of primitive architecture.

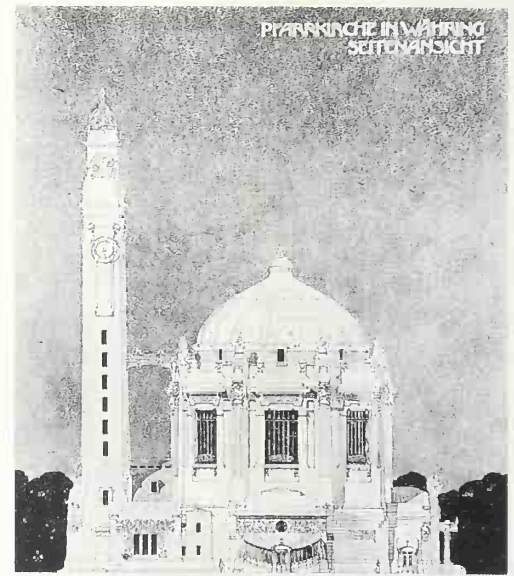
For his third-year project, Kammerer expanded the royal hunting tent into a series of large marquees, intended to house a meeting of monarchs gathered together to watch military



maneuvers. Leading away at right angles from a covered railway platform, a sequence of tents and marquees provided a ceremonial reception area, a foyer leading to private rooms for the individual monarchs, a large octagonal banqueting space, and, at the end of the axis and parallel to the railway platform, the tribune and loggias from which the assembled dignitaries would view the military parade. On each side of the main axis and at a suitably respectful distance, Kammerer placed a row of simple tents to house the retainers and camp followers. The decoration was extravagantly lavish, with the stated intention of “countering the total poverty of ideas that confronts us in all its monumental grossness every time there is occasion to create provisional ceremonial decorations. One only has to think of the last time the Ringstrasse was ‘decorated.’”<sup>42</sup> From the garlands and sword bearers on the railway platform, via the depiction in majolica tiles of “The Defense of the Imperial Eagle” that dominated the reception hall, and through to the grandiloquent splendor of the banqueting tent and viewing tribune, Kammerer spared no effort in glorifying the alliance of monarchy and military might. The climax of this process, both emotionally and in terms of the physical axis, was provided by a monumental sculpture facing the main tribune, on the far side of the parade avenue, entitled “Die Weltherrschaft” – World Domination. In Kammerer’s sketch, a togalad figure glumly ponders the burdens of political responsibility, while naked chaos reigns below. It is perhaps no surprise that the Schwendenwein Travel Stipendium was awarded for this project. In addition to Kammerer’s masterly draftsmanship and his convincing grasp of the technology of lightweight constructions, the heavily nationalistic subject matter of the installation gave it a particular affinity to this award.

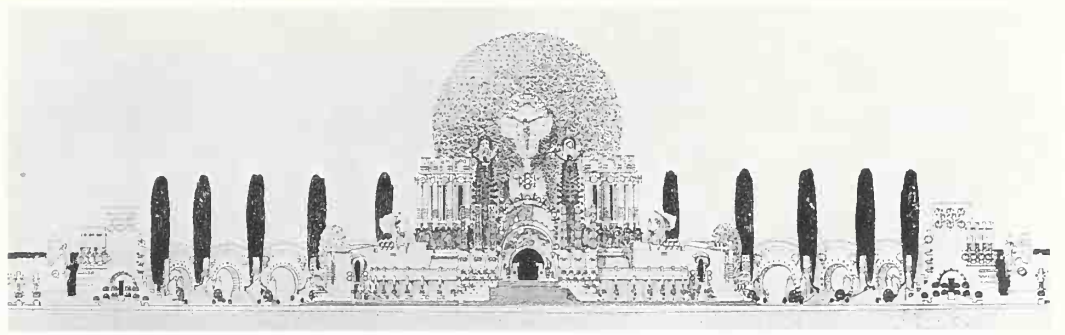
The Schwendenwein Stipendium was the most valuable if not the most prestigious award offered to architecture students at the Akademie. It had been endowed in the 1880s and reserved for students of German nationality. This condition reflected the growing anti-semitism in Viennese academic life, which first emerged in the 1880s and which produced the tragicomic Waidhofer Resolution of 1896 (which deemed Jewish students devoid of “honor” and thus incapable of offering satisfaction in a duel).<sup>43</sup> The award to Kammerer of this compromised distinction presaged later developments that were to have a profound influence on his work and, indeed, his very existence.

Kammerer was not alone, however, in linking Wagner’s exhortations about architectural fantasy to dreams of regal grandeur. Hoppe’s third-year project was an urban counterpart to Kammerer’s tented installation – an extension to the royal palace complex at Schönbrunn to house visiting royalty (Cat. 59–73). Hoppe himself described the site, at the southern end of the Schönbrunn park, as ideal for his extension, which was composed of a central block for formal meetings, conferences, balls, and banquets, flanked by four pavilions offering separate accommodation to the individual monarchs and their retinues. The pavilions were linked to the main building by covered, elevated galleries, and a “cour d’honneur” was created on the street side facing Hetzendorf by a grand portal with subsidiary wings housing the guardhouse, coachhouses, and stables. The entire group of buildings was set on the extension of the original Schönbrunn axis running from the palace to the Gloriette, and this extended axis was marked by a canal terminating, at the Gloriette end, in a cascade. In opposition to the flat plane created by the canal, Hoppe set up a play of convex and concave curves along the horizontal axis of his range of buildings, and this, rather than any vertical articulation, gives the complex its rhythm. On the street front the convex accents of the central dome and of the arches supporting the elevated galleries were set against a series of shallow concave forms created by the stepped windows of the central block and by the balustrades and cornices on the side wings, which are reminiscent of Hoppe’s “Ziurshaus” project. This rhythmic intention is particularly apparent in the general view of the complex from the street side (Cat. 70) and relates to the curvilinear rhythms of Hetzendorf von Hohenberg’s Gloriette at the north end of Hoppe’s axis. Also from the Gloriette was the idea of public and private facades. As Hoppe

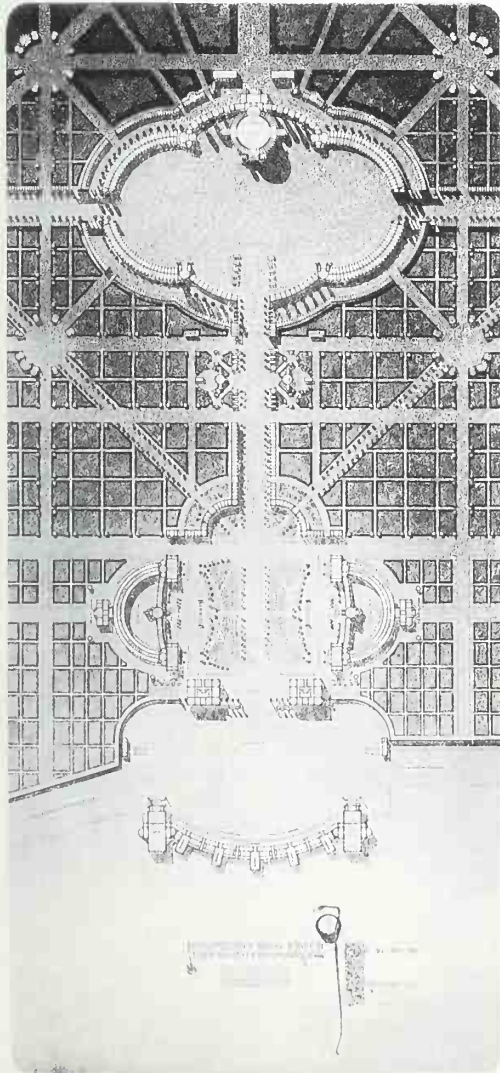


Otto Wagner, Project for a church on the old Währing cemetery, Vienna, 1898. (Otto Antonia Graf, *Otto Wagner: Das Werk des Architekten*, Vienna, 1985)

Otto Schönthal, Project for a church at the Central Cemetery, Vienna, 1901. Elevation. (*Wagner-schule 1901, Vienna, 1902*)



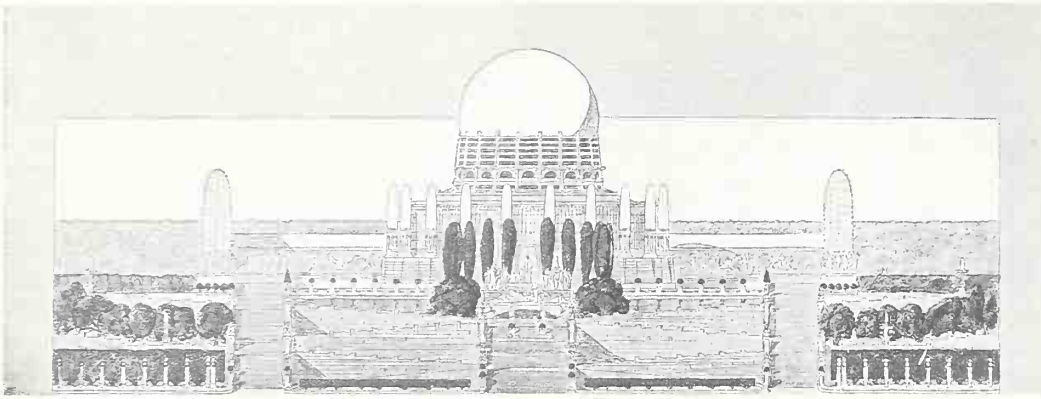
Otto Schönthal, Project for a church at the Central Cemetery, Vienna, 1901. Site plan. (*Wagner-schule 1901, Vienna, 1902*)



explained, “The entire complex should, in my opinion, display its representative face outwards, towards Hetzendorf, Lainz etc., and conceal its intimate, informal aspect on the park side. This has been achieved successfully on both facades.”<sup>44</sup> The prevailing style throughout is Empire Classicism, lightened by the vestigial curves of the Secession and enriched by motifs taken from Hoppe’s second-year project for an artist’s villa. In an early sketch, the twin pylons flanking the central bay on the street front bore a certain similarity to the obelisk erected at Schönbrunn in 1765 in memory of Franz I (Cat. 67), but in the final version this Empire influence was replaced by a more immediate model, and the pylons were topped by buttressing volutes bearing a distinct similarity to Wagner’s bridge piers for the Stadtbahn. Indeed, the horizontal accents of the whole complex, and the emphasis on circulation, suggest marked parallels with Wagner’s railway technology, with the individual pavilions resembling stations along a section of elevated track (Cat. 63, 69). In the modeling of the pavilions Hoppe hinted at the very plastic fantasies that he was to produce in Italy the following year (Cat. 66). This tendency toward very assertive architectural forms was maintained in the garden layout, which consisted principally of the axial canal with concrete retaining walls and bridges, decorated with rather unfelicitous Roman prows and abstracted female figures holding garlands (Cat. 75). Hoppe wrote: “The layout of the garden and flower beds is strictly architectural, with the natural woodland left only at the sides.”<sup>45</sup> This followed Fischer von Erlach’s conception for the old park, in which nature, in the form of high clipped hedges, was given an architectural role. Wagner was a great admirer of the scale and grandeur of Fischer von Erlach’s park,<sup>46</sup> and it is hard to believe that Hoppe’s rather austere solution could have met with his full approval. Nevertheless, Hoppe was awarded the State Travel Stipendium for his Schönbrunn scheme,<sup>47</sup> which enabled him to travel to Italy the following year.

Schönthal was also destined to go to Italy, as his final-year project for a cemetery church won him the Akademie’s most prestigious award, the Rome Prize. Like Kammerer and Hoppe, he had produced a scheme in his second year that prepared the ground for the diploma project in the third year. In Schönthal’s case the preparatory scheme was a considerable achievement in its own right. In January 1900 a competition was announced for a church at Vienna’s Central Cemetery, which had been laid out by the Frankfurt architects Jonas Mylius and Alfred Friedrich Bluntschli and completed in 1874, a year after the last great cholera epidemic in the city. Schönthal entered an ambitious project under the title “Mortuis,” but with remarkable pedantry the jury felt prevented from awarding Schönthal a prize as his submission included no detailed plans for the columbaria to house the cinerary urns, as specified in the competition brief. It is quite clear from contemporary comment, however, that Schönthal’s was the most outstanding solution (Cat. 29–33). This was the theme of a short article published in the August issue of the *Architektonische Monatshefte*, which noted: “The work reproduced here excited the greatest attention, not only because of the outstanding ability that it reveals, but also because it follows the uncompromisingly modern direction typical of Otto Wagner, with whom its author studies.”<sup>48</sup> Immediately apparent is the debt to Wagner’s own unbuilt





Alois Bastl, Project for a palace of occult sciences, 1902. (Otto Antonia Graf, *Die vergessene Wagnerschule*, Vienna, 1969)

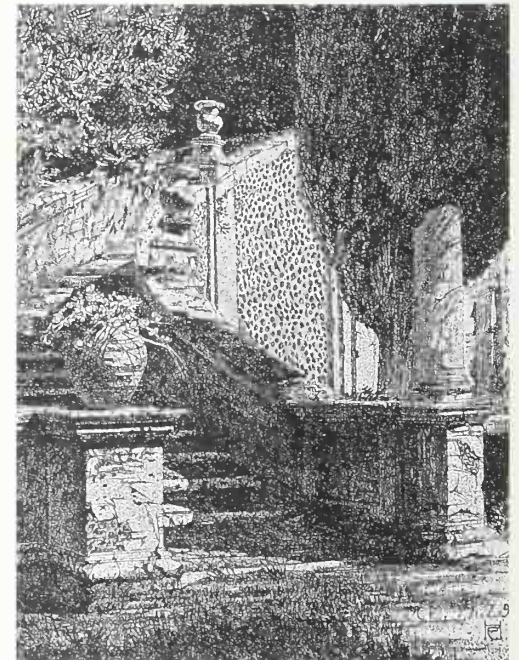
scheme for a church at the old Währing cemetery in Vienna, which he produced in 1898 and exhibited at the fifth Secession exhibition in November and December 1899. Like Wagner, Schönthal chose an axial site plan with an avenue of trees leading the eye to the main church. Both Wagner and Schönthal used circular ground plans for the church. Wagner had justified this, very characteristically, in terms of economics and function – the greatest amount of interior space achieved by the least volume of materials. As he bluntly said, “A powerful example for the choice of this form is provided by the modern gasometer.”<sup>49</sup> Given the current Viennese fashion for all things Byzantine and Wagner’s Classicist pedigree, it is hard to believe that the gasometer was a more important source than the domed churches of Byzantium or the centralized plans of the High Renaissance.<sup>50</sup> The technology of the gasometer did, however, make it possible to free the interior space of supports and pillars, and in his description of the church Wagner made great play of the superiority of his design over other well-known Viennese churches in terms of the visibility of the high altar and the preacher, not to mention price per cubic meter. As his scheme was conceived as a polemical argument for the cost-saving qualities of modern building techniques, Wagner chose a simple drum construction with a narthex at the front and an abutting block at the rear housing the choir, altar, sacristy, and offices. Out of this block rose a single tower. Schönthal developed this model further, particularly in its decorative aspects. The drum was raised much higher, and flanked by four powerful piers symbolizing the four evangelists – the four pillars of the church (Cat. 31). On the inner faces of the twin towers were sculptures of Christ on the cross and of the healing serpent of Moses, both lauded by the figures in the friezes facing them on the outside of the drum. Following Wagner’s model, the interior was to be generously lit by electric light, while the dome floated on a band of daylight created by the high-set windows. The star-like lights in the dome itself gave it a celestial character in the Byzantine manner (Cat. 33). Perhaps the most striking elements in Schönthal’s design are the two principal portals. The entrance block from the street might be seen as a paraphrase of Wagner’s study for a modern gallery (1899), while the main church portal has a sarcophagus guarded by angels set above the entrance (Cat. 30).

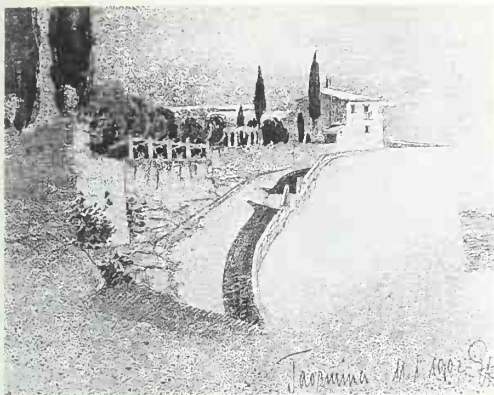
The desire to fuse traditional religious symbolism with the most recent thinking on architectural design and construction is very evident in Schönthal’s third-year project, again for a cemetery church (Cat. 40–57). In contrast to his earlier scheme, the new church was not constrained by the rules of a competition, but the intended site was the same, Vienna’s Central Cemetery. The plan was very similar to the earlier version but more Baroque in its modeling of space and with an increased emphasis on the diagonal axes. Schönthal’s description of his proposal was equally Baroque:

“Above the cemetery and out across the landscape rises the dome of the cemetery church.

The formal open space in front of the church is enclosed by the gentle lines of arcaded tombs.

Emil Hoppe. Study, 1902. (*Wagnerschule 1902*, Vienna, 1903)





Emil Hoppe, Study, 1902. (*Wagnerschule* 1902, Vienna, 1905)

Arnold Böcklin, "Villa am Meer," 1877. (Staatsgalerie Stuttgart)

Above the calm of the grave rustle mighty cyprus trees – a breath of life. The masonry forms become more lively, the surfaces more colorful, and out of them appears – towering above everything else – the sanctuary.

Pylons carved from dark porphyry soar up on each side of the portal. A throng of humanity emerges from the rigid stone, flowing out of the Guardian Angel of Life.

Moving through a golden portal – the sacrament of baptism – the human throng forms a frieze that runs in a band around the church, passing Guardian Angels who deliver the seven sacraments. Upwards through the gate of the Extreme Unction the throng passes toward the Angel of Death. Shining above and wreathed in laurels towers victorious immortality.

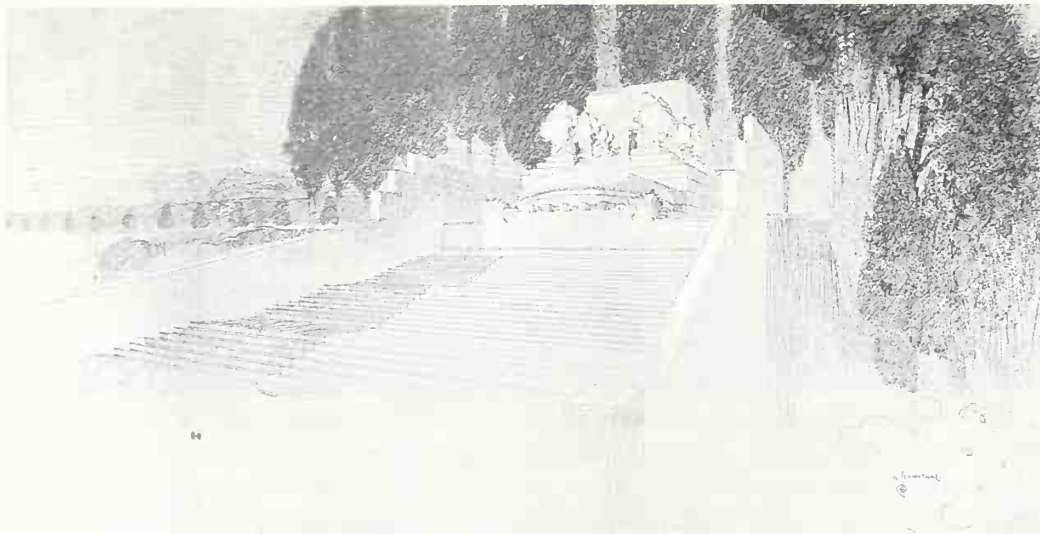
Stretching mightily above the portal is the cross of the Savior, in gold and precious stones. The nearer the believer approaches to the sanctuary, the more massively it seems to tower above the iron dome. Angels float around the Son of God, to kiss the holy wounds.

The path into the open space in front of the church is marked by sculptures representing the ten commandments – a Via triumphalis – depicting in stone the path of the Lord.”<sup>51</sup>

Schönthal took great pains to work out the visual impact of the church and the related buildings. Various profiles were tried out, ranging from squat, semicircular domes to taller, cactus-shaped forms that echoed the profiles of the surrounding cyprus trees (Cat. 42, 52). The final version, with its gilded leaves, follows the model of Olbrich’s Secession building and represents, according to Ezio Godoli, “a transfiguration of the tree motif that is common in the hermetic tradition (tree of good and evil, . . . tree of Jesse, tree of Christ etc.)”<sup>52</sup> Certainly, the fusion of organic and built forms is very striking: While the dome impersonates the cypruses, the uniform height and clipped regularity of the trees gives them a strongly architectural quality. Indeed, another Wagnerschule pupil, Alois Bastl, turned Schönthal’s trees into masonry pylons in his palace for occult sciences (1902), and the combination survived in a further Wagnerschule scheme for a domed church produced by Karl Bruckner as late as 1908. Schönthal’s preparatory sketches, both for the dome and for the porphyry pillars, show a desire not only to establish the resonance between building and nature that he had already pursued in the artist’s villa but also to create a visual analogy for the organic cycle of life, death, and renewal (Cat. 50, 51, 53, 54). This is surely the intention behind the frieze of human figures moving around the dome in an endless procession. A sketchy bird’s-eye view showing the dome rising like a beacon above the city of Vienna (Cat. 55) points the way forward to Schönthal’s collaboration with Otto Wagner on the Kirche am Steinhof. Before he began working in the master’s atelier, however, he first had the opportunity to visit Italy, as the winner of the Rome Prize. He was joined in his travels by Hoppe and Kammerer, since between them they had won the Akademie’s three most important travel fellowships.

There are only fragmentary records of the journeys to Italy and beyond undertaken by Hoppe, Kammerer, and Schönthal in 1902 with the blessing of Wagner and the Akademie. Hoppe’s itinerary can be outlined, however, on the evidence of the locations cited on his drawings, which included Taormina in Sicily, Rome, Venice, and Lucerne. He was in Rome in February and March 1902, as was Kammerer. They would undoubtedly have been joined there by Schönthal, who, as the winner of the Rome Prize, was entitled to free lodgings at the Austro-Hungarian Embassy, the Palazzo Venezia. Kammerer’s entry in the Thieme-Becker *Allgemeines Lexikon der bildenden Künstler* speaks of a study tour through Egypt, Italy, Switzerland, France, Holland, England, and Germany. August Sicard von Sicardsburg, Wagner’s master at the Akademie, had established the precedent of traveling not only to Italy as a Rome Prize winner but also to France, Belgium, England, and Holland.<sup>53</sup> Wagner certainly approved of this pattern, for although he was employed by the Akademie as a Classicist, he was strongly against the dogged, unthinking study of Classical remains. Advising Aloys Ludwig, one of his assistants, against an extended visit to Italy, Wagner urged, “Don’t look so long at the old trash, rather go to Paris and look around there.”<sup>54</sup> This principle, that real life was a





Otto Schönthal, Study, 1902. (*Wagnerschule 1902*, Vienna, 1905)

more rewarding subject for the attention of a would-be architect than Roman ruins, provided the main theme for a short piece by Kammerer that was published in the annual report *Wagnerschule 1902*. It is worth quoting in full:

“To move around the world with open eyes, looking exactly at everything, learning to see nature properly, then to go home and work – that was Böcklin’s way. He was a painter – an artist. We want to be artists too – as architects.

We too go out into the world with wakeful eyes and open hearts. We study the people, their habits and needs, we learn to sense the magic of dark leaves and sunny meadows, and we too come home and build houses in which people can and should live, in the way we have seen.

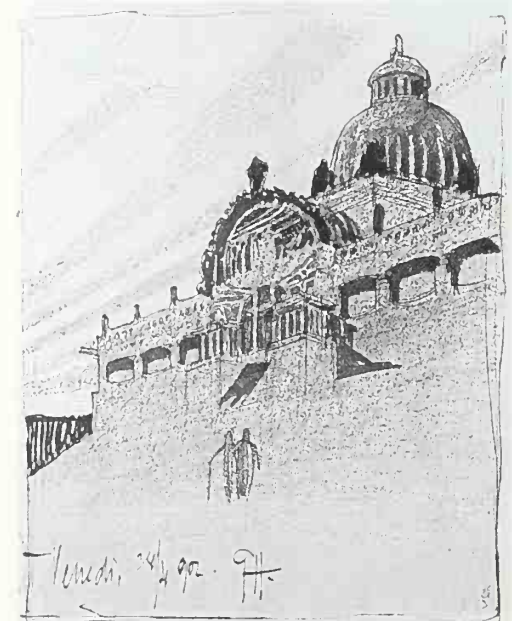
One morning I was passing the ruins of the Theater of Marcellus in Rome. It was a sunny morning, shimmering with gold. I was walking along beside the Tiber, delighting in the thousands of suns in the yellow water and the dark outlines of the Palatine Hill. As I had nothing in particular to do, I turned into the small back-streets and came, as already mentioned, to the ruins.

There were a lot of children there, big and small, staring at the remains, with their mouths hanging open in total astonishment.

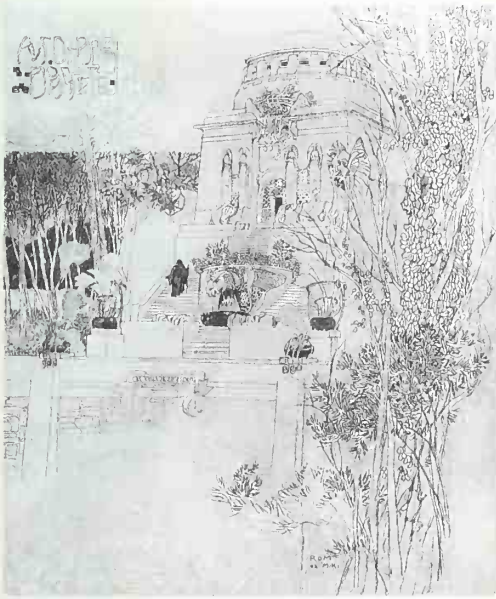
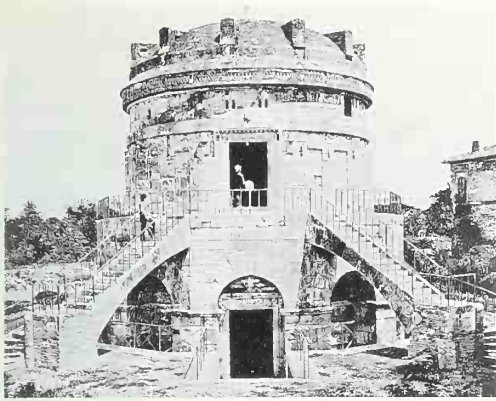
The object of their attention was a man, armed with a two-meter rule and some sheets of paper, who was clambering over the remnants of the walls in a state of great excitement, examining everything in minute detail. What was he up to, I wondered to myself, and said to my companion: ‘Perhaps he’s from the City Engineer’s Department, and has to make repairs to prevent the ruins collapsing completely.’ ‘Oh no,’ said someone who had joined us, ‘he’s a young architect who’s completing his studies here.’ I then felt my own jaw sinking, and was even more amazed than the children. Taking my friend by the arm, we moved on again, to enjoy the thousands of suns in the yellow water and the dark Palatine Hill.”<sup>55</sup>

The tribute to Böcklin marked the death of the painter at S. Domenico near Fiesole on January 16, 1901. The funeral cortège that wound its way down the hill to the cemetery in Florence was two kilometers long, and the young visitors from Vienna clearly shared the general mood of loss. This seems to have been a common reaction in *Wagnerschule* circles, as Leopold Bauer later published a drawing entitled “Architectural study: mourning at the death of Böcklin.”<sup>56</sup> The influence of Böcklin’s atmospheric rather than archeological approach to Italy and to the Roman heritage can be clearly seen in the forty-one Italian drawings by Hoppe, Schönthal, and Kammerer that were published in the annual report *Wagnerschule 1902*. These drawings amounted to almost half the total number of images in the book, which indi-

Emil Hoppe, Study, 1902. (*Wagnerschule 1902*, Vienna, 1905)







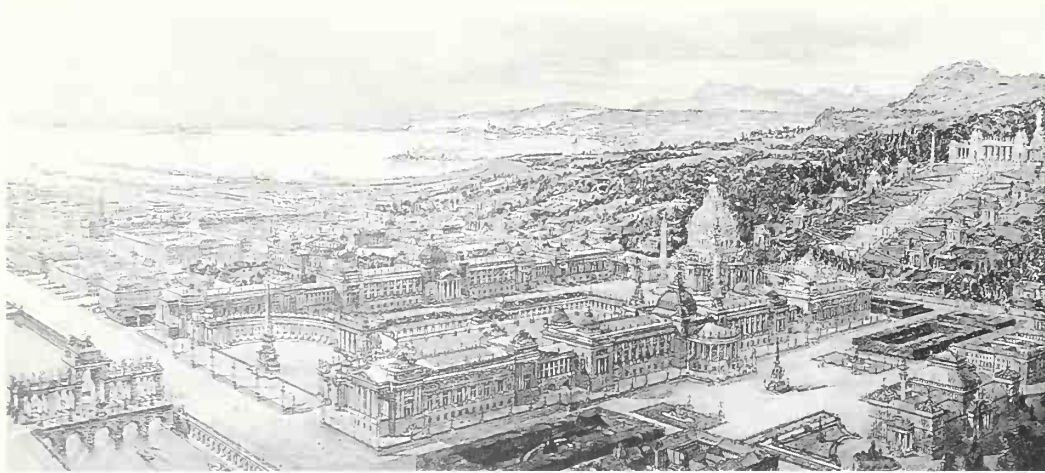
Tomb of Theodoric, Ravenna, 550 A.D. (A. Haupt, *Ravenna, Theoderichs Denkmal*, Leipzig, 1915)  
 Marcel Kammerer, Study for a villa in a Roman garden, 1902. (*Der Architekt*)

icates their impact on the Wagnerschule. They reveal only an indirect interest in the vernacular, and the majority are devoted to atmospheric renderings of ruins and megalomaniac monuments. Of the published drawings, only one by Schönthal of a church alludes to the academic tradition of detailed sketching, and then only vaguely. Both Hoppe and Kammerer produced drawings of mysterious, crepuscular ruins, from which Kammerer derived images for funerary monuments – one of them for Böcklin. Sketches by Kammerer and Schönthal show a marked interest in the architectonic impact of the block, the undecorated plane, and the stepped plinth, and this theme was developed extensively by Hoppe.

The clear light and the unadorned, whitewashed walls of the South were an obvious inspiration. The nearest Hoppe came to the vernacular was a sketch of a small house in Taormina in Eastern Sicily in which the simple, cubic form of the house is amplified by the vertical slab of a massive retaining wall, behind which a road sweeps up to the house. Against the white, planar geometry of house, wall, and road are set the dark, molded contours of shrubs and cypress trees. Here in one drawing are the four main elements that form the basis of his Italian sketches: a geometric focus – cube, cone, or cylinder; an approaching ramp or monumental flight of steps; walls or cliffs to form abutting vertical planes; and trees and foliage to give a tonal contrast. The probable model for this powerful dialogue between built and natural forms was Böcklin's "Villa am Meer," which he painted in several versions in the 1860s and 1870s. The strong graphic qualities of the painting make it particularly suitable for reproduction; Heinrich Wölfflin described it in 1897 as "a picture that we could not think of being without. . . . Wherever the talk is of the sensibility of our century, the 'Villa am Meer' will have to be mentioned."<sup>57</sup>

True to Böcklin's model, Hoppe's drawings are concerned more with mood and atmosphere than with topographical exactitude. Although the drawings often carry a note of where they were executed, there is little sense of place; the drawings from Lucerne are just like those from Rome. Only the Venetian sketches hint at the genius loci, with nods to the canals and the Byzantine heritage (Cat. 85, 86). While four of the drawings are recognizably schemes for villas, the great majority are for unspecified religious or monumental purposes. Hoppe was concerned not with the minutiae of functional design but rather with the grand impact of building masses, with the power of architectural perspective, and with the ability of the drawing to encompass both built and natural form. This last dialogue stimulated considerable graphic virtuosity, with precipitous cliffs leading up to brooding trees and spectacular cloudscapes.

Although Hoppe's drawings are in no way topographical, they lean heavily on Italian precedents. These range from the late antique to the late Baroque, starting with the Tomb of Theodoric at Ravenna (550 A.D.), which Hoppe would have seen on his way to Venice. The shallow-domed tomb was a Wagnerschule favorite that had appeared in earlier school publications<sup>58</sup> and that recurs in various guises both in Hoppe's fantasies and Kammerer's "Study for a villa in a Roman garden." Rome itself was also a dominating influence: From the plastic virtuosity of Bramante's Cortile at the Belvedere (1505–15) to the great triumphs of the late Baroque, the city offered countless examples of the sculptural qualities of architecture. Similarly, Giacomo Vignola's grand staircase leading up to the strictly pentagonal Palazzo Farnese at Caprarola (1559–75) and Francesco De Sanctis's staircase of the Trinità dei Monti (the Spanish Steps, 1725–26) provide obvious precedents for Hoppe's combination of steps, walls, and sculptural climax. To these Roman models Hoppe brought the Baroque planning that had flourished in nineteenth-century Vienna and that had found an exemplary climax in Wagner's "Artibus" project of 1880. Wagner himself described "Artibus" as the product of "free time and an over-fertile imagination" – a description equally applicable to Hoppe's fantasies. A further immediate source may have been the architectural fantasies drawn by Wagner's assistant Josef Plečnic in 1899 and 1900.



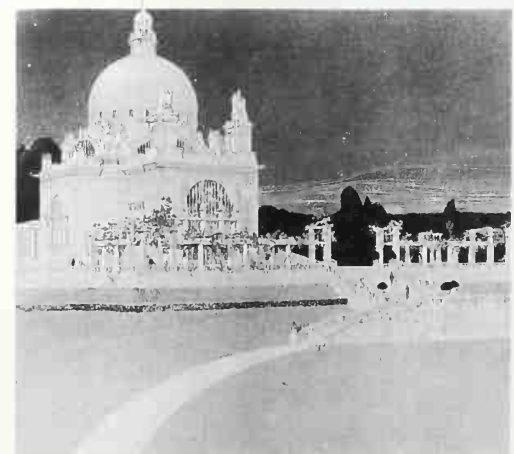
Otto Wagner, "Artibus," 1880. (Otto Antonia Graf, *Otto Wagner: Das Werk des Architekten*, Vienna, 1985)

The historical continuum inhabited by Hoppe's sketches not only referred back to historical precedents but also pointed forward. Their influence on the visionary projects of the Italian Futurist architect Antonio Sant'Elia has often been remarked on. Sant'Elia is known to have possessed Wagnerschule publications, and his debt to Wagner's pupils is so marked that Otto Antonia Graf long ago suggested that he should be considered a genuine Wagnerschule student, even though he never attended the Akademie.<sup>59</sup> From Hoppe in particular Sant'Elia derived his drawing style, in which lines are extended beyond the point of intersection to emphasize the spatial dynamism of the object. Also from Hoppe came the perspectival tricks of Futurist architecture, with low viewpoints and dramatically converging orthogonals, as did the reductive desire to create monumental architectural statements through the repetition of undecorated geometric forms. For all this common ground, however, there were still profound differences between the ideological intentions of the two designers. True to the spirit of Futurism, Sant'Elia was motivated by the prospect of technological advance. As he wrote in his "Messaggio," the basis of the "Manifesto of Futurist Architecture": "We have lost the sense of the monumental, the massive, the static, and we have enriched our sensibilities with a taste for the light and the practical. We no longer feel ourselves to be the men of the cathedrals and ancient moot halls, but men of the Grand Hotels, railway stations, giant roads..."<sup>60</sup> Such sentiments were entirely in accord with and may well have derived from Wagner's *Moderne Architektur*. But as Adriana Giusti Baculo has pointed out,<sup>61</sup> the true context of Hoppe's drawings was neither the progressive, critical milieu of fin-de-siècle Vienna, nor the nihilistic mechanolatry of Italian Futurism, but rather the timeless, seemingly unshakable citadel of the Habsburg Empire. It is worth recalling that Hoppe first evolved this monumental vocabulary in his pavilions for the Schönbrunn extension, which were designed not for the technocrats of the Futurist dream but for the crowned heads of Europe.

### The Wagner Atelier 1902–1905

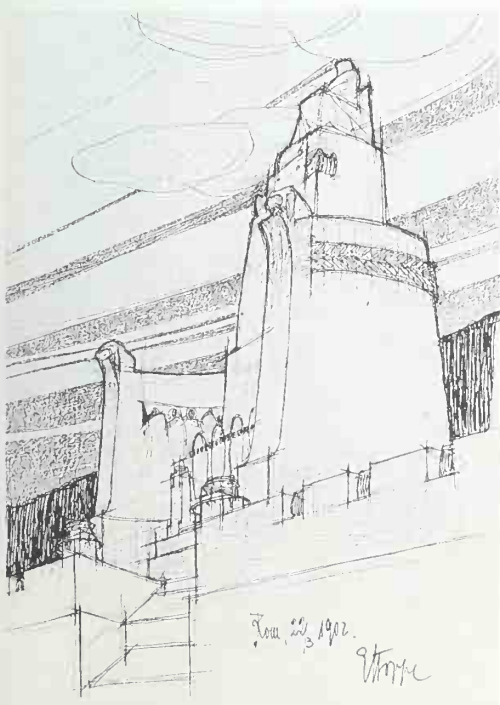
Two quotations conveniently outline the difficulties involved in describing and analyzing the development of Viennese architecture during the first decade of the century. The first is taken from Alfred Roller's introduction to the 1900 Wagnerschule supplement: "Some day a brave art historian will undertake to write the history of the modern movement in Vienna. This will be a terrible job, since the documents left to him by our age in word and deed are full of contradictions."<sup>1</sup> The second was written in 1908 by Ferdinand von Feldegg, the editor of *Der Architekt*: "Around fifteen years ago, when the modern movement appeared with elemental

Otto Wagner, Kirche am Steinhof, Vienna, 1902 to 1904. (Otto Antonia Graf, *Otto Wagner: Das Werk des Architekten*, Vienna, 1985)





Antonio Sant'Elia, Study, c. 1912. (Luciano Caramel and Alberto Longatti, *Antonio Sant'Elia*, Como, 1962)  
Emil Hoppe, Study, 1902. (*Wagnerschule 1902*, Vienna, 1905)



force, the younger generation believed with the total commitment of their enthusiasm that they were striving for something that was artistically quite new and had never existed before. Otto Wagner's 'Moderne Architektur' was their breviary. Since then things have changed. Following the initial enthusiasm came a calming down period, critical reflection set in . . . Suddenly we are peering not into the blue future but into the gray of the past."<sup>2</sup> This period of critical reflection set in as early as 1900, and the uncertainty that resulted from the early demise of the Secessionist impetus provoked a nervous eclecticism, with the architectural avant-garde experimenting with a wide range of models and alternatives, both historical and geographic, in their search for an enduring modernist vocabulary of form.

On returning from their various travels, Hoppe, Kammerer, and Schönthal all found positions in Wagner's own atelier. As the triumvirate noted in a book on their work published in 1915, "It fills us with sincere pride, to say at the outset, that all three of us have come from the school of the great Otto Wagner and, furthermore, that we have worked for over a decade in his studio, at the side of the master."<sup>3</sup> Schönthal later wrote in a curriculum vitae that he had pursued "practical training in the atelier of Prof. Otto Wagner, collaboration on the Kirche am Steinhof, Vienna; Stadtbahn stations, Vienna; Postsparkasse, Vienna, etc."<sup>4</sup> The work on the Stadtbahn, however, was virtually completed by the summer of 1901, which suggests that Schönthal began working in Wagner's atelier while still a student. This is confirmed by a surviving tax receipt, dated February 15, 1900, carrying the names of both Wagner and Schönthal.<sup>5</sup> That Hoppe, Kammerer, and Schönthal should have found positions in the master's atelier reflected not only their technical excellence but also their favored status as friends of the Wagner family. In their memoirs both of Wagner's daughters refer to visits by Kammerer, Schönthal, and Hoppe, who were summoned on social occasions when male company was needed.

It is difficult to define with any certainty the role of the assistants in Wagner's atelier. In his monograph on Plečnik, who worked for Wagner in 1899 and 1900, Damjan Prelovšek describes a working day from 8 A.M. to 5 P.M. and a general air of calm efficiency, with Wagner in complete control of the progress of each job and no last-minute panics.<sup>6</sup> From Wagner's preliminary sketches the working and presentation drawings were prepared by his assistants. The outstanding abilities of Hoppe, Kammerer, and Schönthal as draftsmen, and particularly as perspectivists, must have commended them to the master. As Joseph August Lux noted in his early Wagner monograph, "He (Wagner) is not only a truly excellent draftsman himself, but has also evaluated and chosen his students and studio assistants according to their abilities in this respect."<sup>7</sup> The first great talent employed in Wagner's studio was Rudolf Bernt, who prepared the drawings for the "Artibus" project and for Volume I of Wagner's *Einige Skizzen, Projekte und ausgeführte Bauwerke*. Wagner's introduction to this collection paid generous tribute to Bernt's twenty years of friendship and collaboration, during which time, as Wagner put it, Bernt became his right hand. Bernt's successor in the mid-1890s was Olbrich, followed by Kammerer. Lux continued: "The role initially taken by Bernt and then Olbrich was later taken over by Marcel Kammerer, who came out of the Wagnerschule and, as the third of Wagner's great draftsmen, received an extensive training in ground-planning and spatial disposition that resulted not so much from the school contact alone, but much more from the many years of intensive work in constant contact with the master."<sup>8</sup> Kammerer's hand can be identified in several presentation schemes: In a view of Wagner's Stadtmuseum project from the Musikverein, for example, the clever contrast of highlight and shadow, the sparse population of elegantly detailed figures, the drawing of the horses, and the masterly delineation of the trees all bear witness to Kammerer's virtuosity. The influence of Wagner's assistants can also be seen in the well-known drawing of the early version of the Kirche am Steinhof. The pergolas recall similar detailing in Kammerer's project for an artist's villa, and the striations in the sky hark back to Hoppe's Italian sketchbook.

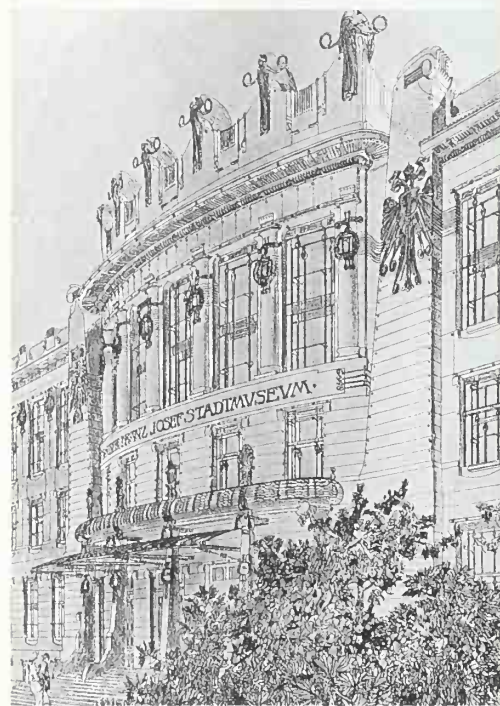
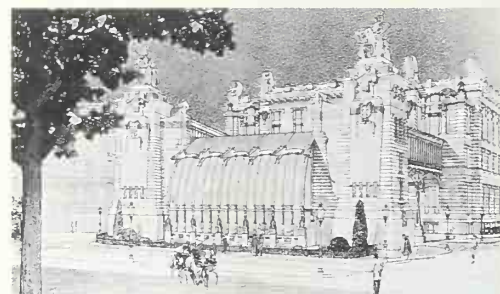


While the graphic contributions of the assistants, and particularly Kammerer, are easy to identify, the exact part played by Kammerer and Schönthal in Wagner's design process is a more complicated matter. Consider, for example, the marked similarities between two schemes from 1901 – Hoppe's extension for Schönbrunn and Wagner's first project for the Stadtmuseum. In both cases a main block was joined to subsidiary buildings by an enclosed bridge or walkway, and on both occasions the need for these divisions derived from the complex demands of regal protocol. In the Schönbrunn scheme, the living quarters of the visiting monarchs and dignitaries were linked yet kept apart by the bridges. At the museum, the royal reception area – the Kaisersaal – was located in a separate block, joined to the main museum by a bridge. The main facades too had much in common, notably the play of convex and concave forms and a central bay flanked by pylons topped by volutes. The decorative motifs on the main entrance facade also recall the work of Hoppe, and not only the Schönbrunn facades (Cat. 72) but also his apartment house scheme (Cat. 8). Even Wagner's garland-holding angels had appeared in a more secular guise in one of Hoppe's 1900 sketches for an artist's house (Cat. 26).

Perhaps even more striking is the large number of motifs common to Hoppe and Schönthal's competition project for a synagogue in Trieste and Wagner's Kirche am Steinhof and Postsparkasse. All these schemes were on the drawing board in 1905–1904. As already noted, Schönthal had drawn on Wagner's ideas for domed churches in his competition entry for the Central Cemetery in Vienna and in the cemetery church project that won him the Rome Prize. An early version for the Trieste synagogue had a ferroconcrete drum – Wagner's gasometer – topped by a dome strongly reminiscent of the Kirche am Steinhof (Cat. 105). Although this idea was dropped, the final submission, and particularly the entrance facade, was littered with quotations from Wagner's church (Cat. 106–110). The structure of the main temple, in contrast, paraphrased the banking half of the Postsparkasse, but with Wagner's glass-clad roof replaced by the "Rabitz" panels that were used on the inner dome of the Kirche am Steinhof.

This abundance of shared motifs and constructional techniques inevitably provokes the question of who was responsible for what. Clearly, Wagner was the undisputed master in matters of planning, and from the "Artibus" scheme of 1880 and the Länderbank of 1882 his work shows a consistent brilliance in the enclosure and articulation of space, equal to that of the great masters of the Italian High Renaissance or Baroque. In other areas of design, however, it would seem that Wagner drew on the new ideas and impulses generated by his three principal assistants, just as he had previously done with Olbrich and Hoffmann when they were developing a new language of Jugendstil decoration. For lack of documentary evidence, however, the extent and the exact nature of the collaboration between master and assistants remains unclear. Even if exact lines of demarcation could be drawn, the exercise, as already suggested, would be contrary to the spirit of Wagner's studio. The individual development of Hoppe, Kammerer, and Schönthal over the years in which they were working for Wagner can, however, be more easily followed in the very diverse work that they produced under their own names. Clearly, there was no question of a fixed studio style imposed from above by the master.

Among the earliest executed works by one of the three freshly qualified architects was Kammerer's scheme for a bedroom, which was exhibited by the firm Sigmund Jaray at the 1890 winter exhibition of the Österreichisches Museum. Although the design was relatively restrained, the Jugendstil preoccupations of the early Secession can be seen in the insistent curves, the floral frieze, and the leafy inlays on the cedar paneling. Over the following year, however, the leading Viennese designers began to shed the last traces of Jugendstil influence. A review of the exhibition of applied art organized in 1901 by the Secession noted: "A mutual tendency among all this Viennese Secessionist furniture is an expensive finish using absolute-



Otto Wagner, Project for the Kaiser Franz Joseph-Stadtmuseum, Vienna, 1901–02. View from the Musikverein. (Otto Antonia Graf, *Otto Wagner: Das Werk des Architekten*, Vienna, 1985)

Otto Wagner, Project for the Kaiser Franz Joseph-Stadtmuseum, Vienna, 1901–02. Entrance facade. (Otto Antonia Graf, *Otto Wagner: Das Werk des Architekten*, Vienna, 1985)

Marcel Kammerer, Bedroom, 1900. (*Das Interieur*)

Otto Schönthal, Interior, 1902. (*Das Interieur*)

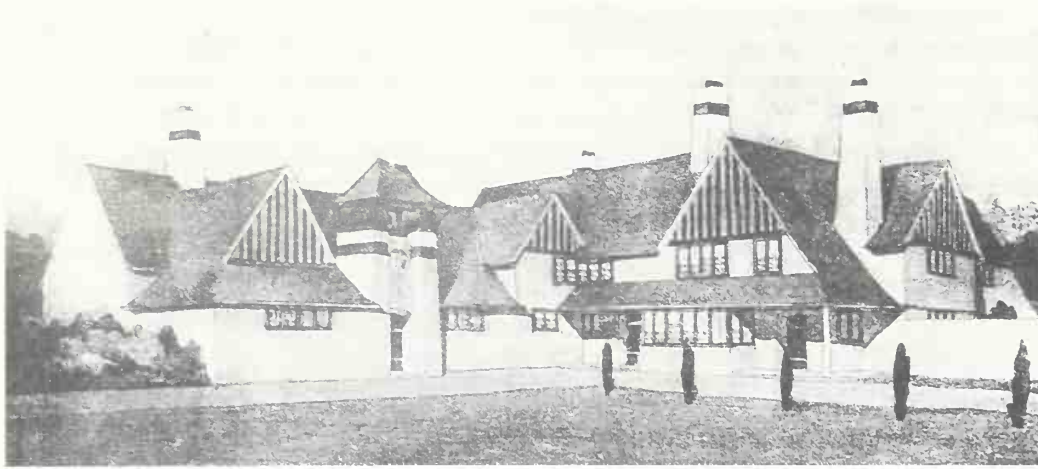


ly flat planes. Both the rustic forms and curved constructions of the early works have been supplanted.”<sup>9</sup> The designers turned to the Biedermeier period of the 1830s and 1840s in their search for a respectable historical precedent that could also be reconciled with the modernist calls for simplicity. In a 1901 article entitled “Biedermeier as Model,” Hartwig Fischel quoted with approval Alfred Lichtwark’s conviction that “in reality, the Empire style and its epilogue, the quiet Biedermeier age, are the truly seminal periods for modern furniture.”<sup>10</sup> Among the illustrations to this article was one of an anteroom designed by Leopold Bauer, in which the furniture, paneling, door frames, and mirrors were subordinated to a rigidly rectangular grid. This almost geometric approach, which was entirely antithetical to the organicism of Jugendstil, can also be seen in interiors designed by Schönthal in 1902 (Cat. 95). In a published photograph of one of these interiors the chair and table legs are protected by the same metal feet that Wagner used in 1902 for his chairs in the telegraph office of *Die Zeit*, and later at the Postsparkasse.

In these and similar designs for furniture, the Viennese architectural avant-garde opted very strongly in 1901 for the simple, unadorned lines of Neo-Biedermeier. The reaction against Jugendstil was vindicated a year later in the architectural context by the spectacular failure of D’Aronco’s pavilions for the 1902 Turin exhibition, whose curves and curlicues were universally damned by the critics. Yet in spite of this clear stylistic watershed, and in spite of the lead given by the furniture designs, the architectural design of the period took longer to find a positive new direction. This reflected not only aesthetic uncertainty but also the economic constraints that make architecture slower than furniture and product design to respond to new impulses. Thus while “the rustic forms” had already been “supplanted” in Viennese furniture by 1901, the domestic architecture was held increasingly under the spell of “Volkstümlichkeit” in general, and of English and Mediterranean models in particular. The Mediterranean influences came at first hand from the architects’ travels in Italy and North Africa. Fewer students seem to have found their way northward, but this gap was filled by a new breed of journals: *Kunst und Kunsthandwerk* (Vienna), *Dekorative Kunst* (Munich), and *Deutsche Kunst und Dekoration* (Darmstadt), all of which first appeared in 1897 and 1898. After 1900 these journals published regular articles on English architectural topics, doubtless stimulated by the missionary work of Hermann Muthesius, who published his two-volume survey *Englische Baukunst der Gegenwart* in 1900 and the three volumes of *Das englische Haus* in 1904–1905. This massive flood of information not only introduced the Viennese to the built works of such architects as Lethaby, Prior, Voysey, Newton, and Baillie Scott but also created a utopian image of British architecture as a complex fusion of innocence and sophistication, mystical folksiness and “Sachlichkeit.” A piece by W. Fred on Baillie Scott, published in *Kunst und Kunsthandwerk* in 1901, is very typical of this response, which may well have owed more to the current Viennese desire for synthesis than to the realities of English architecture. After annexing Baillie Scott’s home, the Isle of Man, to Scotland, Fred continues: “the houses that he builds are to be found in this extraordinary, half nervous, half puritanical country, which has recently given the Viennese a rather fragmentary impression of its applied art with the exhibition of the work of Mackintosh and his wife. A dramatic example of this manner of building is given by the school and master’s house at Peel, Isle of Man.... The facade and, naturally enough, the internal articulation are entirely asymmetrical. In fact there are only ground floor rooms and high gable rooms, expanded attics.”<sup>11</sup>

Although from opposite ends of Europe, the examples derived from the Mediterranean vernacular and the English Arts and Crafts could be programmatically linked as examples of “Volkstümlichkeit,” of spontaneous design, innocent of academic learning. The connection had been made by Josef Hoffmann as early as 1897 in an essay on the architecture of Capri, which concluded with a paean to the English Arts and Crafts movement.<sup>12</sup> The subtitle of the essay was “a contribution for picturesque architectural sentiments,” and the text saw in





M. H. Baillie Scott, School and master's house at Peel, Isle of Man, 1897. (James D. Kornwoif, *M. H. Baillie Scott and the Arts and Crafts Movement*, Baltimore, 1972)

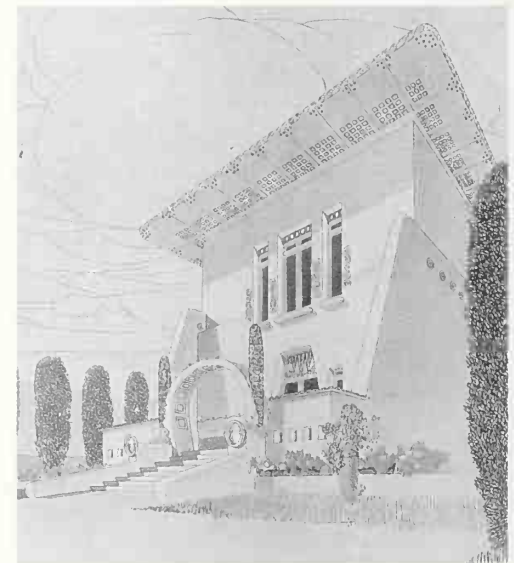
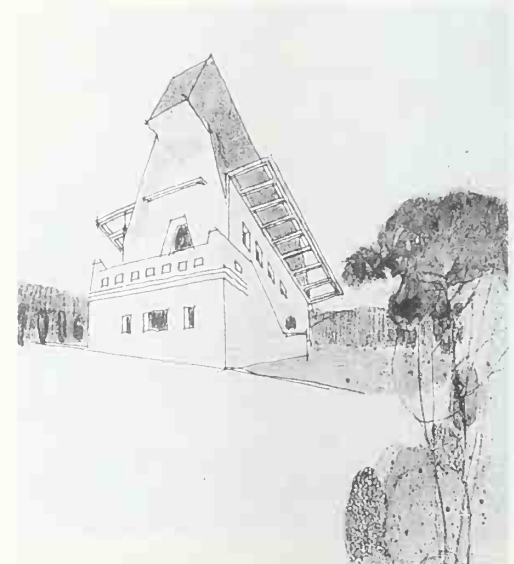
picturesque simplicity a link between Capri and England. In reality the similarity between English and Mediterranean architectural “*Volkstümlichkeit*” went little deeper than the white stucco, and the attempt by the Viennese avant-garde to link these elements in the search for an innocent Semperian “*Ur-Architektur*” was riddled with difficulties. Hermann Bahr, for example, writing in 1901, set out to show how native Austrian, Mediterranean, and Celtic influences had been happily united in the work of Joseph Olbrich: “One forgets the Spanish influences in our past, which have left stronger traces in the Austrian character than we think . . . every Austrian has a Hidalgo hidden in him. Just how this proud, inflexible inheritance should defend itself against the Bavarian spirit that is in all our blood, and at the same time come to terms with the remaining traces of Celtic vitality, this, for me, is the real problem of the Austrian spirit.”<sup>15</sup>

A symptomatic attempt to resolve this conflict, dating from 1900–1901, was Josef Hoffmann’s Henneberg house on the Hohe Warte, in which Sekler sees “the clash of two essentially incompatible worlds of form. . . . The flat roofs, the columnar loggia, and much else beyond belong to the world of Mediterranean Classicism. The tall, angular half-timbered gables, however, come from the world of the English Arts and Crafts movement.”<sup>14</sup> The same conflict appeared in Schönthal’s early villa schemes. While he sometimes achieved an almost Voyseyan simplicity, albeit with an Italian accent (Cat. 16), the desire to fuse North and South produced some odd results, notably a house sitting on a cleverly arranged terrace-cum-plinth. The hard-edged crispness of this arrangement is upset, however, by a massively high-pitched roof pierced by a strange, horizontal frame resembling part of a hay box. These uncertainties reflected, perhaps, the wariness with which the Viennese bourgeoisie approached the whole idea of suburban living. While the *Stadtbahn* and the spread of electric trams in the 1890s made it possible to work in the city center and live on the outskirts, the Viennese clearly had reservations about this very English compromise. Indeed, a current Viennese joke said that if you built a villa there were only two happy days: the day you moved in and the day you moved out again.

In spite of this, Schönthal’s first substantial commission was for a villa, which he designed in his last year at the Akademie, before leaving for Italy. More exactly, it was for a combined house and doctor’s surgery for Dr. Vojcsik, which was built on Linzer Strasse, Vienna XIV, in 1901–1902 (Cat. 74–84). The client had initially approached Otto Wagner with this project, and Wagner, as was his habit with smaller projects, passed it on to a promising student or assistant. Wagner often did this with experimental projects, and the arrangement allowed the novelties and innovations that Wagner’s position precluded him from making himself to be made by assistants under his general guidance. In Schönthal’s early sketches for the garden

Otto Schönthal, Study. (*Wagnerschule 1902*, Vienna, 1905)

Otto Schönthal, Study for a villa, c. 1902. (Unpublished collection of works by Hoppe, Kammerer, and Schönthal)







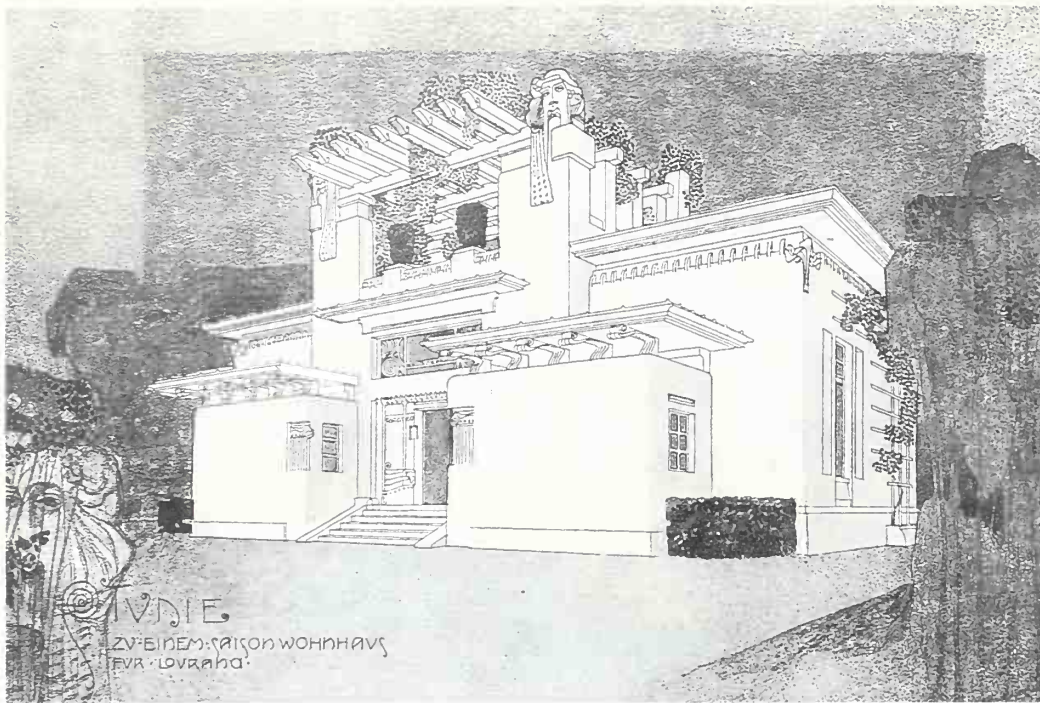
Otto Schönthal, Villa Vojesik, Vienna, 1901-02.

Garden front. (*Der Architekt*)

Otto Schönthal, Villa Vojesik, Linzer Strasse 375,  
Vienna, 1901-02 Street front. (IBW)

facade, a hint of the divided North-South heritage appeared in the combination of the familiar white stucco and pylons with a rustic wooden balcony (Cat. 81). This mixture was subsequently abandoned, and the final fusion of plain white walls and restrained Secessionist ornament is strikingly successful, even though the decorative scheme varies quite markedly between the street and garden fronts. The street front shows Schönthal's ornamental draftsmanship at its very best, with modified Classical garlands and triglyphs mixed with abstract and floral motifs in the Secessionist manner. Unlike the rampant popular "Secessionism," however, which was applied at random to any likely surface, Schönthal's careful restrained decoration was used merely to emphasize the principal constructional elements of the facade – the plane wall itself, the roof, the window and door openings. In a preparatory sketch (Cat. 79) the central window on the first floor and the decorative molding above it were given rounded contours, but this slightly willful playfulness was rejected for a final solution that stressed the rectangles and circles out of which the facade was composed (Cat. 77). This preference for abstract geometry over organic form echoed the contemporary trends in furniture design, and





Marcel Kammerer, Study for a holiday house at Lovrana, 1901. (*Der Architekt*)

Emil Hoppe, Facade of an apartment house, Kleine Neugasse, Vienna, 1902. (*Wiener Neubauten im Style der Secession*, second series, Vienna, 1904)

Joseph Maria Olbrich, Villa Bahr, Ober-St. Veit, 1899–1900. (*Der Architekt*)



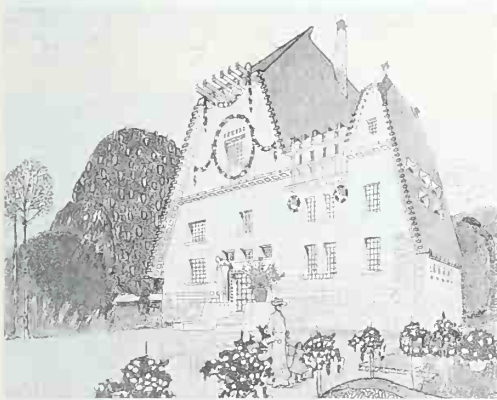
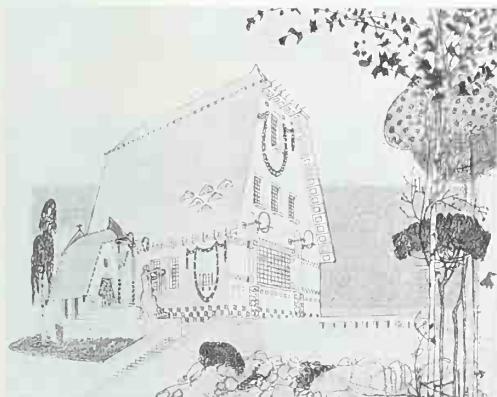
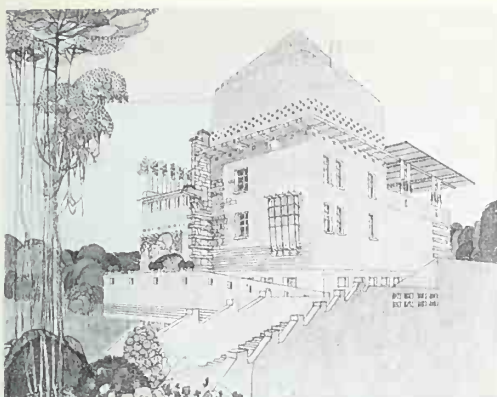
was even more marked on the garden front, where the square and the rectangle dominated. Even the garden fence, which a year or so earlier would have been a riot of curves and tendrils, was composed of repeating hexagonal units, not unlike the fences designed by Olbrich in 1900 for the houses on the Mathildenhöhe in Darmstadt. Schönthal's interior also echoed the elegantly detailed austerity of the garden front: Hard-edged forms dominated the remaining traces of early Secessionism, and even the shrubs were chosen for their Euclidean form. To separate the surgery from the domestic rooms, Schönthal was obliged to abandon the common Viennese villa format, with rooms leading off a central salon, and instead provided central corridors running parallel to the facade, which divided the rooms facing the street from those facing the garden (Cat. 75, 76). By using a flat wood-cement roof, Schönthal clearly allied his design to the Mediterranean tradition, although the brackets on the street front might suggest an echo of Voysey. A drawing of a villa from the same period shows the cubic volume of the house defined even more strikingly by two flanking walls and a similarly flat roof with wide overhangs.

An urban counterpart to the Villa Vojesik and Schönthal's villa sketches was created by Emil Hoppe, who was commissioned in 1902 to design the facade for an apartment house in Kleine Neugasse, Vienna V. Here Hoppe used several of the ideas that had first appeared in his student schemes for a "Zinshaus" and for the Schönbrunn project – most notably the strong buttressing volutes that appeared to hold the roof like two claws and the incised decorative bands on the stucco. As at the Villa Vojesik, the decorative elements were geometric rather than organic and were strictly related to the window openings.

With the benefit of hindsight, Schönthal's flat wood-cement roof on the Villa Vojesik can be seen to point the way forward to the "Neues Bauen" of the 1920s. At the time, however, the teleology was less clear and the debate over flat versus pitched roof – the functional plane versus the maternal enclosure – was quite unresolved. In his competition design for the Zacherlhaus in Vienna, dating from 1900, Schönthal freed the roof slab and cornice by raising it above the facade. Interestingly, Plečnik's successful scheme achieved much the same effect, but with more rhetorical means, using Atlantes to hold up the cornice. At around the same time,







Otto Schönthal, Project for the renovation of a villa, 1902. (*Der Architekt*)

Otto Schönthal, Project for a villa near Vienna, 1904. (*Der Architekt*)

Otto Schönthal, Project for a villa at Vienna-Dornbach, 1904. (*Der Architekt*)

Kammerer was also investigating the relationship between roof and building volume, but in the domestic context. He drew up a scheme in 1901 for a holiday house in Lovrana, in which the roof slabs are actually lifted above the walls on volute-shaped supports, to give the impression of a free-floating roof. This demonstrative separation of the defining planes of the house, and the opening of the central block into a pergola led Graf to comment that “the building volume opens up like a flower in space-embracing transparency – opens at exactly the place where previously most value had been placed on a conclusive closure.”<sup>15</sup> In freeing the internal spaces from their confining envelope, Kammerer anticipated similar but less radical attempts at what Sekler has dubbed the “active dematerialization” of the bay windows on the garden side of Hoffmann’s Palais Stoclet, or the external corners of Wagner’s Postsparkasse.

In direct opposition to this move toward lightness and openness was a predilection for powerful enclosure, witnessed by the then-current interest in the high-pitched roofs of the northern European vernacular. Olbrich’s house for Hermann Bahr (1899–1900) in the Vienna suburb of Ober-St. Veit was an influential model, and its steep, half-hipped roof prompted Bahr to exclaim: “Come and see my roof! How faithfully and tenderly the sheltering, maternally protective nature of the roof is felt here, plain and simple as only the soul of a threatened German peasant can comprehend.” In the same year he published an essay entitled “The Discovery of the Provinces,” in which he concluded, “It is our firm belief, that we shall have to leave the small circle of literati and dilettanti and go to the people in the depths of the country if we want to accomplish the great dream of a new Austrian culture.”<sup>17</sup> Kammerer was clearly of the same opinion, for in 1901 – at the same time as he was working on his flat-slab villa for Lovrana – he was also busy in the countryside around Vienna, sketching and photographing farmhouses. Some of the results were published in *Der Architekt*.

Pangermanism played a significant part in this debate, as can be seen in a survey of current architectural trends by Heinrich Pudor, which was published in *Der Architekt* in 1902. “We must still consider,” wrote Pudor, “two significant characteristics of recent German architecture, and of modern architecture in general. One is the rediscovery of the roof. Previously people had sought to conceal the roof and in no way accentuated it as a significant constructional element. Recently, however, one can almost speak of a rediscovery of the roof. Either the roof trusses are given a steep pitch, or the roof is allowed to hang lower at certain points. Sometimes a tower is included, elsewhere canopy roofs are used at different levels. Even doorways are being decorated with roofs, and new attention is being paid to roofing materials.”<sup>18</sup> In the same year Schönthal produced a scheme for the renovation of a villa that exemplifies the impact of the picturesque roof. With its white wall, pergolas, incised stucco bands, and flat canopy roof over the terrace, the scheme has aspects in common with the Villa Vojcsik or with Kammerer’s Lovrana scheme. But the differences are even more striking. The plan is strongly asymmetrical; a rough-cast wall divides the garden front into two and the ashlar blocks spill out across the stucco. An English bow window bulges out of the same facade. Most perversely of all, a high mansard roof sits on top of the overhanging cornice, topped by a cottagey chimney. This experimentation with roof forms preoccupied both Schönthal and Hoppe in the years 1905–1906. In two schemes published in 1904, Schönthal sought to reconcile a high-pitched roof with strong horizontal divisions (Cat. 101). The roofs were brought down to the level of the ground-floor window lintels in the manner of Voysey, while the horizontal accents were set either by exposing the beam ends of the floor trusses, by incorporating them into cassette constructions, or by indicating the floor levels by means of the familiar checkerboard pattern. The critic from *Moderne Bauformen* clearly found all this rather precious and wrote at the time of the “rather over-refined art of Schönthal.”<sup>19</sup> Hoppe’s approach was more robust, but not without considerable graphic virtuosity. His “Wohnhaus für einen Architekten,” published in 1903, is conventional in plan, although eccentric in having a north-facing terrace (Cat. 96–98). In contrast to Schönthal’s rather labored ornamenta-

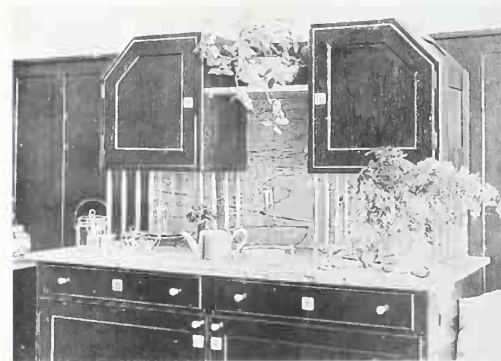


tion, Hoppe articulated the terrace facade almost entirely through architectural elements. Apart from the checkered brick pattern on the ground level and a discrete figurative mosaic, the decorative effects are achieved by the massing of the roof, with its chimney and weather-vane, and by the fenestration. The slightly trapezoid outline of the tall windows in the central bay, with rising and falling diagonal bands at the ground-floor level, is particularly effective. The same intention can be seen in a scheme published in 1904 for a villa near Vienna (Cat. 99, 100). With the exception of the band of incised plaster whorls, all of the decorative features have a constructional or functional purpose, from the ornate barge boards right down to the iron railings that add a third curved dimension to the corner window of the salon. Like Schönthal, Hoppe favored the hipped-gable roof at this time, and he used it to striking effect in a 1905 drawing that also suggests a debt to Voysey. The tapering supports of the door canopy expand on an idea used by Voysey in a cabinet published in *The Studio* in 1896, which Hoppe himself adopted in a 1904 design for a sideboard (Cat. 114). Similarly, the square caps on the vertical pillars of the enormous dormer window are a typically Voyseyan solution, and one that occurs often in his furniture designs. In a less striking but more practicable scheme of the same period, Hoppe combined a hipped roof and a shaped gable reminiscent of Olbrich's "Blaues Haus" at Darmstadt (1905-04) with a hint of an English bay window (Cat. 152, 155).

The fashion for free English planning and an eclectic mix of anglophile and "Heimatstil" motifs was vigorously attacked, however, in a programmatic design for a villa that Wagner produced in 1905, together with an accompanying text. The unbuilt villa, intended for Wagner's own use, was planned for a site in Bujattigasse directly opposite the original Villa Wagner. The axis that ran from the Classicist villa of 1886 to the new house was intended to express not only a spatial but also a historical continuity. In his text Wagner attacked recent practice in villa design. "Our younger architects," he wrote, "following various influences, have allowed themselves to be enticed into a position that might perhaps be defended from a purely pictorial point of view, but which can never be defended tectonically." He went on to list the weaknesses and errors of the self-consciously rustic manner as "an over-slavish clinging to forms that ends up almost as copying; ground plans that obviously aim at picturesque effects; the excessive use of wood regardless of durability or fire-risk; and finally the rejection of the asphalt roof (wood-cement roof) and of reinforced concrete – our finest technological achievement – with the insincere and sorry admission that the artist does not know how to employ these techniques."<sup>20</sup> Wagner's own working knowledge of these techniques and their application to small villas must have been derived, at least in part, from Schönthal's Villa Vojesik.

As in the case of the Villa Vojesik, Wagner may have acted as an intermediary in gaining another commission for a villa, this time for Kammerer. Built in Bucharest, it was designed by Kammerer at the same time that he was working on the Kirche am Steinhof. Indeed, in many respects the house can be seen as a secular pendant to the Kirche am Steinhof, as the vicarage to Wagner's church transported some five hundred miles to the east. The exact building history is slightly unclear. According to an account published by Kammerer in 1909, the house was first conceived in 1902 and completed in 1904. This account was illustrated by drawings dated 1906, so the original plan may have been modified. The inclusion of external photographs in this account proves, however, that the house was standing by 1909. This is significant, since another description published as late as 1915 said that the house was "now completed, after five years of building,"<sup>21</sup> which suggests either that the article was an old one or that the interior installations took several years to complete.

In addition to the obvious debt to the Wagner studio in matters of structure and materials, the house displayed a catholic selection of stylistic and thematic influences gleaned from the contemporary European avant-garde. The client was an engineer named Assan, whom Kammerer described as an ideal person to work for, as he was "sensitive to the finest degree" in

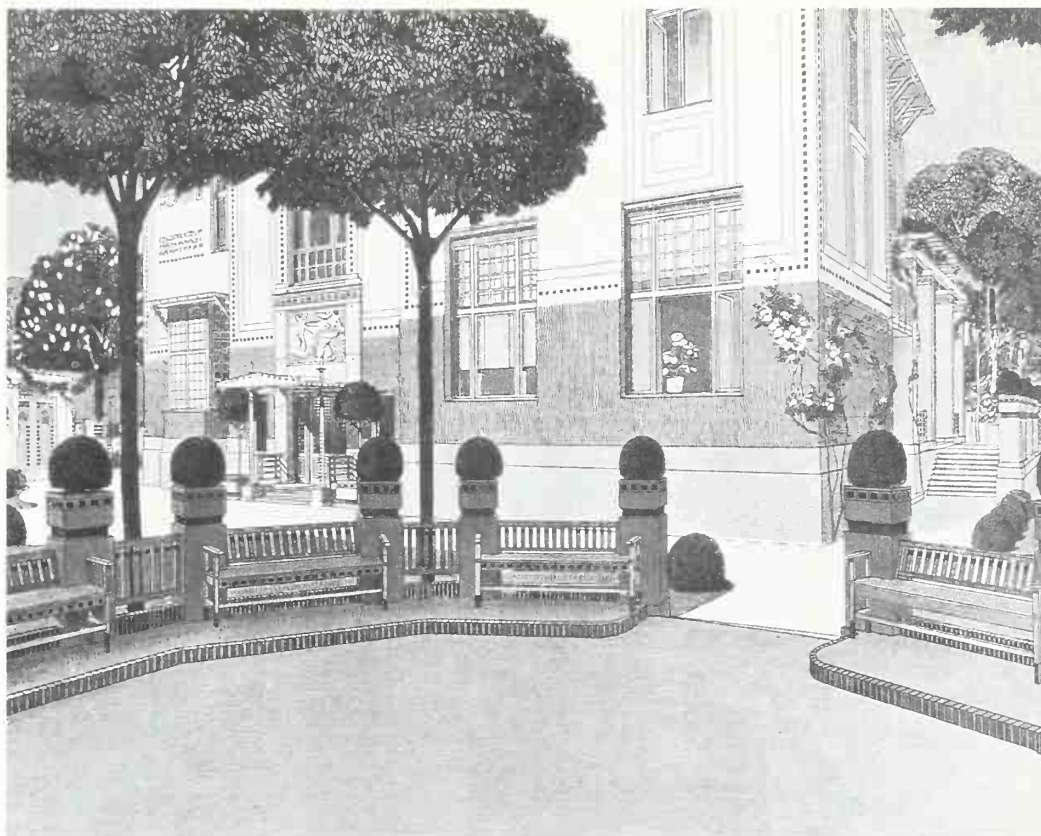


Emil Hoppe, Project for a villa, 1905. (*Der Architekt*)

C. F. A. Voysey, Cabinet, 1896. (*The Studio*)

Emil Hoppe, Sideboard, 1904. (*Das Interieur*)

Marcel Kammerer, Villa Assan, Bucharest, 1902 to 1904 (?). Garden front. (*Moderne Bauformen*)



Marcel Kammerer, Villa Assan, Bucharest, 1902 to 1904 (?). Street front. (*Moderne Bauformen*)



matters of taste.<sup>22</sup> He was also very well informed. As Kammerer explained, Assan “is a man who has traveled widely, has seen a lot, and is particularly well disposed toward the most recent endeavors in architecture. Before he started to plan his house, he visited the modern English architects, was with Olbrich in Darmstadt and in all the German art centers, and found rich stimulation everywhere.”<sup>25</sup> These Anglo-German contacts, and Assan’s obvious passion for modern design, gave the project the character of a “house for an art lover.” It was thus linked not only to Kammerer’s second-year Wagnerschule scheme but also to English Arts and Crafts precedents and to the Darmstadt competition for “ein herrschaftliches Wohnhaus eines Kunstfreundes” – a noble house for a lover of art. This celebrated competition, initiated by the publisher Alexander Koch, was announced in the *Zeitschrift für Innendekoration* in December 1900, with a submission date at the end of March 1901. The eight-man jury, which included Olbrich and the anglophile critic H. E. von Berlepsch-Valendas, decided against awarding a first prize but gave second prize to Baillie Scott and three third prizes to Leopold Bauer, Oskar Marmorek, and Paul Zerach. Although Mackintosh’s entry was disqualified on technical grounds, it was awarded a purchase prize and published in 1902, along with the schemes of Baillie Scott and Bauer, in elegant folios under the title *Meister der Innenkunst*. These schemes would have been known to Assan and his architect.

The influence of Mackintosh and Baillie Scott can be seen in Kammerer’s plan, which was composed around the same double-height hall with gallery that Baillie Scott and Mackintosh had favored in their schemes for the “Haus eines Kunstfreundes.” Further English sources may have been Voysey’s celebrated “Broadleys” in Westmorland (1898) and Baillie Scott’s “White House” at Helensburgh, whose interiors were published in *Kunst und Kunsthandwerk* in 1901. Another possible model could have been the so-called “sächsisches Bauernhaus,” which was also arranged around a central hall. This type was sometimes cited in the contem-





Marcel Kammerer, Villa Assan, Bucharest, 1902 to 1904 (?). Hall. (*Innen-Dekoration*)

porary literature as a more local source of inspiration. Joseph August Lux, for example, in the polemical book on villa design that he published around 1905, described how the “sächsische Halle” created the focus of the house, both socially and in terms of circulation, and added, “This motif can be found in our traditional, vernacular architecture. There is no need to bring it from England. Sadly, we still fail to appreciate the value of this traditional architecture.”<sup>24</sup> Either from England or from nearer home, Kammerer adopted the central hall motif, and around the central salon he arranged the social functions of the house on the ground floor and the domestic functions on the first floor. Perhaps following Baillie Scott’s solution in a scheme for a country house, published in *The Studio* in February 1900, Kammerer made all the public rooms accessible to the salon, leaving only the kitchen and the staff quarters as a separate entity with a link to the dining room.

In 1906, Lux wrote a short piece in *Hohe Warte* on “the significance of the hall for the modern house,” in which he proposed: “Above all, the hall should create a feeling of homeliness and calm. . . . one should try in particular to make it light and airy, and to fill it with warm colors.” He added: “In England, a large hall forming the central meeting point of the family is a feature of every reasonably large house, especially on the land.”<sup>25</sup> While Kammerer’s hall conformed to Lux’s strictures in matters of light and color, it departed totally from the neo-medievalism of the English models. Spurning old oak and tapestries, the decorative schemes of the Villa Assan were composed around simple yet radical color schemes and expensive materials. The main entrance had steps in light gray marble leading to a double-height vestibule with tiles of black and white marble. To establish the aura of expensive modernity at the outset, the ~~barling~~ cloakroom was lined with panels of black, white, and blue linen, and the ceiling picked out in white, blue, and silver, while all the metal fittings were in aluminum – regarded in 1902 as “the newest of building materials.”<sup>26</sup> Completing the image of clean,



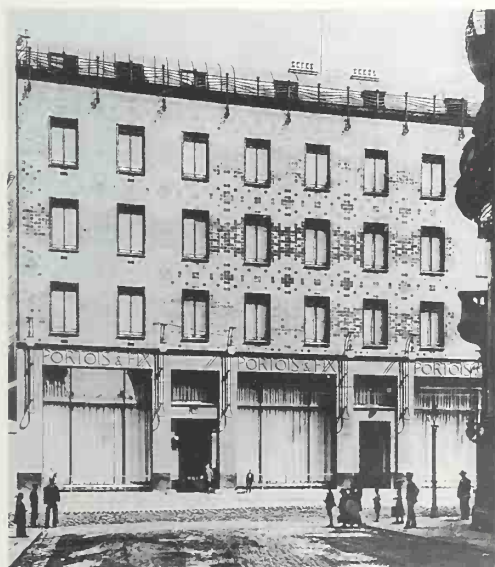
expensive modernity, the columns in the vestibule were clad with marble panels, with the heads of the retaining bolts exposed in the best Wagner manner. The main focus of the hall was the fireplace, flanked by two sofas designed by the Viennese designer Carl Witzmann, who was responsible for the furnishing on the ground floor.<sup>27</sup> In compliance with Lux's already quoted ideas on a hall, the furniture was in lemonwood with gold and white details, colors already dominant in the rooms thanks to the white and gold glass in the glazed end wall. Such attention to detail and apparent disregard of cost was a feature of all the interiors. Color played an important role, with the owner's study decorated entirely in dark blue, and his wife's boudoir in strawberry pink. Equal regard was also paid to the provision of the latest in labor-saving devices, and the house was notable in having not only an elevator, but also a built-in vacuum system to collect the dust.

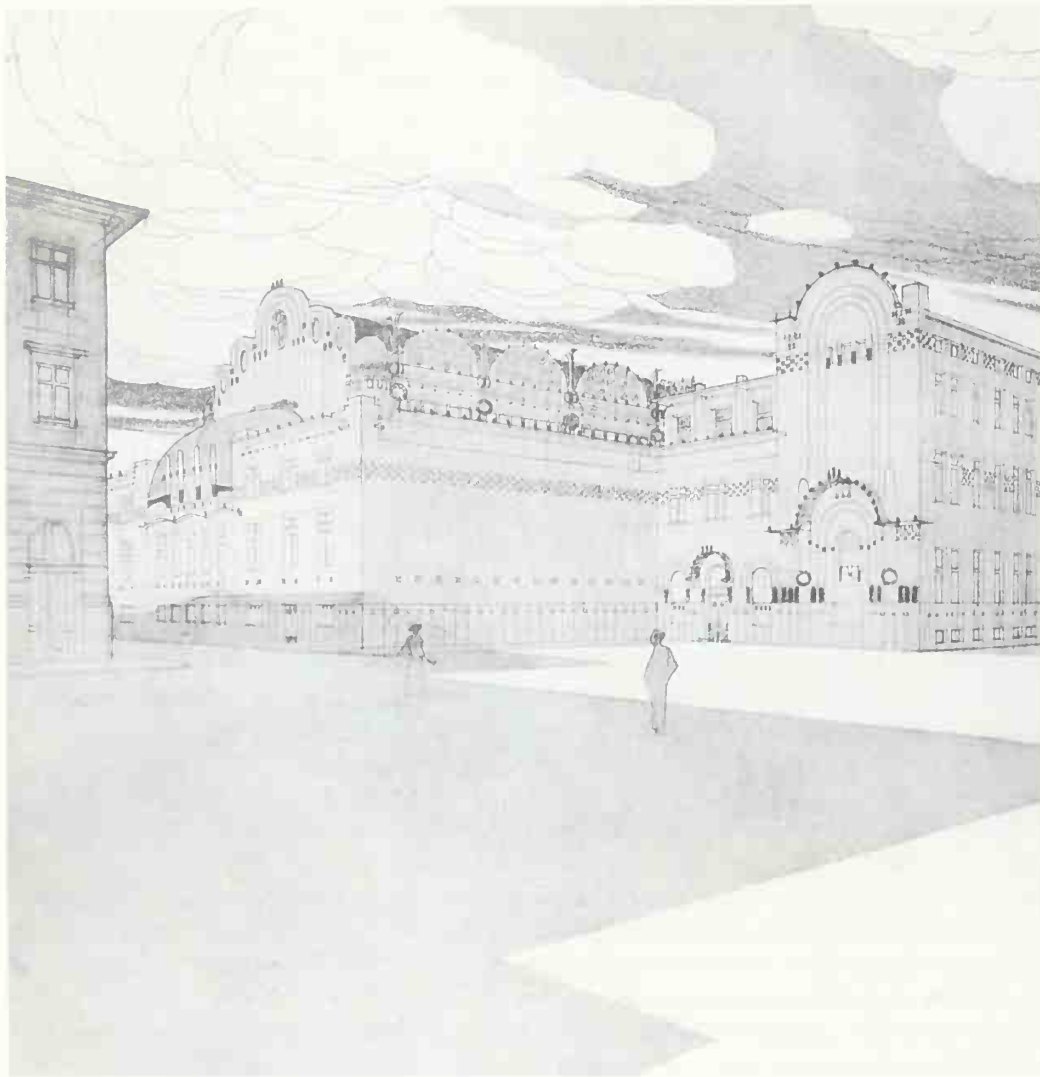
The rectilinearity of the central hall and the technique of breaking down the wall areas into framed panels also dominated the external elevations. With the exception of a rather unfortunate garland on the street front, there was no hint of Jugendstil or organic decoration. Even the gateposts were decorated with the four-squares-within-a-square motif that was also favored at this time by Mackintosh, Hoffmann, and Moser. The exact provenance of the motif is disputed,<sup>28</sup> but an early and well-publicized instance of the small-square motif came with Koloman Moser's cover design for the second January edition of *Ver Sacrum* (1901). A year later his cover for the thirteenth Secession exhibition was made up entirely of a checkerboard pattern, which was soon to become the unofficial mark of the Wiener Werkstätte. The square motif appeared in all sorts of guises – on an engagement announcement drawn by Schönthal in 1905 (Cat. 105) and in the interior of the Kirche am Steinhof. This fashionable rectilinearity appeared at the material level on the Villa Assan facade in the alabaster-glass panels, symbolically anchored in position with exposed rivets, as on the Kirche am Steinhof and the Postsparkasse. It was quite new in domestic architecture. Equally novel was the treatment of the facade according to a geometric hierarchy, with large rectangles made out of the square motif enclosing a subsystem of rectangles incised into the stucco. Josef Hoffmann was to use a similar coffering technique on his Beer-Hofmann house in 1905–1906. Yet in spite of Kammerer's subtle play of geometry, the unity of the facades was disturbed by intrusive vernacular motifs, such as the English bay window or the overhanging cornice and the hints of castellations on the roof line. This conflict between pure geometry and imported stylistic motifs doubtless reflected the influence of Engineer Assan. As Kammerer rather ruefully noted in his account of the design, "All these beautiful details that my art lover had seen were to be brought under one roof in his house, using every possible and impossible modern building material. At the same time the house had to have a vertical emphasis and be both unusual and imposing."<sup>29</sup> He added that the house would have been quite different if he had been allowed to go his own way, unconstrained by his client's "unbending will-power."<sup>30</sup>

Kammerer's dissatisfaction was not, however, shared by the family. In her article on the house written in 1915, Frau Florica B. Assan concluded, "There is nothing lacking in the overall conception of the house to make this modern dwelling into an organism in which modern artistic and technical achievements are united to achieve perfect domestic comfort. The splendor of the bright, joyful elements of these rooms, which have been created by truly artistic spirits and executed with the most excellent craftsmanship, is reflected daily in the life of the large family."<sup>31</sup> According to Frau Assan, the house caused a sensation in Bucharest, where the local population, unused to architectural modernism, dubbed it the "Porcelain House" on account of its alabaster-glass cladding. Had the house been built in Vienna, it would surely have joined Wagner's two villas on Hüttelbergstrasse and Hoffmann's villas on the Hohe Warte as a canonical work in the history of twentieth-century domestic architecture.

While the debt of the Villa Assan to the Wagner studio was partially obscured by the client's own demands, it can be seen very clearly in two competition projects from 1905.

Max Fabiani, Portois & Fix building, Ungargasse, Vienna, 1899–1900. (Marco Pozzetto, *Max Fabiani*, Vienna, 1985)

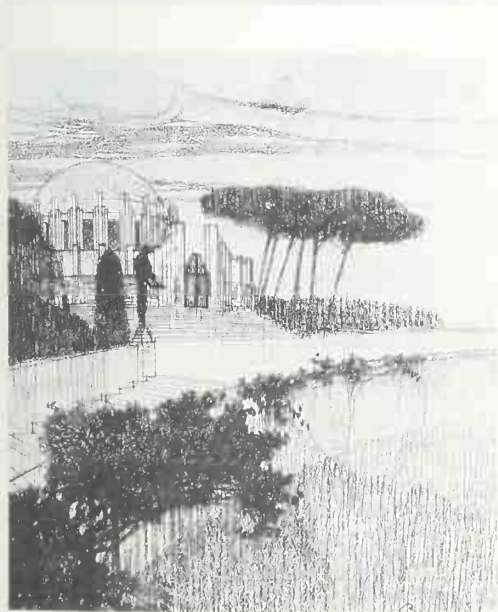




Emil Hoppe and Otto Schönthal, Project for a synagogue in Trieste, 1905. (*Der Architekt*)

Schönthal's scheme for an administration building for the 20th District of Vienna derived ultimately from Wagner's Linke Wienzeile houses, but with the pared-down language introduced by Max Fabiani's Portois & Fix building of 1899–1900. Although Schönthal's scheme did not win a prize, it was singled out for praise in the architectural press.<sup>52</sup> In the same year Schönthal collaborated with Hoppe on another competition scheme, for a synagogue in Trieste (Cat. 106–110). As already noted, the similarities with Wagner's Kirche am Steinhof, on which Schönthal and Hoppe were working at the time, were very marked. Abandoning the gasometer form of Schönthal's cemetery churches and the Kirche am Steinhof (Cat. 105), the revised scheme favored the more traditional rectangular hall, but with the circular motif retained in the decorations on the gable ends and the arched doorways. Although weaker than with a circular plan, the sense of unity and centrality would have been heightened by the way in which the section repeats the plan in the vertical dimension (Cat. 109). Structurally, the building was very advanced, with ferroconcrete frames tied to slender iron pillars similar to those later used in the banking hall of the Postsparkasse, and a "Rabitz" panel ceiling. This structural sophistication was not reflected on the two main facades, however, with weak Secessionist decorative devices unable to unite a whole range of motifs derived from Wagner's studio. Probably for this reason, the first prize was not

Emil Hoppe, Study, 1905. (*Der Architekt*)  
Emil Hoppe, Study, 1907. (*Der Architekt*)



awarded to Hoppe and Schönthal but to Franz Matouschek and Emil Adler, although the synagogue was finally built in 1907–1908 to the plans of a local architect.

Included in the same issue of *Der Architekt* as the Trieste project were an article by Joseph August Lux on religious architecture and designs for tombs by Emil Hoppe. After bemoaning the “artistic agony” that had prevailed over recent decades, Lux praised Wagner’s Kirche an Steinhof as a product of the new spirit that promised to free religious architecture from its “petrified torpor.”<sup>53</sup> Hoppe’s funerary monuments might also be seen in this light. In the drawings made in Italy in 1902, Hoppe had used a technique of contrasting simple blocked forms against brooding nature, and he continued to produce similar sketches for several years. Typical examples dated 1905 and 1904 concentrate on the interplay of steps and trees, while two drawings from 1905 and 1907 dwell on the tomb of Theodorie in Ravenna. The funerary designs relate directly to these and similar drawings. In 1904 Hoppe was commissioned to design a tomb for a family called Ludwig, to be built at Kalksburg, on the outskirts of Vienna (Cat. 122–128). Several early versions have survived for the wedge-shaped site, showing Hoppe moving away from an enclosure with a distinctly Secessionist flavor (Cat. 126) toward a final solution of great simplicity. The completed tomb was dominated by Franz Zelezný’s relief of Christ, flanked by biblical quotations, while the architectural contribution was limited to crisply defined enclosing walls and decorative ironwork (Cat. 127, 128). The same tendency toward minimally decorated cubic forms also appears in drawings for a competition scheme that Hoppe drew up in 1904 or 1905, in which a spiky shrub plays a dramatic role (Cat. 139, 140). The Ludwig tomb prompted Ferdinand von Feldegg, the editor of *Der Architekt*, to pen the following compliment: “Emil Hoppe’s strength... reveals itself most clearly where he is given the opportunity to set his work into the surrounding landscape, to tie between art and nature the ribbon of poetic sensibility that is characteristic of German Romanticism. It is odd that Hoppe should have grown up in the school of Otto Wagner, and especially so since he has pursued his career within the orbit of this essentially materialist school. It says a lot for him that he has discovered and vigorously pursued a middle way between this influence and his natural manner. He will, of course, only achieve... his goal when, as half painter, half architect and yet entirely both, he creates in the realm of fantasy. The coarse reality of day-to-day building will only rarely prove amenable to him, but when it does it will release in the artist that poetic design ability of which the Ludwig tomb is such a remarkable example.”<sup>54</sup>

The reality, of course, was quite different. Rather than isolate him on the higher peaks of Romantic sensibility, Hoppe’s “poetic design ability” had a considerable market value. Both he and Kammerer were active in the realms of graphic and product design between 1904 and 1908. The ease with which the funerary work, the only area of architecture admitted by Loos into the Pantheon of “art,”<sup>55</sup> was transmuted into furniture design can be seen by comparing a drawing for a tomb (Cat. 121) with that of a vitrine (Cat. 120), both from around 1905–1906. Hoppe’s favored combination of geometry and architectural forms led to some particularly successful designs for flower stands, which were put into production by Bakalowits. Around the turn of the century E. Bakalowits Söhne pursued a vigorous policy of making and selling artist-designed glassware, beginning with works by Koloman Moser at the fifth Secession exhibition of November 1899 – January 1900. The firm went on to establish close relations with both Moser’s class at the Kunstgewerbeschule and the Wiener Werkstätte. For his flower stands, Hoppe combined glass with aluminum. On a square or circular aluminum base, Hoppe built architectonic forms out of glass columns and faceted glass drums or cubes (Cat. 117–119). The strongly geometric quality of these designs was doubtless influenced by Hoffmann’s early work for the Wiener Werkstätte and makes an interesting contrast to the Jugendstil-influenced ornaments that Hoppe was still using barely a year earlier. The flower stands were clearly in the forefront of Viennese product design around 1906, as they were



illustrated that year by A. S. Levetus in her article “Modern Decorative Art in Austria,” published in *The Studio*.<sup>56</sup> A year later Hoppe designed a showroom interior for Bakalowits, and a surviving drawing shows one of his own flower stands on display. It is unclear if this scheme was executed, but in 1911 the Hoppe/Kammerer/Schönthal practice did redesign the Bakalowits shopfront on Vienna’s Spiegelgasse (Cat. 256).

The move toward geometric form that characterized the middle of the decade can also be noted in the two-dimensional designs of Hoppe and Schönthal. An invitation card by Schönthal shows the beginning of this process (Cat. 104). Although Hoppe drew some floral fabric designs at this time that recall English models (Cat. 180, 181), he also produced around 1907 a striking series of patterns for fabrics and carpets based entirely on geometric elements or on highly stylized natural forms (Cat. 177, 179, 182, 184). Whether any of these fabrics were produced is unknown, but the stamp on one of the drawings “Akad. Architekt, Emil Hoppe, Wien” suggests that he was working on commission.

Kammerer was also closely engaged in commercial design, particularly in the realm of furniture. His work in the master’s studio brought him into close contact with Wagner’s own considerable practice as a furniture designer, and in the early years of the century Kammerer gained a considerable reputation in his own right. In 1906, a short article in *The Studio* commented: “Marcel Kammerer . . . is a rising young Viennese architect who has studied under Professor Otto Wagner, at the Imperial School of Architecture, and has already gained prizes in various competitions. He is now devoting much time to the solving of the problem of how to make modern and at the same time artistic furniture out of bentwood, and has been to a certain extent successful.”<sup>57</sup> In fact Kammerer’s interest in furniture went back to his student days. He was a founding member of the Viennese “Interieur-Club,” designed the first title page for its journal *Das Interieur* in 1900, and became a regular contributor. Under the direct influence of Wagner and the more general sway of Mackintosh and Hoffmann, Kammerer soon abandoned the Jugendstil manner and produced a series of simple, slightly ascetic chair designs. These were produced by the celebrated firm Thonet, whose bentwood chairs enjoyed both critical and popular approval: While Thonet supplied the chairs for Loos’s interior at the Café Museum (1899), the firm also sold nearly fifty million standard chairs (Thonet no. 14) between 1859 and 1950. Some critics have suggested that in comparison with Thonet, institutions like the Wiener Werkstätte or the Deutscher Werkbund, which consciously set out to propagate good product design, were in fact rather reactionary.<sup>58</sup> Although this is true in relation to Thonet’s function as a mass-producer, the firm also produced small runs of handmade furniture on an economic basis similar to that of the Wiener Werkstätte, and it was in this context that Kammerer was active as a designer. His beechwood and mahogany table of around 1905, although very elegant, could hardly be cited as a model of either functional or economic design.

Two commissions involving Kammerer’s designs for Thonet are particularly noteworthy. The first, from 1905, was for furniture in the “Waiting Room” designed by Hoppe, Kammerer, and Schönthal for the twenty-third exhibition of the Secession. It was located in the former “Ver Saerum” room, on the right of the entrance hall of the Secession building. In addition to being the last exhibition before the schism that took Klimt and his followers out of the Secession, the twenty-third exhibition was notable for its architectural content. Josef Plečnik designed the interior, and the architectural section was entirely devoted to the recent work of Otto Wagner and his assistants, who were named in the exhibition catalogue as Emil Hoppe, Marcel Kammerer, and Otto Schönthal. The projects on display were the Postsparkasse, two studies for the Kaiser Franz Joseph-Stadtmuseum, and the Kirche am Steinhof. One observer noted that a model of the Kirche am Steinhof attracted the “warm interest” of the public and added that he had been “captivated” by the “Waiting Room.”<sup>59</sup> Ludwig Hevesi commented in the *Fremdenblatt*: “Finally one enters the former Ver Saerum room, which has been arranged



Marcel Kammerer, Title page for *Das Interieur*, 1900.

Marcel Kammerer, Reading room at the Imperial Royal Austrian Exhibition, London, 1906. (*Das Interieur*)

Marcel Kammerer, Armchair for Thonet, c. 1904. (Stefan Asenbaum and Julius Hummel, *Gebogenes Holz*, Vienna, 1979)

Marcel Kammerer, Table for Thonet, c. 1905. (Stefan Asenbaum and Julius Hummel, *Gebogenes Holz*, Vienna, 1979)



by the Wagner pupils Hoppe, Kammerer, and Schönthal according to their own taste. It is entirely different from everything else, but in no way far-fetched.”<sup>40</sup> Unfortunately, no photographs of the room have survived, only sketchy verbal descriptions, such as A. S. Levetus’s account in *The Studio*: “The Ver Sacrum room . . . represented a waiting room, the bentwood furniture having been designed by Marcel Kammerer (manufactured by Thonet, Vienna), and it also contained works by Hoppe and Schönthal, who are the Professor’s pupils and at the same time his assistants. There was much that was refreshing and new in the arrangement, and the walls were hung with woodcuts, monotypes, and etchings by Leopold Stolba, Rudolf Jettmar, Leopold Blauensteiner, and others.”<sup>41</sup> Among the other features of the room were lamps and flower holders by Hoppe – presumably the Bakalowits designs – and wall hangings and a wall-mounted fountain by Schönthal.

There is, fortunately, a photograph of Kammerer’s second major Thonet commission at this time – a reading room interior for the Imperial Austrian Exhibition, held at Earls Court, London, in 1906. The scheme was indebted to the interiors of Wagner’s Postsparkasse (first phase 1904–1906), in which Kammerer had been intimately involved. Indeed, it would be interesting to know exactly how much Kammerer contributed to the furniture of the Postsparkasse, since the similarity between his own work and that ascribed to Wagner suggests either the same hand or a remarkably close collaboration. In *Moderne Architektur* Wagner had proposed that marble cladding should be used on facades, as this gave a heightened sense of monumentality at low cost. On both the Kirche am Steinhof and the Postsparkasse the marble panels were set in mortar and nailed in place while the mortar was setting. Rather than treat these nails as a necessary, short-term inconvenience that could be removed after a couple of weeks, Wagner elevated them to considerable decorative importance – especially at the Postsparkasse – and invested them with a permanence and pseudo-function that in no way reflected structural necessity. The same decorative technique, based on both real and apparent function, was also used for the Postsparkasse furniture. While the disks on the banking hall



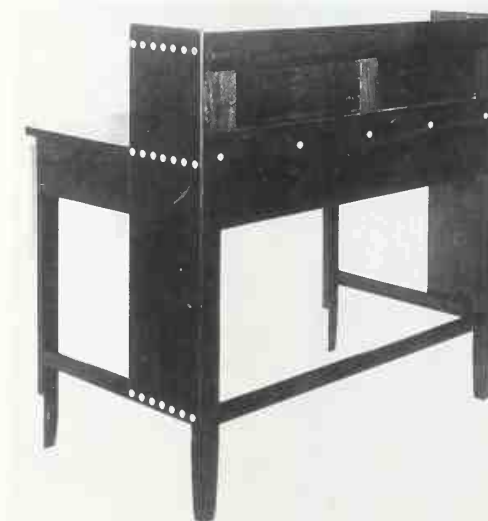
stools masked the screws holding them together, those on the writing desk did not. This subtly deceptive game of symbolic function and structural “honesty” produced all sorts of paradox: If, for example, the legs of the stool were held together by the masked screws, what held the seat in place?

Kammerer took up the game where Wagner had left off. His brief for the London exhibition included a library table, wing chairs, a writing desk and chair, built-in wall cupboards, and various minor decorative pieces. For his writing table, Kammerer simply enlarged the Postsparkasse stool, but added many more studs, including a row on the desk face, suggesting how it might be attached to the legs. Among the carefully chosen ornaments on the desk was a small Bakalowits table lamp designed by Hoppe. The Postsparkasse stool was also the obvious model for the small three-legged table, and the five club chairs fell halfway between the basic bentwood chairs designed for the Postsparkasse and the rather grand, upholstered versions made for the Director’s suite in the same building. A further source may have been the upholstered armchairs that Josef Hoffmann designed in 1901–1902 for Thonet’s rival, J. & J. Kohn. Kammerer’s chairs had padded seats and partly upholstered backs, but the infill that signified the relative grandness of these chairs was made of bentwood panels, held on with exposed studs. While the studs doubtless had the function of retaining the panels, the panels themselves had no function. Studded paneling also appeared on the walls, framing silk embroideries by Marietta Peyfuss and a dramatic painting by Karl Ederer. The stud motif was further used, with dubious credibility, on the very novel two-level circular table and on the high stand that carried another of Hoppe’s lamps. The ensemble was completed by two traditional wing chairs, perhaps for sleeping in when the studs turned into spots before the eyes.

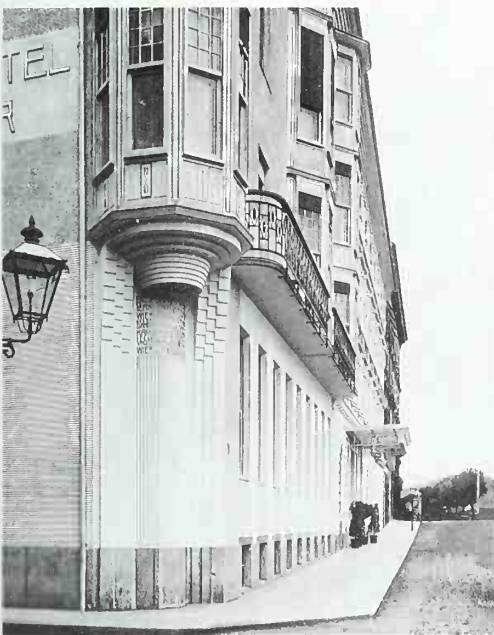
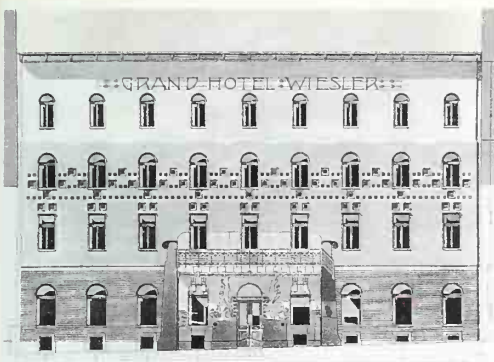
Kammerer’s biggest commission for furniture and interiors was for a hotel in Graz – the Grand Hotel Wiesler (Cat. 200–202). In 1903–1904 he redesigned a series of bedrooms and public rooms in the existing hotel building. The bedroom designs are interesting as a late flourishing of Jugendstil, which doubtless reflected the time lag between Viennese and provincial taste. In a bedroom illustrated in *Das Interieur*, the lower sections of the walls were painted grayish blue, the upper parts and the ceiling red, with the furniture stained turquoise and decorated with gold and mother-of-pearl inlays. To complete the air of fin-de-siècle luxury, there were bronze fittings and trims, and Persian carpets. Less extravagant were the interiors of the public rooms, the “Bürgerstube” and “Klubzimmer,” in which Kammerer leaned toward the homely “Gemütlichkeit” of Styria. The hotel management was clearly happy with Kammerer’s work, as it recommissioned him two years later to build a completely new extension and attic story. He was also responsible for the interiors, the furniture, and the fittings. Design work began in 1905, and in the August 1905 edition of *Der Architekt* Kammerer published his first version of the facade, which was still heavily indebted to the pared-down Jugendstil current in Wagnerschule circles around 1900, such as Fabiani’s building for Portois & Fix. By the time the final version of the hotel extension was completed in 1908, however, Kammerer had left Jugendstil behind him. Although Friedrich Achleitner has described the extension as being in “a calm, almost academic late-Secessionist style,”<sup>42</sup> the contrast between the Jugendstil phase of 1903–1904 and the crisp, pared-down modernity of the new work could hardly have been more marked. The new direction was immediately noticeable on the exterior, which was dominated by a very clever corner solution. The external decoration was restrained to the point of severity, with a hint of the frame motif around the window bays and subtly incised patterns in the stuccowork. The interiors were similarly restrained, yet showed considerable inventiveness in pursuing the debate between the decorative qualities of the late Secession or Wiener Werkstätte on one hand and the austerity of Neo-Biedermeier on the other. In many respects Kammerer’s extension anticipated the criteria for an ideal modern hotel that Joseph August Lux proposed in an article published the following year. Kammerer’s entrance hall, for example (Cat. 201), comes close to Lux’s “well-lit hall of a

Otto Wagner, Stool for the Postsparkasse, Vienna, 1906. (Iain Boyd Whyte, *Otto Wagner: Designs for Architecture*, exhibition catalogue, Oxford, 1985)

Otto Wagner, Desk for the Postsparkasse, Vienna, 1906. (Iain Boyd Whyte, *Otto Wagner: Designs for Architecture*, exhibition catalogue, Oxford, 1985)







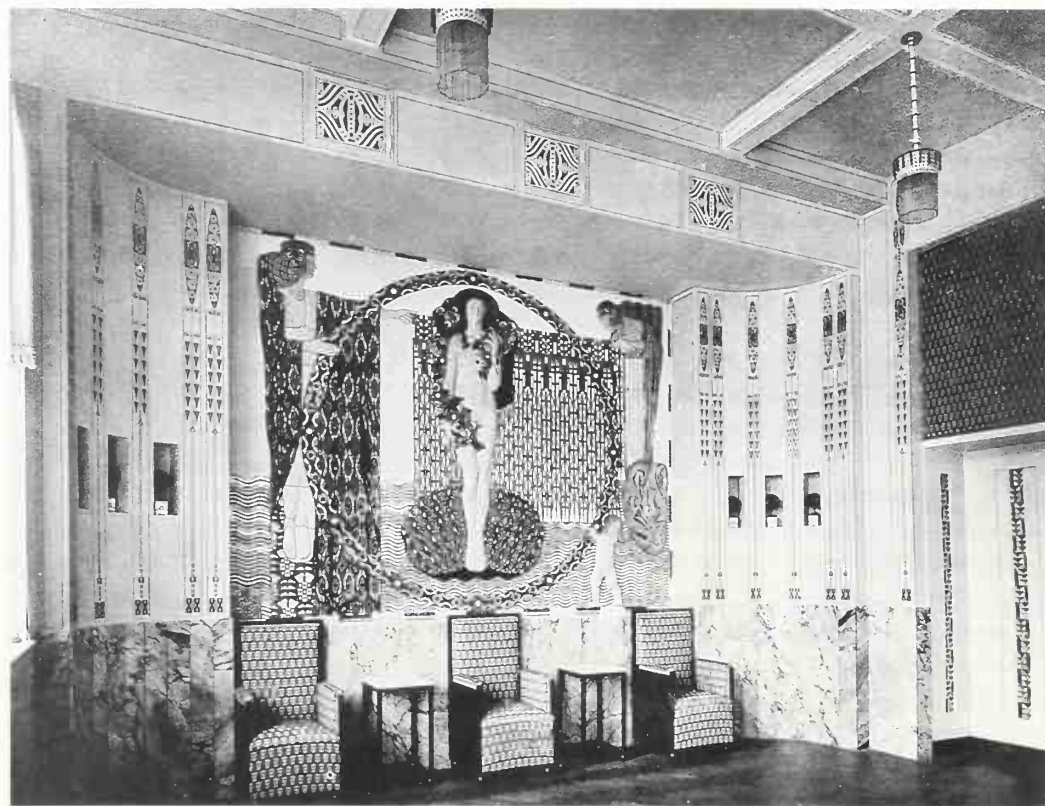
Marcel Kammerer, Grand Hotel Wiesler, Graz, 1905. Preliminary design for street front. (*Der Architekt*)

Marcel Kammerer, Grand Hotel Wiesler, Graz, 1908. Corner. (Hoppe, Kammerer, Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal*, Charlottenburg, 1915)

Marcel Kammerer, Grand Hotel Wiesler, Graz, 1908. Dining room. (Unpublished collection of works by Hoppe, Kammerer, and Schönthal)

functional height, with club chairs and small tables at which one can smoke a cigar... or a comfortable wickerwork chair from which to watch the world go by.”<sup>45</sup> Lux insisted that a hotel should function “like a machine,” with the comfort of a Wagon-Lit and the hygienic standards of a hospital – a vision echoed by Musil’s “leading architect,” who had formulated the maxim “Modern man is born in hospital and dies in hospital – hence he should also live in a place like a hospital.”<sup>44</sup> According to Lux, “the furniture and fittings of the dining and public rooms should be dominated not by high art, but by hygiene,” and he recommended polished, undecorated mahogany and white walls. Although Kammerer did use this combination in his dining room, the result must be judged a victory for art rather than hygiene. At one end, Kammerer created the decorative focus of the room, and indeed of the whole hotel. In an apse-like niche, Venus, in very low relief, stepped out of a stylized shell floating on an even more stylized sea. The choice of subject for this decorative climax would seem to support Loos’s puritanical and misogynist analysis that embellishment and decoration were manifestations of female sexuality.<sup>45</sup> For Loos this was a negative association. Kammerer, in contrast, celebrated it, as is confirmed by his own drawing of a corner of the dining room, which constructs a triangular relationship between the viewer, a glimpse of the Venus relief, and an elegantly dressed woman holding, inevitably, three roses (Cat. 202).

The two-dimensional patterns developed in the decorative surround of the Venus relief were picked up in the upholstery on the chairs beneath the relief, then spread throughout the hotel in the guise of carpet patterns, light fittings, windows, and wallpapers. Recurring motifs were circles superimposed on squares, lozenge forms, rectangular frames, and the faithful checkerboard and small square. Using these motifs, Kammerer designed a range of furniture, fittings, and interiors that were varied yet unified. The same bentwood chairs, with lozenge backs, were used throughout the hotel, complementing both the comparatively ornate dining room and the austere, undecorated “Klubzimmer,” which again endorsed Loos’s view on the



gender base of decoration. Although they all shared the same carpet design, there appear to have been various types of bedroom, some with polished wood and distinctly Biedermeier furniture, others with very simple black and white furniture, articulated only by a rectangular grid. In his article on hotels, Lux suggested that flat, polished mahogany and white paintwork were especially suitable for hotel furnishings, the latter on the grounds that it showed up the dust more clearly, making cleaning easier. He would also have admired the striking absence of pictures in Kammerer's interiors, for, as he wrote in his article, "Better to have nothing on the wall than the sort of syrupy dealer's painting that is intended to give a false air of refinement."<sup>46</sup> Even in the mahogany room, above the Neo-Biedermeier sofa, the obvious space for a painting simply contained an abstract pattern set into the wallpaper. Interestingly, the plain white-painted furniture and the bentwood chairs were chosen for the more expensive suites, with linked bathrooms and sitting rooms.

It would be wrong, however, to see in this a preference for a more obviously "modern" style over the Neo-Biedermeier. For as Ferdinand von Feldegg indicated in the passage quoted at the beginning of this section, the direction favored by the leading Viennese designers around 1908 was away from the bright future outlined in Wagner's *Moderne Architektur* and back toward the "gray of the past." The work of Hoppe, Kammerer, and Schönthal between 1908 and 1914 reflects with exemplary clarity the attempts of their generation to reconcile modern materials and functional thinking with the conflicting demands of the regional vernacular and the Viennese Classicist and Biedermeier traditions.

### The Wagner Atelier 1906–1909

As Kammerer's two versions for the Hotel Wiesler suggest, 1905 marked a watershed between the final demise of naturalism and Jugendstil and the upsurge of a revived interest in historical models. Symptomatic of this new spirit was the cover that Emil Hoppe designed in 1905 for use on all twelve issues of *Der Architekt* in 1906, which can be read as a manifesto for the return to history in general and Classical models in particular. Hoppe divided the page into three columns, with three drawings in the central column. In his first sketch these were of the Pantheon, Michelangelo's Moses, and Otto Wagner's Kirche am Steinhof (Cat. 156). In the published version the importance of the Classical tradition to the Viennese modernists was announced with drawings of a Doric temple modeled on the Temple of Poseidon at Paestum, a view across Rome toward St. Peter's, and, once again, the Kirche am Steinhof (Cat. 157). The sequence from Classical antiquity via the High Renaissance to the functional aestheticism of the Kirche am Steinhof clearly indicated the architectural niveau on which Wagner and his assistants felt they were working. To emphasize, however, that this continuity had nothing to do with blinkered copying or stylistic imitation, Hoppe assembled around these images a very catholic selection of decorative motifs, ranging from Athena à la Klimt to egg and dart moldings, acanthus leaves, and more abstract, vaguely Islamic patterns. In a speech of 1909, by which time the Classicist revival was firmly established, Hoffmann said of his master Otto Wagner: "His interest in the buildings of the Italian High Renaissance and its lingering resonances has endured until today. . . . Yet he feels instinctively that the value of a building is not determined by the use of the old, traditional formal language but only by the distinctive and original inherent character."<sup>47</sup> This was also the message of Hoppe's cover design: While it was the artist's role to look for new motifs and to redeploy old ones in the search for a realistically modern architectural language, the central tradition by which all these creations should be judged was the Classical heritage.

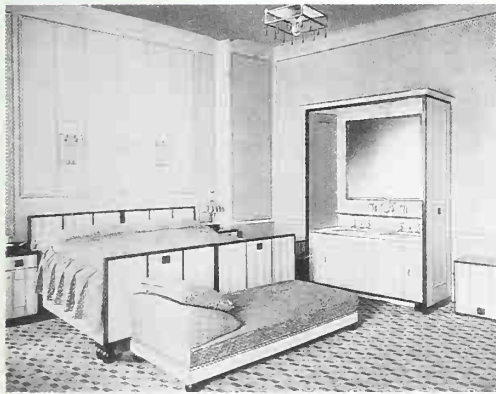
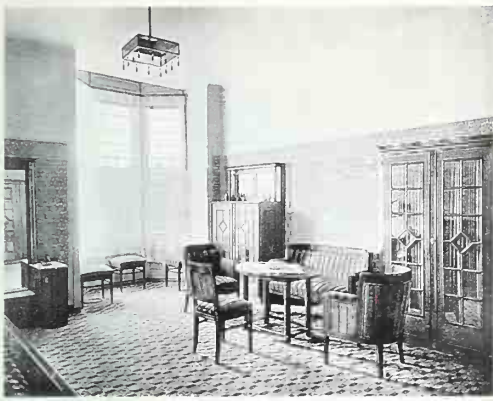
The Neo-Classical revival was not, of course, unique to Austria between 1905 and 1910. In 1905, *Lutwans* built the London offices of *Country Life* in the Renaissance style, following this a

Marcel Kammerer, Grand Hotel Wiesler, Graz, 1905–04. Bedroom. (*Das Interieur*)

Marcel Kammerer, Grand Hotel Wiesler, Graz, 1905–04. "Klubzimmer." (*Das Interieur*)







Marcel Kammerer, Grand Hotel Wiesler, Graz, 1908. Bedroom. (Unpublished collection of works by Hoppe, Kammerer, and Schönthal)

Marcel Kammerer, Grand Hotel Wiesler, Graz, 1908. Bedroom. (*Das Interieur*)

year later with “Heathcote,” a country house in Ilkley, Yorkshire, in the Palladian manner. A year later, Peter Behrens began work on his great factories of the AEG in Berlin, while across the Atlantic McKim, Mead and White were responsible for the severe Classicism of the Pennsylvania station in New York, which was built between 1906 and 1910. Yet although the Classical revival was international in context, it was national or regional in its sources. As Tilmann Buddensieg has shown, Behrens’s work for the AEG drew on the vision of a specifically Prussian Classicism favored by both Behrens and Emil Rathenau.<sup>2</sup> It was the same story in England: Gerald Horsley, for example, previously a vigorous advocate of the Arts and Crafts movement, praised the specifically English sources of the Classical revival when he noted in 1906 that “other influences have . . . broadened the whole outlook; and once again the architecture of the English Renaissance has become a recognized force of the highest importance.”<sup>3</sup> Like their counterparts in Germany and England, the leading Austrian architects aimed at a recognizably modern manner that would be able to unite local historical tradition and the more universal spirit of Classicism. In the Viennese context this inheritance had been further complicated by the lack of buildings from the Renaissance period – a consequence of the Turkish sieges – and by the predominance of Rococo buildings in the cityscape, built after the siege had been lifted. In an article on the history of the town house in Austria, also published in 1906, Hartwig Fischel noted with approval that the era of unbridled novelty had come to a close and that interest was reviving in “a natural simplicity, which offers scope for individual coloration within narrower limits.”<sup>4</sup> Indicative of the new taste for architectural simplicity was the Beer-Hofmann house, designed by Josef Hoffmann in 1905 with the owner’s collection of Biedermeier furniture strongly in mind. As Sekler notes, the house was more Classicist than any of Hoffmann’s previous buildings, with its coffering, pilasters, and symmetrical garden facade.<sup>5</sup> Yet it still had a mansard roof, and the house’s general character was closer to rural tradition than to urbane Neo-Classicism. Schönthal’s 1905 study for a house in Krems an der Donau shows a similarly diverse mix of sources typical of a period of transition (Cat. 135). The decorative bands and stylized swags came from the villas of the same period, while the riveted marble slabs were from Wagner. Quite new for Schönthal, however, was the rigidly geometrical composition of the facade and the frames-within-frames of the door and windows, reminiscent of the Beer-Hofmann house. Yet exactly these qualities also relate Schönthal’s facade to eighteenth-century precedents and to local tradition, as a comparison with a house on the Körnermarkt in Krems makes very clear. This mixture of the local, historical idiom and an abstracted, geometric Neo-Classicism specific to the new century was typical of the complex balance between tradition and innovation that was being sought at this time.

In 1906, Schönthal produced competition designs for a post office in Teschen and for an unidentified branch of the Westfälischer Bankverein that further developed the ideas that appeared on the Krems house. The bank design combined ashlar masonry, to give the traditional bankers’ reassurance of solidity, with strongly geometric detailing, most notably at roofline level. In the plan the debt to Wagner’s 1882 design for the Österreichische Länderbank is very obvious. The geometric interest was developed even further for the post office facade, which was composed entirely of diamonds, rectangles, and triangles, with the framed windows of the Krems house and the notional pilasters that Hoffmann had used on the Beer-Hofmann house (Cat. 143, 144). Some surviving details from this period, presumably relating either to the bank or to the post office, show the geometric decorative schemes extended into the interiors (Cat. 145–147). Clearly, the technique of simultaneously composing and decorating the vertical planes by means of a rectangular grid system lent itself equally to facades and interiors, and to a wide variety of building types. The 1906 bank interiors, for example, bear direct comparison with the elevations of the exhibition hall that Schönthal submitted in the spring of 1907 to a competition for the remodeling of the old Zedlitzgasse market in central

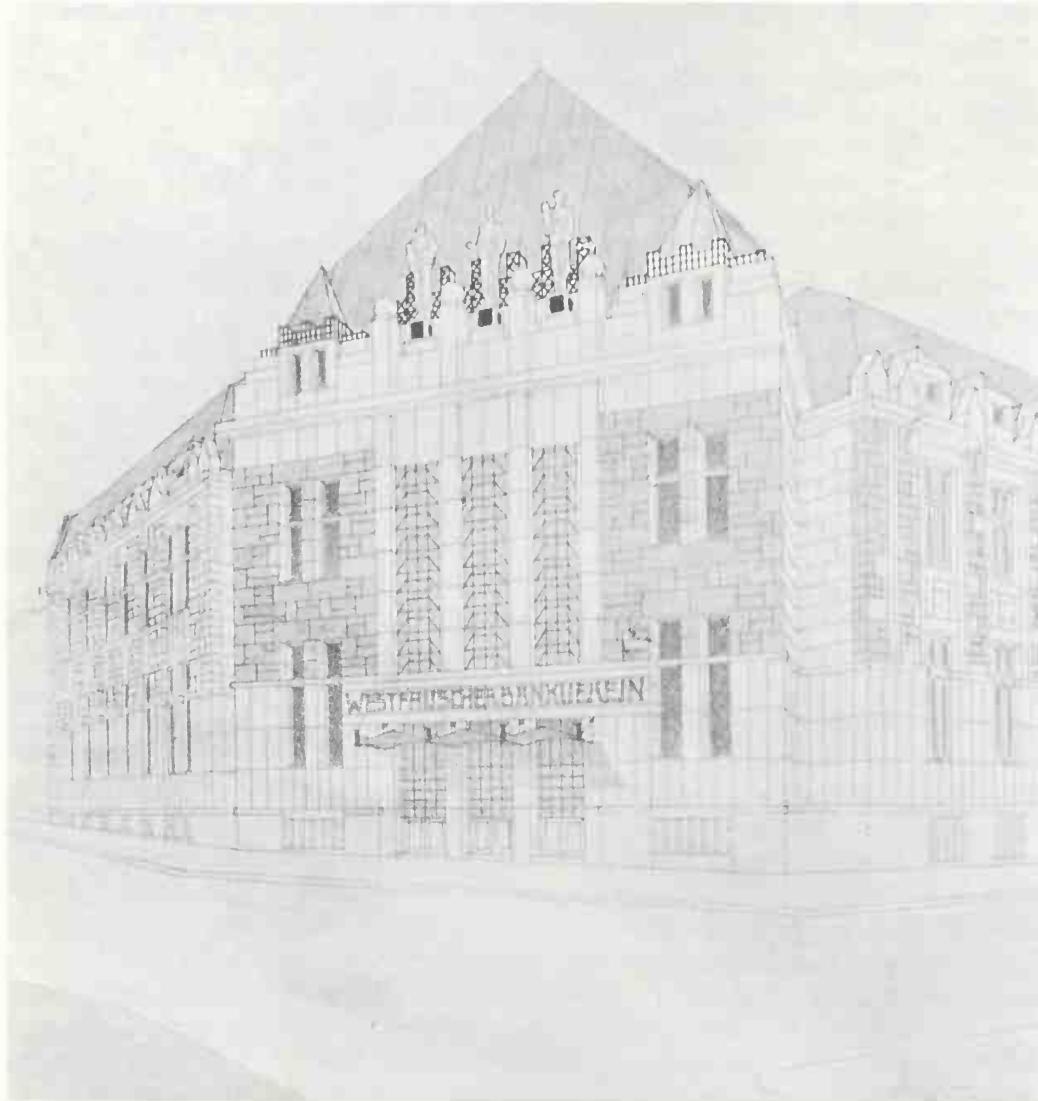


Vienna into an exhibition hall. The initial purpose of the new hall was to house an architectural exhibition planned for the international "Architektenkongress" in May 1908. Out of ten submissions, all of notable quality, four – including Schönthal's – were chosen by the jury, which was made up of the entrants themselves. From these four Otto Wagner's scheme was finally adjudged the best,<sup>6</sup> but nothing was built, and the exhibition was finally held in the hall of the "Gartenbaugesellschaft," revamped for the occasion by Josef Hoffmann and Josef Hackhofer. Emil Hoppe made a design for a poster or invitation to the congress, with a curlicue yet rigidly symmetrical pattern based on a concave diamond motif alternating with the head of Athena (Cat. 198). Like the cover design for *Der Architekt*, this must also be seen as a statement about the current interests of the Viennese avant-garde. It was only a draft scheme, however, and the poster finally used for the exhibition was by Oskar Striud.

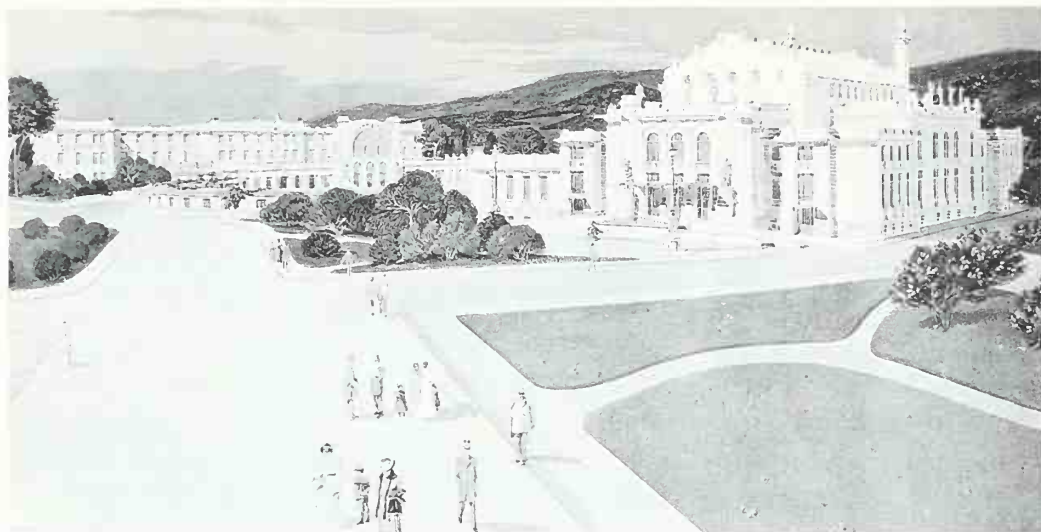
In one of his accounts of a tour around Berlin Franz Hessel talked of "the real Berlin mixture of Classicism and realism, Classicized machines and men in frock-coats that look like togas."<sup>7</sup> Had he been in Vienna around 1908 Hessel would surely have noted a real Viennese mixture of Classicism and fantasy. Schönthal's design for a villa intended for the Vienna suburb of Mödling was a prime example. In its mathematically proportioned ground plan,



Gasthaus Zum Kaiser von Österreich, Körnermarkt, Krems  
 Otto Schönthal, Project for a branch of the Westfälischer Bankverein, 1906. (*Der Architekt*)

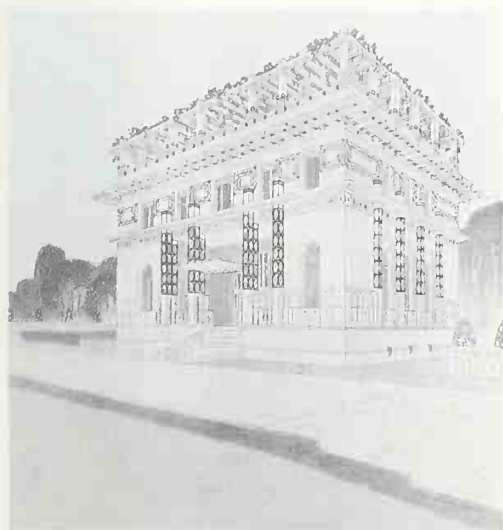
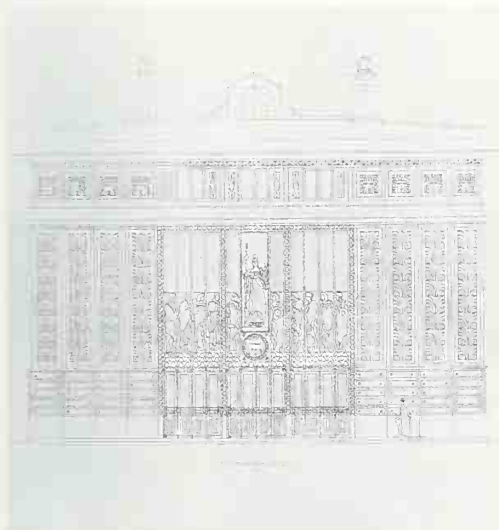


Marcel Kammerer, Project for a spa building at Teplitz-Schönau, 1905. (*Der Architekt*)

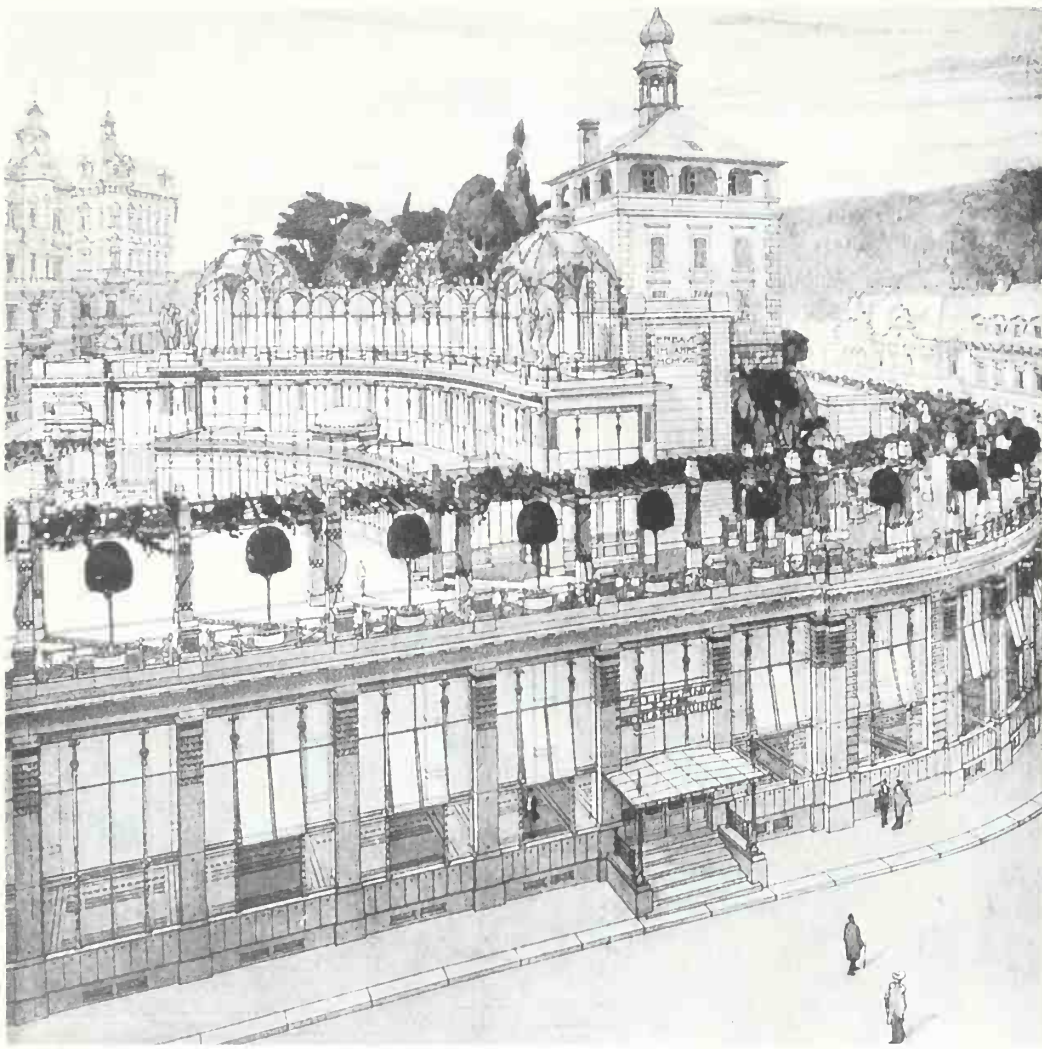


Otto Schönthal, Project for the remodeling of the Zedlitzgasse market hall, Vienna, 1907. (*Der Architekt*)

Otto Schönthal, Project for a villa in Mödling, 1907. (*Der Architekt*)



horizontality, and volumetric solidity, it was very Palladian. It spoke Palladio's language with a heavy Viennese accent, however, and contrived to look like an overdimensioned jardinière designed by the Wiener Werkstätte. A more Beaux-Arts approach to Classicism, yet still with a powerful Viennese flavor, was offered by the spa installations designed by Kammerer and Hoppe for Teplitz-Schönau and Meran (now Teplice and Merano, respectively). Kammerer's winning design for the "Kuranlage" at Teplitz-Schönau, composed of assembly rooms, thermal baths, and a linking colonnade, was published in *Der Architekt* toward the end of 1905. Hoppe also entered an unsuccessful project. Externally neither of the projects was particularly exciting, with Kammerer favoring a Semperian manner and Hoppe falling back onto the Néo-Grec with echoes of his student scheme for Schönbrunn (Cat. 138). True to the Beaux-Arts principles, however, both schemes were conceived around the primacy of the plan. Both were axial, although Hoppe introduced a secondary cross-axis in his "Kursalon." Kammerer's description of his project begins by explaining how the existing street pattern could be adjusted to create a virtually symmetrical site around a central axis. Having established this axis, he went on to explain, "the two buildings align themselves in sequence quite naturally along it."<sup>8</sup> Kammerer's debt to Wagner in questions of plan and spatial organization, to which Lux drew attention, was made very clear in this scheme. The plan successfully related the major space for public concerts and dances to the other public rooms, such as restaurants and coffee-lounges, and to the open terrace, the source of the spa water, and the more utilitarian bathhouse. These elements were linked conceptually by the axis and physically by the colonnades. The differentiation in the plan was also reflected in the silhouette, with the bustle of the "Kurhaus" reflected on its facade and the repeated, cell-like compartments of the bathhouse expressed on the exterior in quiet, flat planes. Particularly striking in Kammerer's account is the degree of technical innovation included in the building. Above the cellar level all the ceilings were to be of reinforced concrete, and the inner roof of the main concert hall was to be supported by exposed, gilded, iron T-girders. In a similar modernist vein the bathhouse was to be fully automated, with tubs of fresh, warm mud sent along a track to the individual cubicles. This mudlark's paradise remained on paper, as did Kammerer's two schemes for a new "Kurhaus" in Meran, South Tirol, dated 1906 and 1907. Following the first submission the building lines were changed, necessitating new entries. Kammerer's two versions were substantially similar, and the final version is notable for the materials indicated and for Kammerer's masterly presentation drawings (Cat. 148–152). For the main piers and floors Kammerer specified reinforced concrete, which for these purposes, he said, "put all other mate-

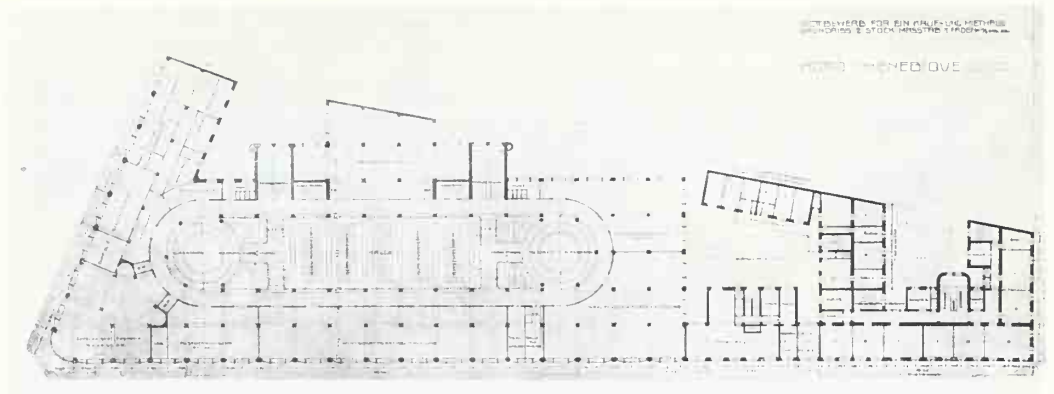


Otto Wagner, Project for a colonnade at Karlsbad, 1906. (Otto Antonia Graf, *Otto Wagner: Das Werk des Architekten*, Vienna, 1985)

rials entirely in the shade in every respect.”<sup>9</sup> He echoed here Wagner’s preference in his 1906 scheme for a colonnade at Karlsbad. Indeed, the two schemes are very closely related, and Wagner’s revealing description of his scheme would have been equally applicable to Kammerer’s “Kurhaus.” Having opted for ferroconcrete as the prime material, Wagner explained that “the choice of building material self-evidently determines the resulting forms. That these forms, which are entirely in accord with the material and the construction, must differ from those passed down to us by tradition . . . is self-evident.” Wagner then went on to consider the problem of finding forms appropriate both to the function of a spa installation and to the spirit of modernity. On one hand the public was conditioned to expect richness of forms by an architectural profession that, said Wagner, was “devoted to an opulent stylistic tradition.” Furthermore, the spa was principally frequented by the rich, and however seriously they might take their cure, they still expected lightness and jollity in their surroundings. While all these factors suggested a rich architectural treatment, other considerations suggested a degree of austerity. For as Wagner noted, “it can now be accepted as a postulate that the forms chosen must represent our age, and should give expression to the uniformist and democratic tendencies of contemporary life. Accordingly, a certain simplicity is appropriate. This adjustment to changing human values has been the task of art throughout the ages and must be heeded again today.”<sup>10</sup> The solution of these conflicting demands, concluded Wagner, lay in com-

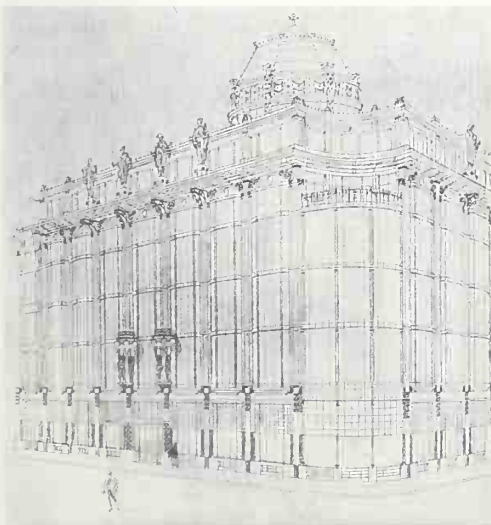


Otto Schönthal, Project for a department store in St. Petersburg, 1907. Plan. (*Der Architekt*)

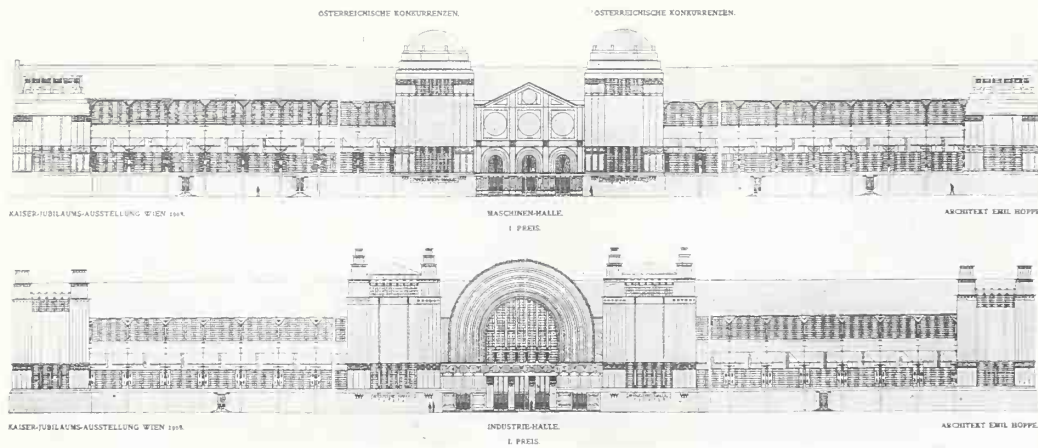


binning simple structures and an uncomplicated Neo-Classical silhouette with the use of opulent materials and a rich scheme of internal decorations. This basic principle offered a solution to the conflicting demands of bourgeois taste and the tendency toward simplification that Wagner considered symptomatic of the machine age. Kammerer followed this principle to great effect in his Meran project. While the external structure of the second version was particularly simple, self-explanatory, and sparsely decorated, the interior was to be very lavish, with marble-clad walls and pilasters inlaid with black, white, and golden glass. These would lead the eye up to large, Böcklinesque wall paintings in white and gold frames. The presentation of this second scheme was appropriately grand, and the elegantly printed brochure in which Kammerer presented his design was very close in format to the “Erläuterung” that Wagner published shortly afterward to mark the final completion of the Kirche am Steinhof. Kammerer probably designed both, and the conjunction at this time of his own schemes and his work as Wagner’s assistant can be seen by comparing the dazzling presentation perspective for the Meran “Kurhaus” and the equally brilliant drawings of Wagner’s scheme of 1906 for a colonnade at Karlsbad, also from Kammerer’s hand. There is a certain irony in the fact that the designs ultimately built at Meran and Karlsbad were by Friedrich Ohmann, who held the second chair of architecture at the Vienna Akademie and was no great admirer of the Wagnerschule.

Otto Schönthal, Project for a department store in St. Petersburg, 1907. Perspective. (*Der Architekt*)



The planning skills that Kammerer learned at Wagner’s elbow were also passed on to Schönthal, together with the urge to reconcile the competing claims of historical tradition, current taste, and modern construction. All these qualities appeared in a prizewinning scheme for a department store in St. Petersburg, published in *Der Architekt* in 1907. The competition brief called for the store itself, a servicing courtyard, and a housing block for the store’s employees. Schönthal composed all these functions in an exemplary manner on a long axis – a solution that, in his own words, “made it possible to conform in every point to the very complicated program.”<sup>11</sup> Using the Hennebique system of steel-reinforced concrete construction throughout, with the columns aligned on a repeating square module, Schönthal created flexible selling areas arranged around a large central hall, with galleries on the higher levels. Sliding doors of fireproof glass were to be installed for each section so that any fire could be isolated in one area. As some departments were linked to workshops or to particular store-rooms, the vertical planning was, according to Schönthal, particularly demanding. For the public, vertical circulation was provided by a combination of grand staircases, escalators, and elevators. Had the plan been realized, the internal impression would have transcended even Messel’s celebrated Wertheim store in Berlin. Schönthal’s exterior was equally brilliant, with entirely glazed facades exposing the structural frame in a manner that anticipated Gropius’s Faguswerke, Sant’Elia’s “Città Nuova,” or Mies’s “Glashochhaus.” The transition on the long front from store to housing was accomplished by a lower service block, echoing on the verti-



Emil Hoppe, Project for exhibition halls for the 1908 Kaiser-Jubiläums-Ausstellung in Vienna, 1907. ("Österreichische Konkurrenzen," supplement to *Der Architekt*)

cal plane the opening up of the plan in the inner courtyard. Although the scale of the service block created a clear division between the two main elements, the fenestration linked them together with continuous horizontal bands. Marco Pozzetto has singled out this project for praise as a "futuristic project . . . decidedly better than Olbrich's contemporary Tietz store, or I. A. Vesnin's model for the Mostorg."<sup>12</sup> Yet perhaps Schönthal's most significant achievement was creating an entirely modern and functional building that referred to a historical continuity without lapsing into bland historicism. This was achieved by the most subtle means, such as the notional arches and the brackets at the cornice level, the putti and mythological figures of commerce that indicated the entrances, the play of concave and convex forms at the corner, and the hexagonal glazed dome, which pointed back to Renaissance precedents and forward to Bruno Taut's "Glashaus" at Cologne of 1914.

Hoppe was also successful in a major competition in 1907 with his design for temporary exhibition halls for the "Kaiser-Jubiläums-Ausstellung" planned for Vienna the following year. The competition was announced in May 1907, with the architects Ludwig Baumann, Julius Deininger, and Franz von Krauss among the jurors, and Hoppe won the first prize of 2,000 Crowns. The brief was for facade designs for the two halls, one to house machines and the other for industrial exhibits. The halls were to be erected quickly and cheaply and for these reasons the brief specified that "a significant expenditure on sculptural decoration is to be avoided."<sup>13</sup> Indeed, only two facades on each hall were to be decorated, and formal portals located on the two long fronts that faced each other across a square. Entrances were also to be provided on the two short south-facing facades leading onto the main avenue through the exhibition site. Three of Hoppe's preparatory drawings have survived (Cat. 154–156). A complete set of drawings with an accompanying text also appeared in the "Österreichische Konkurrenzen" supplement to *Der Architekt* in 1908. The text is worth quoting in full as a manifesto for a lightweight, throw-away architecture:

"Exhibition buildings are ephemeral things, they arise in a short space of time in order to disappear again just as quickly from the scene. They are only a light, short-term protective envelope for the exhibits – man's recent achievements in art, science and industry.

In accord with their purpose, the construction of the exhibition buildings is provisional, calculated to last for the duration of the exhibition. But the construction must still be in harmony with the internal and external architecture. How absurd is the false grandeur of the palaces that one could see over and over again at recent exhibitions, palaces in every possible style with ashlar facing and imitation rustication.

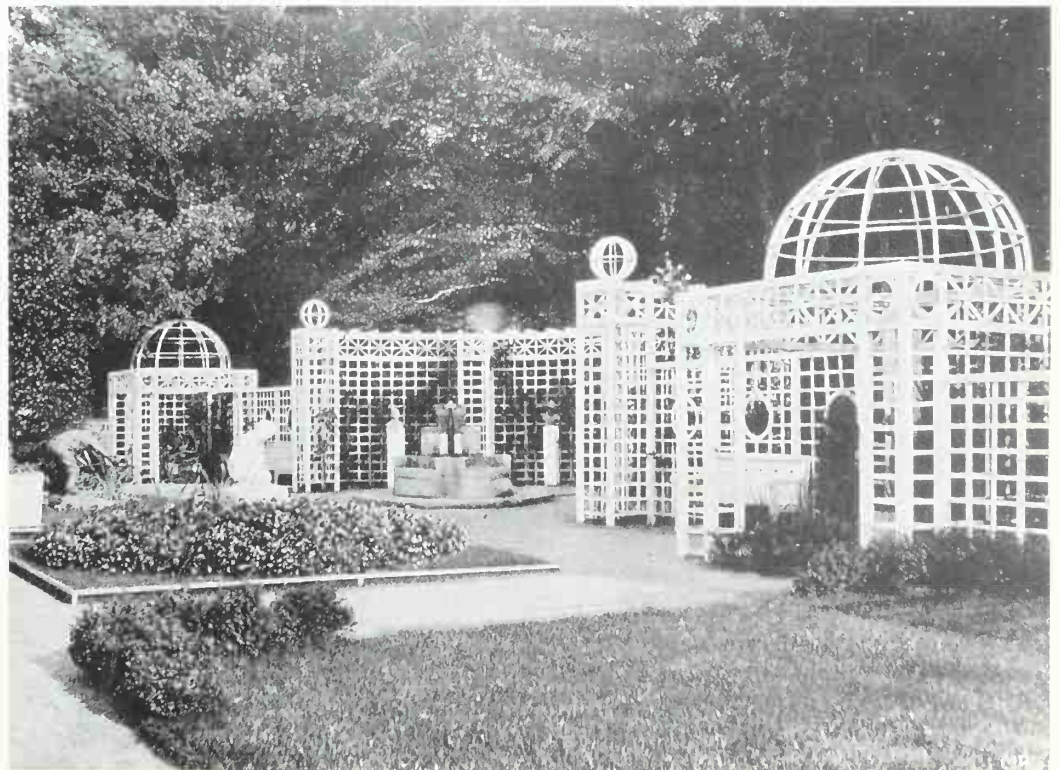
Why do we not keep to truth and functionality in this area of architecture too? For this reason, the exhibition building must carry the mark of temporariness even in its external appear-

ance. The architect should concern himself only with the effects of color and silhouette, and with the arrangement of the spaces that derive from the ground plan.

As far as the building materials are concerned, they too must be subordinated to function. The short building time available already indicates to the architect which materials should be chosen. All kinds of mortar stucco, ornamental and decorative painting, wooden structures on their own and combined with flat, plastered areas, together with the recent industrial products will undoubtedly offer a rich choice. The architectonic form of the exhibition buildings should also express the function they serve, and at the same time reflect what is contained inside them. Even on the outside, the buildings should be an eloquent, artistic advertisement for the exhibited objects.

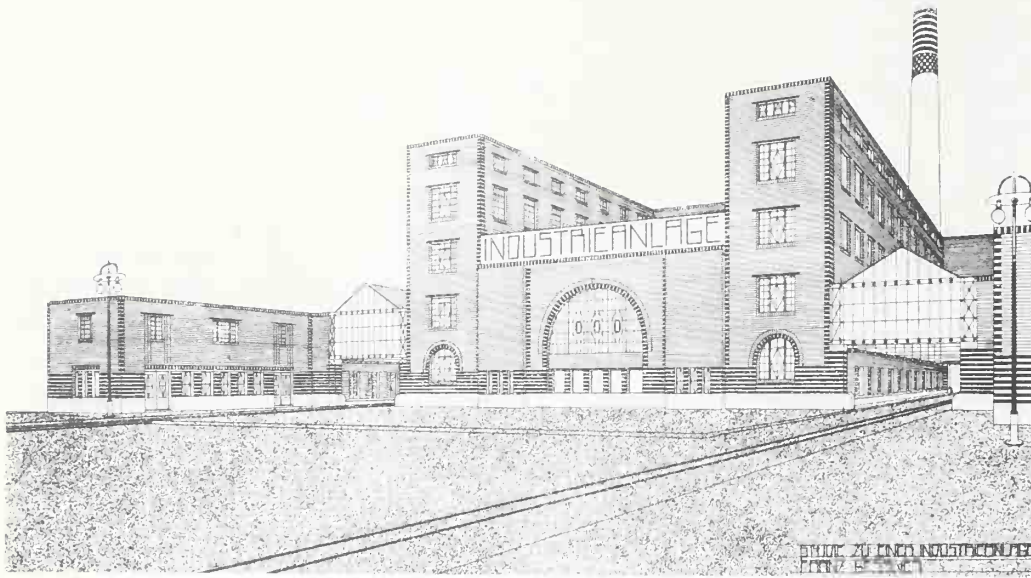
On one side is the 'Industriehalle,' the storehouse for the nation's rich and dazzling array of industrial and hand-crafted products; opposite is the 'Maschinehalle,' which reveals to the public gaze products from the realm of intellect and calculation."<sup>14</sup>

This distinction was made most vigorously on the main entrance fronts: The world of industry was represented by a very geometric arrangement of squares and rectangles, dominated by a massive receding arch motif reminiscent of Sullivan and Adler's Transportation Building at the 1893 World's Columbian Exposition at Chicago, which Hoppe might have seen illustrated in the journals. In contrast, the realm of intellect was entrusted to the Tuscan proto-Renaissance, flanked by two domes recalling the tomb of Theodoric at Ravenna. While similar domes had appeared in Hoppe's Italian sketches, the paraphrase of San Miniato al Monte in the central bay marked a new departure. Probable sources were the exhibition pavilions that Peter Behrens designed for the "Nordwestdeutsche Kunstausstellung," held at Oldenburg in 1905. In addition to the main buildings, which were clearly derived from the twelfth-century Florentine model, Behrens designed wooden latticework pavilions for the "Kunstgarten" which perfectly exemplified Hoppe's thoughts on exhibition architecture. Another source for Hoppe's facades, and one closer to home, may have been the exhibition of



Peter Behrens, "Kunstgarten" at the Nordwestdeutsche Kunstausstellung, Oldenburg, 1905. (*Deutsche Kunst und Dekoration*)





Beuronic art held at the Vienna Secession, also in 1905. In the late nineteenth century, the monks of the monastery at Beuron on the Upper Danube, led by Father Desiderius Lenz, developed what they called a “hieratic art.” It was vigorously non-naturalistic and built on Egyptian, Greek, early Christian, and Byzantine models in an attempt to create a transcendental art that could penetrate beyond appearances into the essence of the creation. In his review of the Beuron exhibition, Ludwig Hevesi described a project for a church outside Vienna as “freely designed in the Egyptian manner, with a facade borrowing from temple pylons, a Venetian campanile and a choir-end made up of a complete rotunda with a funnel-shaped roof.” He went on to note “a striking likeness to our modern architectural tendencies, making one suddenly think of a Wagner student in partibus.”<sup>15</sup> Stanford Anderson has suggested that Behrens’s crematorium at Hagen (1906–1907) was derived both from San Miniato and from the St. Maurus Chapel at Beuron (1870).<sup>16</sup> These sources, together with Behrens’s own examples, would have been known to Hoppe. His solution for the “Industriehalle” clearly convinced not only the jury but his fellow architects, and there is more than a passing similarity between Hoppe’s entrance facade and a drawing for an industrial complex by the brothers Hubert and Franz Gessner which appeared in *Der Architekt* in 1908. The Gessners’ subsequent industrial buildings, notably the Hammerbrot bakery in Vienna, saw this impulse given tangible form.

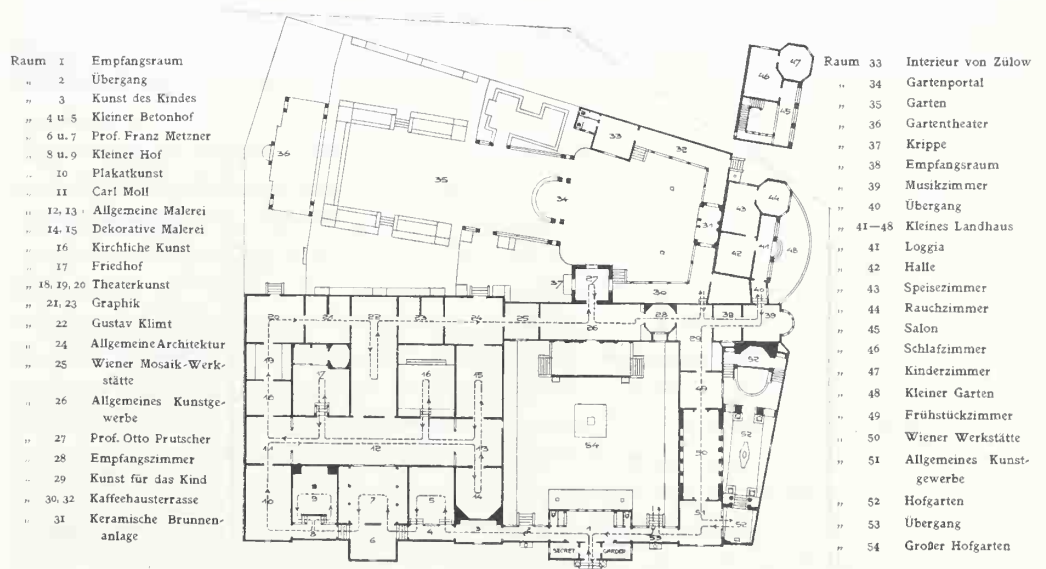
The happy announcement that Hoppe had won the competition for the exhibition halls was published in January 1908; it also carried the less heartening news that the organizers had decided not to proceed with the project. There was, however, no shortage of exhibitions in Vienna in the spring and early summer of 1908, two of which directly involved Hoppe, Kammerer, and Schönthal. Although Schönthal’s exhibition building for the proposed “Internationale Baukunstausstellung” was not chosen, and Wagner’s winning scheme was not built, the exhibition itself did take place, as already noted, at the tail of the “Gartenbaugesellschaft.” The *Neue Freie Presse* recorded that the organizing committee was made up of “Professor Mayreder, Baurat Bressler, Architekt Kammerer, Oberbaurat Baumann, Architekt Hackhofer und Professor Josef Hoffmann.”<sup>17</sup> The exhibition opened on May 20, and the press reports noted that in order to appeal to as wide a public as possible, the organizers had banished all tech-

nical and constructional details in favor of “painterly sketches, models, decorative designs, and photographs,”<sup>18</sup> in order to make the works on display as comprehensible as possible to the layman. According to the critics, the models and drawings by Ludwig Baumann, the large model of Wagner’s Kirche am Steinhof, and the watercolors in the English section by Baillie Scott, Arnold Mitchell, Ernest Newton, and C. F. A. Voysey were particularly successful in this respect. For Joseph August Lux, the revelation of the show was the Russian section, in which, he felt, the historical conventions of Russian vernacular and Byzantine architecture had been combined with a thoroughly modern sense of undecorated monumentality.<sup>19</sup> While this must have excited the progressive Viennese architects, who were aiming at a similar synthesis, the public response was less than enthusiastic. This prompted the organizers to insert a notice in the *Wiener Zeitung* on June 3, saying that the exhibition “is not, as widely assumed, a building exhibition for experts, but an art exhibition . . . with 16 rooms of perspective views, paintings, models, craft objects, and six complete interiors offering the general public a survey of architecture in the civilized world over the last decade.”<sup>20</sup> By this time, however, there was still competition for the viewing public in the form of another exhibition, the “Kunstschau 1908.” As Lux admitted, it was not the Russian architecture that provided the artistic high point in Vienna at the time but the “Kunstschau.”

The “Kunstschau 1908” was the first public statement of the Klimt group – the so-called “Stylists” – which had broken away from the Secession in 1905. Having secured the necessary financial backing and an empty site on the Lothringerstrasse that was earmarked for the Konzerthaus, the group began planning a public exhibition of architecture, painting, and applied art to be held in June 1908. The site was lent by the Ministry of the Interior, and the Finance Ministry gave a subsidy of 30,000 Crowns for the exhibition. Further grants were received from the Diet of Lower Austria and from the city council, which laid out the gardens on the site. The Ministry of Education also bought Klimt’s “Liebespaar” for the Moderne Galerie after it had been exhibited at the “Kunstschau.”

This considerable official support for an event planned by a new, schismatic group indicates that the battle fronts between the radical avantgarde and the official arbiters of public taste were not as rigid as has often been suggested. Indeed, the Secessionists of the late 1890s had long been absorbed, however unwillingly, into the Viennese cultural establishment. As Berta Zuckermandl noted in 1907, “Formerly ostracized as illegitimate children, they now belong to the ruling dynasty.”<sup>21</sup>

Josef Hoffmann, “Kunstschau 1908,” Vienna, 1908. Site plan. (*Katalog der Kunstschau Wien 1908*, Vienna, 1908)

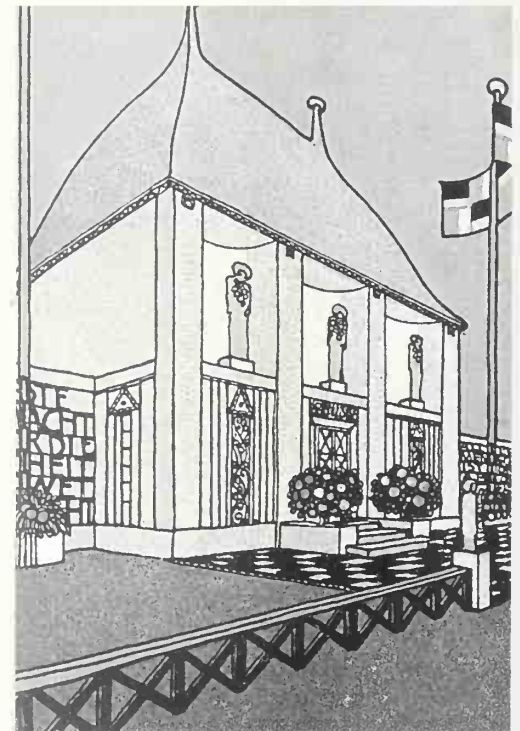


The exhibition was organized by a committee, chaired by Gustav Klimt, whose members included Josef Hoffmann, Bertold Löffler, Carl Moll, Koloman Moser, Otto Prutscher, Alfred Roller, and Otto Schönthal. Two subcommittees were established, one for architecture and three-dimensional exhibits (Josef Hoffmann, Otto Schönthal, Wilhelm Schmidt) and one for painting, small-scale sculpture, and the decorative arts (Bertold Löffler, Carl Moll, Koloman Moser), with Klimt serving on both. These in turn were broken down into further advisory groups for theater, children's art, graphics, garden design, and commercial art. The driving force behind the layout and the installation was Josef Hoffmann, and he persuaded the leading architectural talents of the city to collaborate. As Kammerer wrote at the time, "He knew where to find the competent individuals, and fired them with his captivating ability to motivate people and get the best out of them."<sup>22</sup> Hoffmann's plan for the irregular site provided an entrance pavilion backed by a large open courtyard, a series of small exhibition halls interspersed with open courts, a garden and coffee terrace, and a show house.<sup>23</sup> This final plan varied quite considerably from the plan submitted to the planning authorities in March 1908, which had a large restaurant at the corner of the site on which the show house was finally built (Cat. 195). Hoffmann himself designed the entrance pavilion and the show house, whose purpose was to display the bentwood furniture of the firm J. & J. Kohn. The construction work excited much the same sort of interest among the Viennese public as the Secession building had done ten years earlier. As Ludwig Hevesi recounted, "The Viennese, who doesn't count himself among the 'educated,' has an awfully strong instinct for things that look sensible. . . . [He] marvels day by day at the briskness with which the whole thing develops and takes on form. When the high, curving roof was put on, some people were arriving five minutes late for work. And since Hoffmann has built a house at the furthest corner of the site that is supposed to cost only 7,000 Crowns fully furnished, every engaged couple at this end of the Third District dreams of a house like it. . . . Professor Hoffmann is so popular there that he could soon stand for the local council."<sup>24</sup> This popularity might have waned, however, when the loving couples discovered that their dream house had no kitchen or toilet.

Like the Secession building, the "Kunstschau" was seen to be the start of something new, and not only by the man in the street. Before guiding the visitor through the exhibition, the catalogue offered this quote from Thomas Carlyle: "The decline of the old is proclaimed and is irrevocable. The old is dead. The new is still emerging from the birth-pains of the struggle for its existence."<sup>25</sup> Rather than proclaim the emergence of a new art, the organizers preferred to point to a phase of transition, heralding the truly new that was to follow. A. S. Levetus, however, was far less reticent, announcing in *The Studio*: "The 'Kunstschau' marks a new era in Austrian art."<sup>26</sup> She was supported in *Hohe Warte* by Joseph August Lux, who wrote: "This 'Kunstschau' is indeed a new revelation."<sup>27</sup> The newness was not that of the Secession – in any of its phases – nor that of the Wiener Werkstätte nor that of the various Classicist or "Heimatkunst" revivals that appeared after the turn of the century. Rather it was a fusion of all these, bound together by a new confidence in the compatibility of historical models and modern techniques. The iconoclastic tone of a decade earlier was entirely missing.

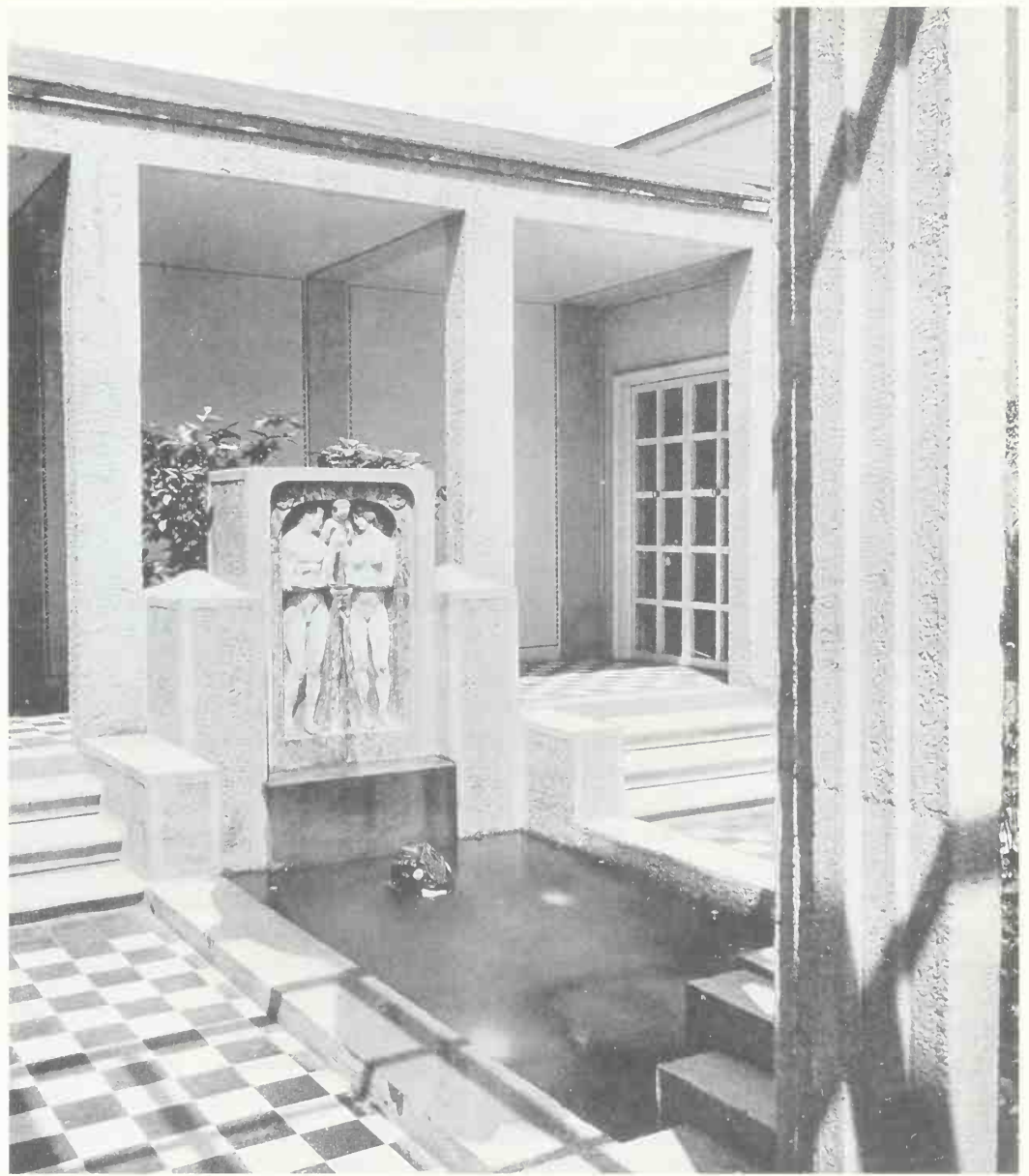
The new fusion was summed up on Hoffmann's Lothringerstrasse facade, which combined the archetypally Doric gable ends of the exhibition halls with a hip-roofed entrance pavilion set with willful asymmetry to the right of center. To this mixture of Classicism and vernacular were added uncompromisingly modern figures in the three niches – representing Painting, Sculpture, and Architecture – and bright banners on flagpoles to confirm the "Volksfest" atmosphere. The intoxicating spirit of freedom, in which the traditional languages of architecture could be freely adapted, simplified, and mixed with the newly emerging vocabulary of forms, was well summed up by Kammerer: "Josef Hoffmann built the house. Simple and playful, as if it was nothing, as if it was always like this and everyone did it this way. And

Emil Hoppe, Postcard of the entrance pavilion to the "Kunstschau 1908," Vienna, 1908. (Traude Hansen, *Die Postkarten der Wiener Werkstätte*, Munich, 1982)





Emil Hoppe, Small concrete courtyard at the  
"Kunstschau 1908," Vienna, 1908. (*Deutsche  
Kunst und Dekoration*)



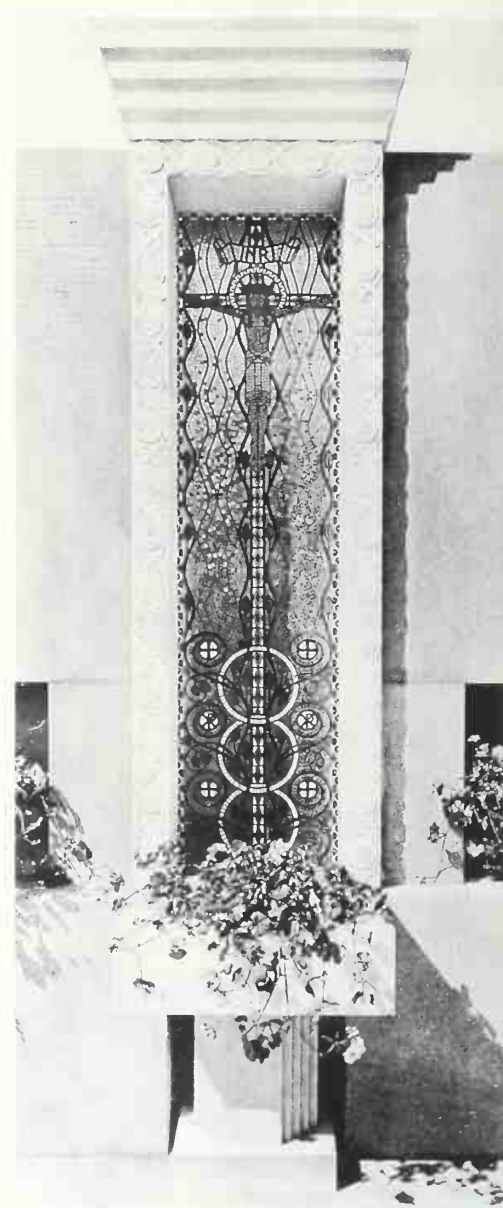
yet it was never like this and nobody had done it this way – freed from ‘tried and tested’ systems, dictated merely by function, and created with joy and confidence by a subtle artistic spirit.”<sup>28</sup> Deservedly, the very accessible architecture of the entrance pavilion was chosen as the subject for the first two postcards published by the Wiener Werkstätte, in drawings by Emil Hoppe.

The two themes of innocence and innovation, the presuppositions of the *tabula rasa*, were given immediate expression in the first two exhibition areas leading off from the entrance pavilion. The first housed Franz Cizek’s exhibition of “children’s art,” the second Hoppe’s “small courtyard in concrete architecture.” This courtyard, described by Hevesi as “enchanting,” must be seen as a programmatic statement about the compatibility of the very old and the very new. In an early drawing Hoppe concentrated on the material itself and produced the simplest of pergolas supported by concrete piers. Decorative interest was provided by the statuary in the three end niches, echoing Hoffmann’s entrance pavilion, and by formal shrubs

(Cat. 197). The built version, however, was much more Roman in character: The partially covered court and the rectangular pool in the center echoed the atrium and the “impluvium” of a Roman villa, and this impression was heightened by the columns, abstracted capitals, and bas-reliefs. Similar motifs appear in a Roman fantasy that Kammerer drew in 1907 (Cat. 160), and it is clear that the resurgent interest in Classicism also included Roman domestic architecture, with the villas at Pompeii as the obvious source. To these models from the first century A. D. Hoppe brought the latest in building technology – reinforced concrete in contrasting colors. As in the entrance pavilion, ancient models were combined with modern sensibilities and materials in an entirely convincing manner, and Hoppe’s courtyard was also given the accolade of a Wiener Werkstätte postcard, drawn by his own hand. This was entirely in accord with the stipulations of the organizing committee, which stated that permission to design a room was solely dependent on “a positively independent artistic intention, not merely a technical or constructional concept, a functional intention, or other superficial factors.”<sup>29</sup> Although on a very modest scale, Hoppe succeeded in presenting ferroconcrete as a flexible material that lent itself to artistic use. By comparison, the concrete pavilions that Behrens designed with a similar polemical intent for the 1910 exhibition of the “Zementwarenfabrikanten Deutschlands” seem heavy and unimaginative.

From Hoppe’s courtyard the exhibition route led on to Franz Metzner’s sculpture hall, past Moll, Klimt, and various smaller rooms devoted to decorative art, graphics, and theater design, to a display of architectural drawings. The interior was designed by Robert Farsky, who had graduated from the Wagnerschule in 1905. Among the exhibits were Wagner’s project for the War Ministry building, which had been summarily rejected by the jury a few weeks previously for departing from the competition brief. The whole rather dubious affair prompted a sharp response from Kammerer, who concluded his account of the “Kunstschau”: “Once again a work of art has been buried, a creative achievement destroyed in the bud. The strength of the giant lies unused and the weak are at work. Even if Wagner cannot build this project, our blind age still has not prevented him from creating his own monument. He has cultivated vigorous forces in his school, established a healthy core, which will carry his name into the future. And it is one of Wagner’s earliest students . . . Josef Hoffmann, to whom we owe most of the thanks for ‘the coming of a new artistic spring in Vienna.’”<sup>30</sup> Hoffmann, of course, also exhibited drawings in the architecture exhibition, as did Hoppe, Schönthal, and Wagner. Schönthal’s contribution was a “study,” possibly a drawing of a chapel illustrated in the edition of *Moderne Bauformen* devoted to the “Kunstschau.” Hoppe was represented by a drawing of a hall, by a study for his concrete courtyard at the “Kunstschau” (Cat. 197), and by one of the flower holders designed for Bakalowits. Some other glasses, also designed by Hoppe, were displayed in the section devoted to general crafts.

Surprisingly, Kammerer was not represented in the selection of architectural drawings. He was, however, in close attendance as the designer of the adjoining room, which housed Leopold Forstner’s Wiener Mosaik-Werkstätte. Kammerer also appears to have designed some of the mosaics. As *Kunst und Kunsthandwerk* commented, “Particularly interesting are the new experiments in mosaic (Prübscher, Kammerer, Richard Teschner, Zeymer) using molded faience panels, glass enamels, semi-precious stones, and metal (executed by the Leopold Forstner Mosaik-Werkstätte).”<sup>31</sup> A mosaic of St. Leonard was illustrated at the end of Kammerer’s article in *Moderne Bauformen*, which fused the organic with the geometric to create motifs that were repeating and yet non-geometrical. Hoppe had used similar motifs on his poster for the 1908 Architectural Congress (Cat. 238) and on the Karlik tomb of the same year (Cat. 195). Fabric designs from this period by both Hoppe and Schönthal also broke away from the tyranny of the square and the rectangle, and pursued an abstracted naturalism that followed neither the curves of Jugendstil nor the checkerboard patterns of the early Wiener Werkstätte (Cat. 175, 184, 185, 220, 221).



Emil Hoppe, Karlik tomb, Mauer, near Vienna, 1908. (*Der Architekt*)

Otto Schönthal, "Kaffeehaus" at the "Kunstschau 1908," Vienna, 1908. (*Moderne Bauformen*)



Schönthal's contributions to the "Kunstschau" were the large courtyard behind Hoffmann's entrance pavilion, and the "Kaffeehaus." According to the catalogue, Hoffmann and Schönthal collaborated on the courtyard, but all the contemporary accounts attribute it simply to Schönthal. Hevesi, for example, began his tour by noting that "the interior, too, is as light as day. . . . Even the first glimpse of the courtyard is delightful. Otto Schönthal (we shall come across other masters from the 'Wagnerschule') has designed it quite charmingly. Between rows of pedestals with vases of flowers one looks towards a raised platform with black and gold decorations and colored mosaics."<sup>52</sup> As in Hoppe's little concrete courtyard, the decorative scheme was very spare and mainly linked to the construction itself – coffered bays on the side walls, colored bricks on the steps. While Nora Exner's sandstone figure at the center of the courtyard and Richard Teschner's two mosaics on the side walls were representational, Schönthal's own decorative panels behind the platform were filled with the abstracted natural forms that were coming into favor at that time. The same restraint also dominated his design of the "Kaffeehaus" (Cat. 196), with furnishings and wall paintings by Eduard J. Wimmer, a former pupil of Roller, Hoffmann, and Moser at the Kunstgewerbeschule.

Otto Schönthal, Large courtyard at the "Kunstschau 1908," Vienna, 1908. (*Moderne Bauformen*)



The official opening on the afternoon of May 1 was a major social event. Well over 2,000 guests assembled in Schönthal's central courtyard, which, according to the *Neue Freie Presse*, "with its rich colors and its decorative flowers, mosaics and modern architecture provided a dazzling setting for the assembled company."<sup>53</sup> In addition to the throng of official and ministerial guests, among them the French ambassador and the Greek and Chinese envoys, the guest list embraced the whole spectrum of Viennese artistic life, from Moll, Hoffmann, and Wagner to the writers Richard Beer-Hofmann and Jakob Wassermann and the composer Gustav Mahler. In his opening speech Gustav Klimt appealed to the authority of William Morris in insisting that "cultural progress can only be based on the progressive penetration of all aspects of life by artistic intentions."<sup>54</sup> In a similar tone, Alfred Roller defined the aim of his theater section as "to give new, better form to familiar things and to open new perspectives for the unfamiliar."<sup>55</sup> This intention clearly permeated the whole exhibition and explains the diversity of the exhibits, which ranged from Franz Metzner's massive sculptural frieze for the monument to the Leipzig "Völkerschlacht" – described by Hevesi as "a symphony of naked



warriors' corpses" <sup>36</sup> – to the delicate offerings of the Wiener Werkstätte, or the wild dreams of Oskar Kokoschka – hailed in *Kunst und Kunsthandwerk* as “the interim stage of a tumultuous talent, but at all events a talent.” <sup>37</sup> The element holding all these various and often diverging impulses together was the architectural framework. This was acknowledged by Lux, who wrote that “in this exhibition everything is an architectural problem . . . the architecture dominates in that it serves, becomes complicated in that it limits itself to the apparently simple,” producing a unity that “makes diversity agreeable and comprehensible.” The same passage concluded that “The ‘Kunstschau’ should be a house of life, or rather a pure mirror of the life that the artist would like to see created.” <sup>38</sup>

In creating the appearance of unity out of diversity, the architecture of the “Kunstschau” built on a technique developed over the immediately preceding years whereby simple outlines and building types of either Neo-Classical or vernacular provenance were combined with a rich but abstracted decorative scheme. This formula proved very successful at the “Kunstschau,” but the much-vaunted permeation of life by art was only achieved by making architecture subservient to decoration. As A. S. Levetus noted in her review, the exhibition showed “how much the teachings of Morris and Ruskin have taken hold of the artists of Austria.” <sup>39</sup> Sekler’s comment on the exhibition is also pertinent: “Precisely because of its uniform profession of the decorative and of decorative stylization, the ‘Kunstschau’ shows . . . that there was equally the danger of a conquest of architecture by the arts and crafts, of an overpowering of architectural concerns by those of decoration.” <sup>40</sup> A clear reaction against this decorative, handcrafted tendency emerged, however, in 1908 and 1909, and found a public platform in the pages of *Der Architekt*. This undoubtedly reflected the influence of Schönthal, who was appointed joint editor in 1908 alongside Ferdinand von Feldegg, taking over complete editorial control in 1909. He held the position until 1915, and his years of editorship witnessed a move away from the decorative and handcrafted bias, which had lingered from the Secession and still dominated the “Kunstschau,” toward a more fundamentalist view of architecture firmly grounded in history.

Three articles, all published in *Der Architekt* in 1908, were symptomatic of the new atmosphere. One was by Kammerer; one by Feldegg, the retiring editor; and one by Schönthal, his successor. Kammerer’s piece was ostensibly concerned with the manner in which architectural designs were presented, but actually posed questions about the nature of architecture itself. His motives in writing it are unclear; it may have represented an attempt to break free from Wagner’s immediate sphere and from his role as Wagner’s tame perspectivist. It might have had something to do with the attempt at the 1908 “Baukunstausstellung” to present architecture to the public in purely graphic terms using perspectives and models, or it might have been directly prompted by the domination of the “Kunstschau” by decorative devices. For whatever reason, Kammerer launched a frontal attack on his own particular talent – the virtuoso graphical presentation of architectural projects. Kammerer argued that in the initial flush of modernist enthusiasm many architects had turned to the applied arts and to architectural drawings as a means of presenting their ideas in the absence of actual opportunities to build. A “mania for drawing” developed, with the architects competing directly with the painters and graphic designers. The result was predictable: “Through the intended decorative effect of the presentation, the direct nature of the motif affected . . . When it did come to construction, the results were built as they were, applied architecture.” Pointing to the 1905 competition for a Peace Palace in The Hague, Schönthal had likened it to a “collection of theatrical decorations,” and he specifically excoriated the “blacktimesque architecture” at which he himself had excelled in his Wagnerian days. In the place of the seductive, scenographic facade architecture, Kammerer called for a return to truly architectural principles and for a technique of architectural presentation that approached the artist’s concern, a priori sense of space. <sup>41</sup> His position was supported by Adolf Loos, who soon announced in 1909 that “architec-

ture has been degraded by the architects to the level of graphic art. Most commissions go not to the person who can build best, but to the one whose work looks best on paper. And these two skills are antipodes.”<sup>42</sup>

The idea that architecture was essentially different from the other visual arts and appealed to its own unique set of human intuitions was also basic to Feldegg's article. Feldegg's title, “On the essential inner basis of the modern conception of architecture,” declared his aim, which was to unearth certain recurring principles of building that are somehow born into the human consciousness. Unlike Semper, who had approached this problem in an anthropological spirit, Feldegg turned to linguistics for his model. Pointing to research by Geiger and Müller on the onomatopoeic origins of language, Feldegg noted that “the oldest words of the language were not interjections, but abstractions.” From this he inferred analogously that “the laws of architecture, such as eurhythmics, symmetry, and proportion, are not derived from external phenomena but are entirely based on a priori perceptions, and are thus of fundamental, constitutive significance.” In the course of history, however, architecture emancipated itself from these initial, subjective perceptions and developed firmly defined styles and forms. In Feldegg's words, “The object emancipated itself from the subject, which became secondary. To sum up: art was locked in the chains of tradition and of historical styles.” The particular quality of modern architecture, however, was that it sought to reverse this process of objectivization – thus following, said Feldegg, the wider cultural tendency delineated by Kant, Schopenhauer, and Nietzsche. As a result, “Modern architecture creates more consciously from the inner, primal, individual source than its historical predecessors ever did. Like the other arts, modern architecture rejects the idea of constantly reviving objectively established norms, but rather strives to create new values. It has an inventive, heuristic character, with a predilection for primitive forms.”<sup>43</sup> Significantly, in his characterization of modernism, Feldegg made no reference whatsoever to function, technology, or materials. Instead, his entirely non-materialist argument appealed to the notion of primeval architectural consciousness, to an a priori feeling for form and composition.

The subjective link between the ultramodern and the primeval, a fundamental presupposition of the European avant-garde in the early years of the century, made it possible to appeal to history for social and intellectual authority while still shunning historicism or the direct imitation of historical styles. History could be reconsidered and rewritten as the prehistory of the present. This occurred in Schönthal's short essay, a review published in *Der Architekt* of August Prokop's study of Moravian art and architecture. Prokop's introduction, quoted approvingly by Schönthal, described the book as “the study of a nation's early history.” Such a study was significant for the present, said Prokop, since “the more advanced a nation is, the higher its cultural niveau and its ethical foundations, then the more it values its own fatherland, and above all its spiritual treasures, the artistic products of earlier times.” To underline this point, Schönthal added a quotation from Alexander von Gleichen-Russwurn: “Everything connected with us is rooted in the past – the tree draws its main sustenance from deep strata.”<sup>44</sup> Schönthal's piece had distinctly regionalist overtones, but the regionalism he was proposing was specific to the given location and had nothing to do with the crass “Heimatkunst” that planted Alpine chalets in the Viennese suburbs. Rather, the a priori sense of form and composition was given a local perspective.

Late in 1907 or early in 1908, Kammerer produced a competition scheme for a bank in the Styrian town of Judenburg (Cat. 171-174). His pseudonym for the scheme was “Bodenständig,” meaning indigenous or rooted to the soil, and his accompanying notes give the reason for this choice: “We already find ourselves in a period which has called a vigorous halt to the mindless promotion of the most diverse historical styles. The note in the competition program that the school is a new building in the Renaissance style may possibly have led many entrants to design the bank in the same way. But the Renaissance developed its forms solely for monu-



mental tasks, and achieved results that have to be trimmed and mutilated in order to make them useful for our profane purposes and entirely different social conditions. Hundreds of examples prove this. Furthermore, Styria has its *own* marvelous tradition of building going back to the Middle Ages, and it would be thoroughly wrong to deny the native tradition and to accept another style that is inappropriate, since it evolved under different preconditions. The author, therefore, has attempted to revive the spirit of the native, indigenous building tradition, but not its forms.”<sup>45</sup> In this resolve, he was supported by the eminent Berlin architect and former student of philosophy August Endell, who, in a lecture delivered in Vienna in February 1908 on the artistic problems of contemporary architecture, recommended the study of old buildings – “not to exploit them as a treasure-house of motifs, but to experience the sense of form and the creative power of the old designers, in order to rework these qualities in a new spirit.”<sup>46</sup> The new spirit that Kammerer brought to the Styrian vernacular can clearly be seen in his bank project. The street facades were very plain, relieved only by hints of stucco decoration that would not have been out of place on a Styrian townhouse built around 1700. Although this parallel was supported by the bull’s eye windows at the attic level, the fenestration on the first and second floors, which were to house private apartments, was very modern, with a single large window provided for each room rather than the customary two (Cat. 171). The end elevation, too, was strikingly modern in its total lack of decoration, yet still managed to hint at traditional timber-frame construction (Cat. 174). This decorative restraint was also reflected in Kammerer’s presentation drawings, which perfectly adhere to the recommendation in his



article: “Our presentation will be most effective when it gives an absolutely clear and precise picture of the project, using the simplest graphical means.”<sup>47</sup> This was an ambition shared by Heinrich Tessenow, whose drawing style may well have been known to Kammerer at this time; a drawing by Kammerer of a monastery courtyard published in *Der Architekt* in 1908 is very close to Tessenow in both scale and atmosphere. A year later Schönthal enthusiastically reviewed Tessenow’s first book, *Der Wohnhausbau*, calling its author “both a brilliant draftsman and a serious, purposeful architect.”<sup>48</sup> Kammerer employed similarly simple presentation techniques in his 1908 project for a teacher training institute at Oberhollabrunn, a scheme that not only confirmed his interest in the regional context but also revealed great skill in the planning and massing of a large, complex building on a difficult site (Cat. 162–170). He failed to win the competition, but his scheme was published in *Der Architekt* in May 1908, together with an explanatory text that stressed how the external silhouette had been derived from the internal functions without recourse to architectural conceits.<sup>49</sup> The fusion of local tradition and modern techniques and sensibilities could also be pursued in the Viennese context, of course, and Schönthal, Hoppe, and Kammerer were particularly influential in developing a Neo-Biedermeier style that was specifically Viennese in its origins.

### The Group Practice 1909–1918

By 1909 Hoppe, Kammerer, and Schönthal had achieved considerable reputations in Viennese architectural circles, both individually and as a like-minded triumvirate. This relationship was formalized in 1909 when the three architects set up their own practice in the Ungargasse.<sup>1</sup> As they noted in their 1915 publication, they had “matured quite imperceptibly towards independence” while working for Wagner.<sup>2</sup> By 1908 the time was ripe to break out of Wagner’s immediate circle. Kammerer’s attack on slick presentation drawings suggested that his days as Wagner’s star draftsman were numbered. Similarly, Schönthal’s new post as editor of *Der Architekt* indicates that he had outgrown his position as Wagner’s assistant. This did not mean, however, that he in any way rejected Wagner’s influence. Indeed, an article by Schönthal on Wagner’s Kirche am Steinhof, published in *Der Architekt* in 1908, was a paean to the master which concluded: “. . . the time will come when we will regret bitterly that there are so few works by this artist in Vienna.”<sup>3</sup> In the article Schönthal pointed to the lobby that had thwarted Wagner’s scheme for the Städtisches Museum, but similar thoughts must have been in his mind as he edited the official report on the 1908 War Ministry competition.<sup>4</sup> That Schönthal should have been entrusted with this task was a further indication of his growing influence as an architectural publicist. The partners in the new practice were also active in the Gesellschaft österreichischer Architekten. Emil Hoppe was on the committee in 1908 and was succeeded in February 1909 by Schönthal in a new line-up that included Wagner as president, Ohmann as vice-president, and Josef Hoffmann, Oskar Strnad, and Anton Weber. At the next election in January 1910, Kammerer also joined the committee, further reinforcing the prestige and influence of the triumvirate. Among the list of new members who joined in June 1909 were Gustav Klimt, Bertold Löffler, Franz Metzner, Carl Moll, Koloman Moser, and Alfred Roller, which suggests that the GöA had become the institutional focus for the talents responsible for the two “Kunstschau” exhibitions of 1908 and 1909.

The relationship between Wagner and the new Hoppe/Kammerer/Schönthal practice was the subject of a long passage in Joseph August Lux’s 1914 monograph on Wagner, which merits quoting in full in spite of its rather labored style:

“As further proof that no master did more to positively promote individual development than Otto Wagner, I would point in particular among the ranks of the younger generation to Marcel Kammerer, then Emil Hoppe and Otto Schönthal, a trio that matured quickly to create

its own, individual style. To appreciate this, one has only to remember that most schools, and by no means the worst, produce absolutely uniform students . . . that from the great A's and B's come countless little a's and b's. . . .

In contrast, the products of the 'Wagnerische' offer a refreshing picture of constant individualization, which can be regarded almost as a continued education. But the unifying bond that links these very varied personalities to each other and, above all, to the master, is his essential mission as renewer of architecture, which I have described in this book. It is not a short-term matter of form, taste, or style, which rules today and is forgotten again tomorrow, but rather of a new concept of the ground plan, and of the form-defining aspects of new materials and technology, which will have a definitive impact on future development.

On this inner basis, all his students have kept true to their master right down to the last man, regardless of the ways in which they inclined through taste and inclination to interpret the laws of architecture, that is the laws of the new age, as taught by Wagner. . . .

Even the treasure chest of tradition remained open to them, when they found it desirable to reinforce or refresh their sense of form. And it is precisely the most able of his disciples – notably Olbrich – who have done this in a confident, self-assured way that gives no hint of disloyalty or opposition.

Hoppe, Kammerer, and Schönthal, in particular, have shown how binding the deeper affinities have remained, irrespective of individual differences. They are also different from each other, but this has not hindered them from working together successfully, and this on the essential basis of those principles of modern architecture that they have received from the master. They know this and are, as a result, the most faithful and convinced disciples of Otto Wagner, from whence they came.

The creations of Kammerer and his associates are Viennese in the good sense. But whoever looks into the essence of their art will find that the houses they have built in Vienna, the grandstand at the trotting stadium, the new spa installations at Abbazia, and so on, all assert the architects' profound and lasting commitment to the new era on the strength of genuinely Wagnerian ground plans, which in turn guarantees their particular artistic superiority."<sup>5</sup>

The ability to reconcile the Viennese tradition with Wagner's teachings on architectural modernism was the great strength of the new practice. In 1909, Schönthal had commissioned a programmatic article with which to launch his editorship of *Der Architekt*. It was written by Lux and entitled "On the duties and aims of an architectural journal." Lux gave a wide-ranging survey of the state of the profession, focusing particular attention on the relationship between "Heimatkunst" and technology. In technology Lux saw a new form-giving potential, a new dimension of structural honesty and "Sachlichkeit." Although he admitted that the blind pursuit of technological function as the sole basis of aesthetic truth would lead to a dead end, he was equally skeptical of the "Heimatkunst" solution. "Heimatkunst," he insisted, "will never solve an architectural problem. . . . Progress is not dependent on the repression of inconvenient technical innovations, but on the ability and resolve to apply all these innovations and to give them appropriate artistic form."<sup>6</sup> Neither the engineer's steel skeleton nor the rustic high-pitched roof set on top of a five-story department store were solutions to the twin problems of context and representation: How were new building types, new materials, and new building technologies to be reconciled with the historical context?

In the rural or provincial context, this question was less acute and more easily solvable, since relatively few variables were involved, and the local tradition was more easily defined. Kammerer's scheme at Judenburg was an example of a successful compromise. In the city, however, the problems were more complex. As Berta Zuckerkandl asked in 1906, "How can a city preserve the architectural character stamped on it by an earlier epoch without lapsing into stylistic imitation?"<sup>7</sup> What was needed was an ahistorical manner of building that still retained historical associations and representational values. Wagner suggested that this



Emil Hoppe. Apartment house, Ottakringerstrasse 82, Vienna, 1906-07. (*Der Architekt*)

Hoppe/Kammerer/Schönthal, Palais Fischer, Frankenberggasse 5, Vienna, 1910. Facade. (*Der Architekt*)

Hoppe/Kammerer/Schönthal, Palais Fischer, Frankenberggasse 5, Vienna, 1910. Facade detail. (*Der Architekt*)



could be achieved on a material rather than stylistic basis. In the notes that he wrote in 1909 on his Neustiftgasse apartment house, he suggested that “the political, economic and climatic conditions, the living habits, taxes, building regulations, land prices, inventions, available materials, rates of pay etc. etc. influence the manner of building in every country, and in particular in every city. These real conditions must, consequently, find artistic expression. As these things are more or less different in each country and city, it follows that the appearance of the buildings in each must also be different. It is possible, in this sense, to speak of a ‘Heimatkunst.’”<sup>8</sup> Even Adolf Loos, defending his house on the Michaelerplatz against public attack, referred to the “good old Vienna whitewash” on the upper stories and described his uncompromisingly pared-down facade as “an attempt to harmonize the building with the Hofburg, with the square and with the city.”<sup>9</sup> A coat of whitewash, however, was not enough to create a convincing sense of historical continuity, as the furor surrounding the Looshaus proved.<sup>10</sup> In contrast to the radically new typologies offered by Loos or even Wagner, Hoppe, Kammerer, and Schönthal offered a creative and realistic compromise between blind eclecticism and unbending modernism. There was a precedent for such a compromise in the English Queen Anne movement, and the parallel is worth developing further, since it throws some light on the techniques developed by the Hoppe/Kammerer/Schönthal practice.

Mark Girouard has written of the English Queen Anne: “It was a kind of architectural cocktail, with a little genuine Queen Anne in it, a little Dutch, a little Flemish, a squeeze of Robert Adam, a generous dash of Wren, and a touch of François Ier. It combined all these elements and a number of others into a mixture that had a strong character of its own – particularly when they were mixed with skill and gaiety, as they often were.”<sup>11</sup> The success of the Queen Anne in England can be attributed to its ability to satisfy the social and cultural aspirations of the urban middle classes. It was ahistorical, in that no such manner of building had ever existed before, yet shrouded with the respectable aura of history so dear to the upwardly mobile bourgeoisie. At the same time, it was patently modern. These qualities were equally attractive to the “bürgerliche” Viennese around 1910, and Hoppe, Kammerer, and Schönthal succeeded in creating a cocktail of their own with an unmistakably Viennese flavor. They used a catholic selection of ingredients, with dashes of the Viennese Baroque and of the transitional “Josefinischer Plattenstil,” a powerful draft of Biedermeier, and even a hint of English Queen Anne flavoring, all added to a solid base of Wagnerian modernism. These elements, in various combinations, can be seen in the houses and commercial premises built in Vienna between 1910 and 1915. A striking parallel between these works and their predecessors in early-nineteenth-century Vienna is suggested by Renate Wagner-Rieger’s characterization of Biedermeier design as “the intensive constant of a revolutionary architecture in synthesis with an architectonic traditionalism reaching back to the Baroque,”<sup>12</sup> a definition equally appropriate to the work of the three-man practice around 1910.

The essential ingredient of the Hoppe/Kammerer/Schönthal cocktail, to which all supplementary flavors were added, came from Wagner’s recipe, which specified “load-bearing and supporting lines, slab-like planes, simplicity of conception, and the accentuation of construction and materials.”<sup>13</sup> These qualities appeared in a project by Schönthal, published in 1905, for an apartment that anticipated, in a schematic form, the Viennese houses of the new partnership. The Hennebique concrete frame was exposed externally and marked with colored glass strips that formed the main decorative scheme (Cat. 134). An undated drawing of an apartment house facade by Emil Hoppe showed a development of this idea (Cat. 155), as did a small apartment house on Ottakringerstrasse that Emil Hoppe had designed in 1906 or 1907 and that must also be seen as a significant precedent for the later designs of the partnership. The corner bays and the cornice were marked by shallow pilasters and restrained decoration, while the remaining areas of the facade, left entirely blank, were merely divided into rectangular panels by incisions in the stucco.





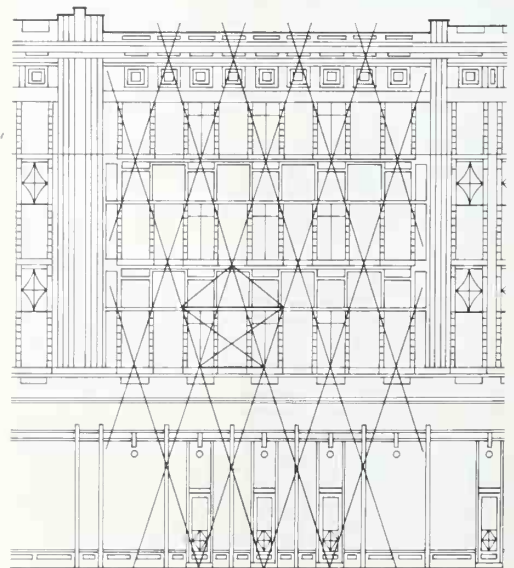
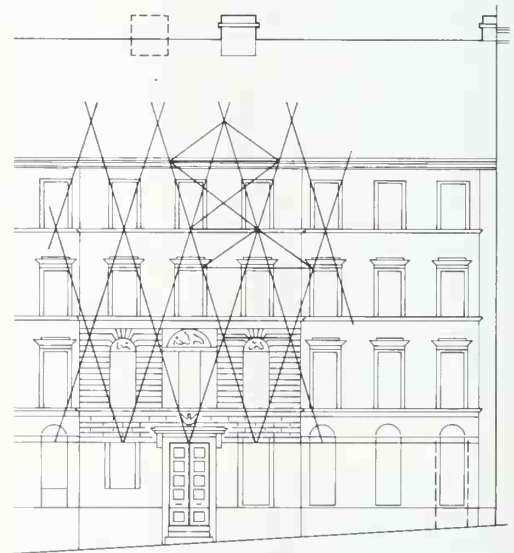
Michaelerplatz, Vienna, before 1910. (Photograph by Otto Schönthal)

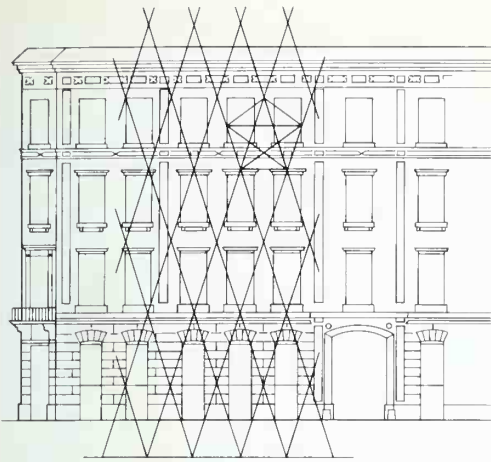
The new practice received its first major commission, for the Palais Fischer in Frankenberggasse, shortly after Wagner had been given planning permission for his apartment house on the corner of Neustiftgasse and Döblergasse. In the treatment of the plane facade both houses are similar. A preparatory drawing by Hoppe, dated 1910, has decorative tranlines dividing the facade into rectangular panels that echo the structural frame in a manner reminiscent of Schönthal's Hemebique frame house (Cat. 222). The built version was even simpler, with completely plain cladding – still in rectangular panels – and reticent beaded decoration around the window frames. On the ground floor subtle panels with a lozenge pattern in shallow relief took over the function of rustication and were capped by a frieze of more figurative tiles flanking a mosaic executed by Leopold Forstner's Wiener Mosaik-Werkstätte. The Palais Fischer has recently been hailed as “a key work of the Viennese modern movement,”<sup>14</sup> while the *Österreichische Kunsttopographie* rates it as highly as the Looshaus on Michaelerplatz as a landmark in the development of Viennese architecture.<sup>15</sup> Contemporary judgment was also positive, and the Palais Fischer was included in a series of photographs of modern Viennese buildings published in the program to the fifth annual meeting of the Deutscher Werkbund, held in Vienna in June 1912. Among the other architects whose work was represented were Hubert and Franz Gessner, Robert Oerley, Franz von Krauss, Robert Farsky, Josef Hoffmann, and Otto Wagner.<sup>16</sup> Compared with Wagner's Neustiftgasse/Döblergasse facade, however, the Palais Fischer strove more obviously to integrate itself into the historical context of Vienna IV. While Wagner took the position that the material conditions and constraints under which the building was created would inevitably produce a feeling of local reference – of “Heimat” – Hoppe, Kammerer, and Schönthal referred more actively to Viennese building traditions, and particularly to the Biedermeier era.

Around this time Emil Hoppe was asked to draw some more postcards for the Wiener Werkstätte series. Looking around Vienna for subjects, he turned not to the great architectural ensembles like the Hofburg or Schottenturm but to the simple, anonymous archi-

Kirchberggasse 24, Vienna. Facade analysis. (Drawing: Stephen Gibson, after Elisabeth Koller-Gluck, *Wiener Biedermeier-Häuser*, Vienna, 1985)

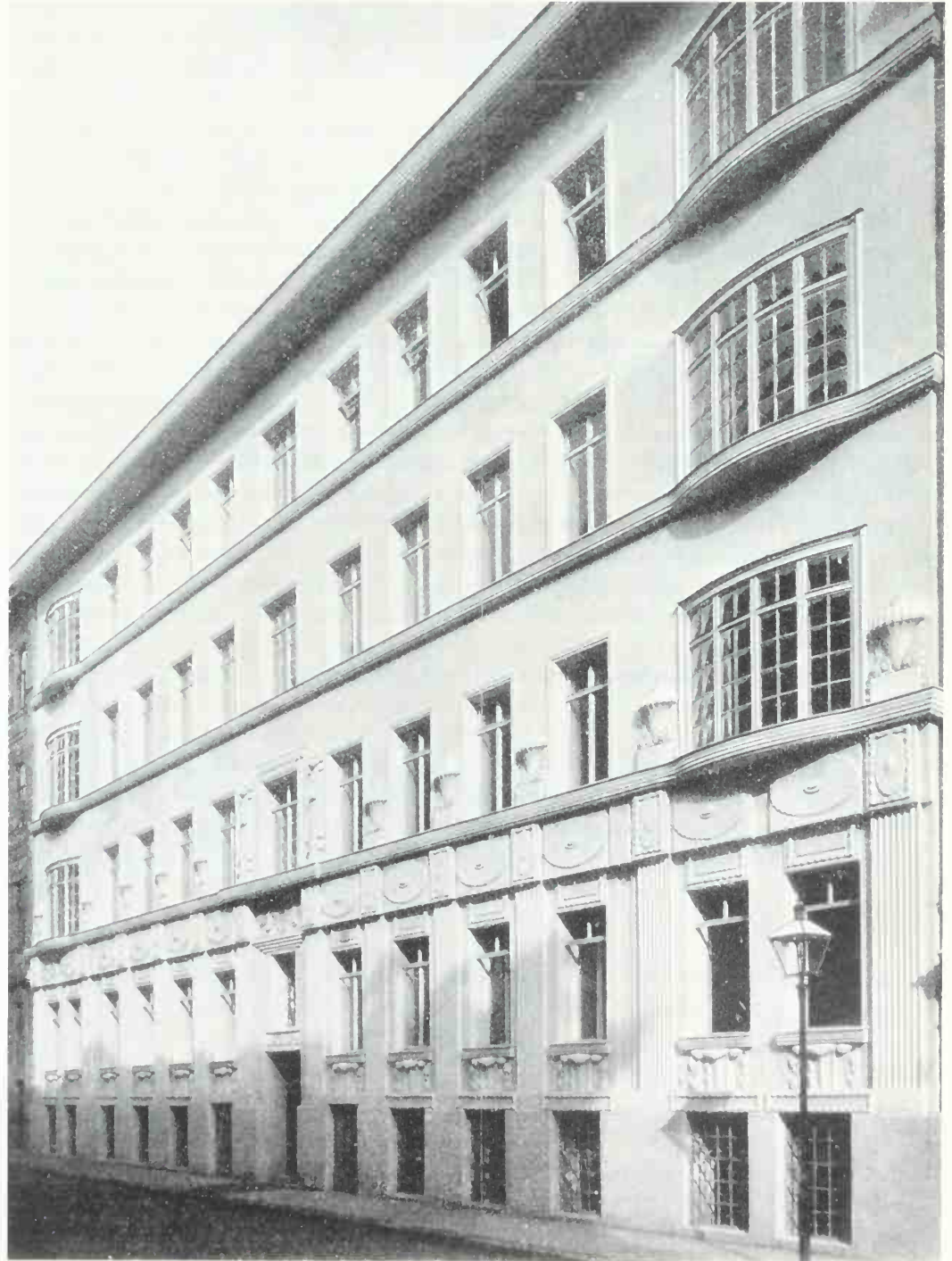
Emil Hoppe, Apartment house, Ottakringerstrasse 82, Vienna, 1906–07. Facade analysis. (Drawing: Stephen Gibson)





Anton Hoppe, Hetzgasse 20, Vienna, 1848.  
 Facade analysis. (Drawing: Stephen Gibson)

ecture of the early nineteenth century. The results included drawings of a courtyard off Neustiftgasse, the “Mauthaus” at Matzleinsdorf, and the church at Erdberg. This interest in the Biedermeier was reflected in several articles in the architectural press. Typical was a piece by Hartwig Fischel, published in *Der Architekt* in 1908, which pointed the “friend of traditional building” toward the outlying suburbs of Vienna, where “a simple, skilfully outlined gable above an otherwise plain wall, a bow-window over a doorway, an archway at the appropriate point often give the calm volumes of the simple building a warmer and more lively charm

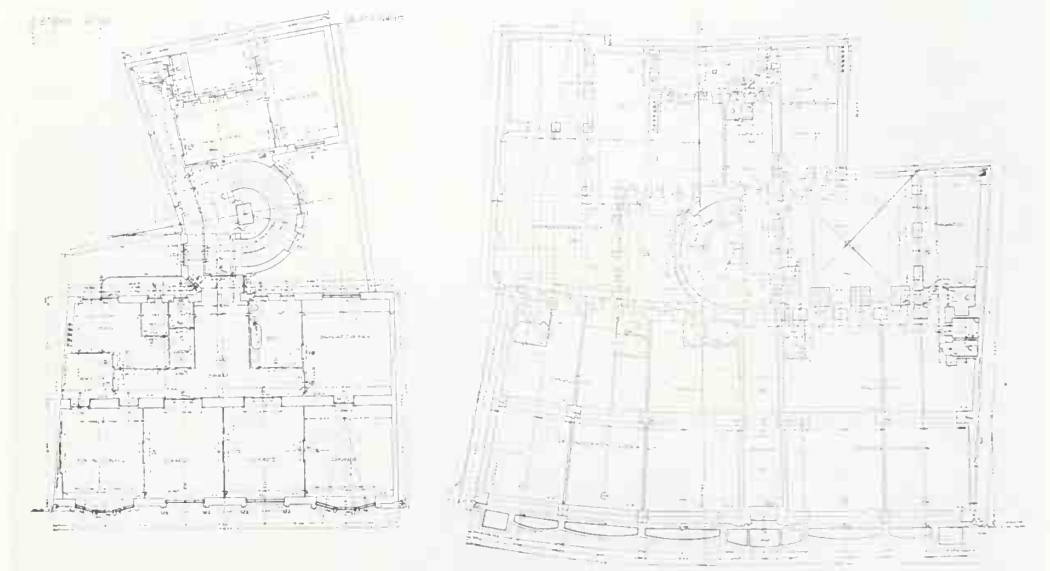


Hoppe/Kammerer/Schönthal, Apartment house,  
 Plenergasse 24, Vienna, 1912. Street front. (*Der Architekt*)



than the richly ornate facades of the city.”<sup>17</sup> Clearly, these were just the qualities for which Wagner was appealing; however, they derived not, as he had suggested, from the demands of modern technology but from the local preindustrial tradition. At around the same time as Hoppe was drawing his postcards, Schönthal was busy taking photographs of Vienna. Of the dozens of street views that have survived, the overwhelming majority are of eighteenth-century and early-nineteenth-century architecture, and in particular the facades and stuccowork of the eighteenth and early nineteenth centuries. A good example is Schönthal’s photograph of Singerstrasse, with a sequence of Rococo and “Plattenstil” facades: House no. 15, marked by the sign “Bisenius,” has the notional pilasters and flat, abstracted decoration that were typical of the Biedermeier era and that were to be revived by the Hoppe/Kammerer/Schönthal practice. Similar motifs appear on an unidentified corner house, which bears an unnerving similarity to Hoppe’s facade on Ottakringerstrasse, while other photographs by Schönthal show his interest in the unpretentious, anonymous facades of the city. The better-known views were also represented, and there are plate negatives, for example, of the Franziskanerplatz and of the Michaelerplatz prior to Adolf Loos’s intervention.

Hoppe’s interest in the Biedermeier era had a direct personal connection, since the family architectural tradition stretched back through his father, Baurat Theodor Hoppe, to grandfather Anton Hoppe, who had worked with Josef Kornhäusel, designer of the Schottenstil and the most celebrated architect in Biedermeier Vienna.<sup>18</sup> The Biedermeier connection, however, was not only historical or sentimental but also practical, and had a direct influence on the work of Hoppe and his associates. The elegant proportional relationships of cornice height to width, and of the portal and windows both to each other and to the whole facade, were characteristic features of the Biedermeier facade. This was achieved not arithmetically but geometrically, using a 72-degree grid, corresponding to the pentagon as the geometrical basis of the golden section, to determine the horizontal and vertical disposition of the facade elements.<sup>19</sup> A similar technique can be identified in Hoppe’s facade composition. If the 72-degree grid is superimposed on a line drawing of the Ottakringerstrasse house mentioned above, clear relationships appear between the grid lines, the window placements, and the cornice. The same is true for the apartment house that the Hoppe/Kammerer/Schönthal practice built on Rosensteingasse in 1911. In both these examples the horizontal distance between the center points of adjacent windows and the vertical distance between window sills conformed



Hoppe/Kammerer/Schönthal, Office and apartment house, Dorotheergasse 5, Vienna, 1912–14. (*Der Architekt*)

Hoppe/Kammerer/Schönthal, Office and apartment house, Dorotheergasse 7, Vienna, 1912–15. (*Der Architekt*)

Hoppe/Kammerer/Schönthal, Office and apartment houses, Dorotheergasse 5 and 7, Vienna, 1912–15. Plans. (*Der Architekt*)



Hoppe/Kammerer/Schönthal, Apartment house, Martinstrasse 17, Vienna, 1910. (*Der Architekt*)  
Norman Shaw, Old Swan House, 17 Chelsea Embankment, London, 1875–77. (Mark Girouard, *Sweetness and Light: The Queen Anne Movement 1860–1900*, Oxford, 1977)



to the harmonic, major-minor relationship of the golden section. The system also worked on one plane: On the facade of another Hoppe/Kammerer/Schönthal house, built on Wiedner Hauptstrasse in 1912–1915, the distances between the center lines of the windows and between their outside edges were also related as a minor-major ratio. This pattern was widely used in the later Biedermeier period. An appropriate example is offered on the facade of a house at Hetzgasse 20, built in 1848 by Anton Hoppe. The geometric method of composition not only ensured calm, elegantly proportioned facades, but also tended to dissociate the facade from the internal divisions and functions of the building. As an abstract geometric composition, the facade enjoyed its own existence, independent of the building behind it. This quality has been singled out by Renate Wagner-Rieger as characteristic of Biedermeier architecture.<sup>20</sup> It resurfaced in Semper's theories of cladding and on Wagner's Linke Wienzeile facades, which also refused to differentiate between the internal functions or prestige of the various parts of the building. There is, however, no indication that Wagner used the golden section in designing these facades.

In his 1909 survey of the state of the profession, Lux did not insist that the historical “treasure chest” should remain firmly shut but felt that it could only be used profitably by those who were firmly grounded in the true historical disciplines of tectonics, rhythm, and proportion. Hoppe, Kammerer, and Schönthal had clearly mastered these skills and would certainly have been given Lux's permission to dip into the chest for their decorative motifs. Biedermeier models were the obvious choice. Hints of Biedermeier influence appeared in the interior ironwork of Hoppe's early house on Ottakringerstrasse, and this source was plundered with increasing vigor in the later Viennese commissions. The appeal of the original Biedermeier models lay in the contrast between restrained decoration, usually around doors or windows, and flat, unadorned wall surfaces. This was achieved to some extent in the house on Rosensteingasse, and more successfully on the houses at Wiedner Hauptstrasse and Plenergasse. The early sketch for the Wiedner Hauptstrasse house shows a particularly elegant resolution of the corner, but this, and indeed the whole facade, was considerably altered in the built version. A similar contrast also appeared in the various stages of development of the houses at Dorotheergasse 5 and 7: In an early sketch both sites are used for one building, with a clear distinction between the commercial and office accommodations on the lower three floors and the apartments above (Cat. 239). This dramatically simple solution was heavily amended, however, perhaps at the insistence of the “Baupolizei” or of the developers, and the final version had two separate, self-contained buildings, differentiated on the facade by a judicious application of Neo-Biedermeier decoration. Number 5, for example, used such favorite Biedermeier motifs as Palladian windows and iron-railed balconies. This Neo-Biedermeier was by no means a purist revival, however, and Hoppe, Kammerer, and Schönthal never achieved the simplicity and lightness of the historical model. Their cocktail had a heavier, more robust quality, which pointed back to the Viennese Baroque and forward to Art Déco.

This decorative vigor appeared in the detailed drawings for the stucco work on one of the most successful houses of the partnership, built in 1910 on a narrow site between Martinstrasse and Ranftlgasse, facing a small square formed by the convergence of the two streets. Such a site is unusual in Vienna, and it offered the opportunity to develop three exposed facades. Although presented in the journals as the work of the collaborative practice, the design clearly derived from Hoppe's drawing board, as is confirmed by a signed sketch by Hoppe (Cat. 225). In composing the short main facade at Martinstrasse, Hoppe developed ideas that he had used on a 1907 scheme for a house at Mödling, a small town to the south of Vienna. At Mödling three vertical bays were contained between a powerful roof cornice and a complementary canopy above the shops at street level. Adolf Loos pointed to the Viennese Baroque as the source of the bay windows in his house at Michaelerplatz, but a more immediate source was the English Queen Anne. In 1910, Schönthal commissioned A. S. Levetus to

write an article on recent English architecture. In the article, which was published in the January 1911 edition of *Der Architekt*, Levetus pointed to Norman Shaw as the prime mover in the current English architectural revival: "The wide movement originated with him, and his clear, far-sighted ideas have fallen on good soil."<sup>21</sup> The Viennese soil was also receptive, and the similarity between Shaw's Swan House on Chelsea Embankment and the Hoppe facade is too striking to be overlooked. As at the Swan House, the powerful vertical thrust of the three bays was balanced at Martinstrasse by the horizontal accents of the half-basement and ground floor, acting as a plinth, and the overhanging cornice and roof silhouette. The simple, unfussy roof line harked back, via the Mödling scheme, to Hoppe's villa projects from the earlier years of the decade, and was particularly important since Martinstrasse climbed steeply away from the house, affording distant views down onto the roof from a higher vantage point. The care with which the three-man practice composed the facades and silhouettes of their Vienna houses was rewarded at the time under a scheme, launched in 1909, that awarded two prizes annually for the best facades completed over the previous three years in all twenty districts of the city. As an incentive to raise the standard of facade design, the owners of apartment houses that won awards were exempted from municipal tax for three years. The Hoppe/Kammerer/Schönthal practice was awarded two of these prizes, for facades at Dorotheergasse 5 and at Wiedner Hauptstrasse.

Although the new practice was prepared to depart quite radically from Wagner's precepts in matters of facade planning and decoration, it adhered strictly to the master's example in questions of plan. The Martinstrasse house followed the example of the house that Wagner had built in 1887 on a similarly narrow site in Universitätsstrasse, with a side entrance and a vestibule and stairwell running the width of the house. This solution left the narrow front facade free and brought light into the center of the building via the windows on the stairwell. At Wiedner Hauptstrasse the Hoppe/Kammerer/Schönthal practice again took a lead from Wagner, borrowing from his solution of a similar corner site at Linke Wienzeile/Köstlergasse the idea of a freestanding stairwell set on the diagonal axis with access from a side entrance. The ground plans of the two office and apartment blocks on Dorotheergasse also reveal a debt to Wagner's example, with the circulation paths and the stairwells generating the floor plan and the internal courtyards. At Dorotheergasse 5 the vestibule windows, walls, and ceiling were decorated with a repeating pattern of circles inscribed within squares: This might be seen as a programmatic statement, as a tribute to Wagner's genius for creating harmonic spatial enclosures.

Great planning skill was called for in the last major commission of the three-man practice, for the main Vienna office of the Centralbank der deutschen Sparkassen, which was designed in 1912 but only completed in February 1916. The project involved grafting a new block onto the existing Nuntiatur building flanking Am Hof, an important square at the heart of the city and the site of the old War Ministry building, dating from 1776. Anticipating the removal of the Ministry to its new quarters on the Stubenring and the development of the old site, Loos called on the Viennese public to "have a good look at the War Ministry on Am Hof, because it will soon disappear," and added: "This building sets the basic tone of the square. Without it the square Am Hof will no longer exist."<sup>22</sup> Loos's fears were justified. The old War Ministry building Am Hof was demolished in the summer of 1915 and replaced by a bank building for the Niederösterreichische Eskompte-Gesellschaft. This caused great controversy at the time, and the fears for the destruction of the scale and atmosphere of the old city core probably led to the early versions of the Hoppe/Kammerer/Schönthal design for the Centralbank der deutschen Sparkassen, which retained the old Nuntiatur with only slight external modifications at roof level (Cat. 245). A more developed drawing of this scheme shows a lively facade with echoes of the facade on Plattenstrasse, complementing the rhythms of the Nuntiatur without lapsing into plainness, and a particularly successful fusion of the old and new blocks (Cat. 246). This



Hoppe/Kammerer/Schönthal, Office and apartment house, Dorotheergasse 5, Vienna, 1912-14. Vestibule. (Paul Asenbaum, Vienna)



Hoppe/Kammerer/Schönthal, Centralbank der deutschen Sparkassen, Am Hof, Vienna, 1915–16. Facade. (*Die bildenden Künste*)  
 Hoppe/Kammerer/Schönthal, Centralbank der deutschen Sparkassen, Am Hof, Vienna, 1915–16. Banking hall. (*Die bildenden Künste*)



elegant, quintessentially Viennese solution was abandoned, however, and replaced by an appallingly coarse exercise in institutional Neo-Classicism, which can only be explained by financial restraints (exacerbated, perhaps, by the outbreak of the war). Renate Wagner-Rieger has written of a “monumentalized Jugendstil” in describing the facade,<sup>25</sup> while a contemporary sensed an attempt to “integrate the building into the Baroque showplace of the Vienna cityscape.”<sup>24</sup> Neither description does justice, however, to the irredeemable ugliness of the facade, where coarsened Neo-Biedermeier decorative motifs and meaningless balconies jostled with giant-order pilasters balanced precariously on lumpy consoles. The interiors, however, were much more successful. Back in 1904, Hoppe, Kammerer, and Schönthal had worked with Wagner on his masterly shrine for the small saver, the Postsparkasse, whose lightness and lack of authoritarian presence must have encouraged the modest investor to walk in and deposit his money. In the 1910–1912 extension, however, Wagner moved away from the riveted, industrial imagery, and back to smooth planes and expensive materials. These qualities were also noted in an article on American banks, published in *Der Architekt* in 1909, which described how the American architects, in their search for a representative language for the new generation of banks, had turned to classical antiquity and expensive materials to create “temples of money.”<sup>25</sup> While this progress from aluminum to marble appears regressive to eyes brought up on the teleology of architectural modernism, it is clear that contemporary opinion thought otherwise. Writing in 1916 on the recent bank-building boom in Vienna, Karl Holey contrasted the need for “inexorable clarity and steely order” in the ground plan with the fact that “in the realm of banking, the joy of building, the sensuous delight come into their own,” since “exquisite stone, marble, onyx, and alabaster, precious woods, brass, and bronze are available to the architect,” making the modern bankers “worthy successors to the magnificent patrons of the Renaissance.”<sup>26</sup> In the absence of a local Renaissance tradition, Hoppe, Kammerer, and Schönthal opted for the Viennese Baroque, and surviving photographs show splendidly molded, ornate interiors, worthy of the Hofburg.

It would be wrong, however, on the strength of these sumptuous, Neo-Baroque interiors, to dismiss Hoppe, Kammerer, and Schönthal as mere pasticheurs who had abandoned the true path of functionalism. For the main function of a bank building is to reassure the investors of its great assets and stability. What architectural language would have been more appropriate to this task in pre-1914 Vienna than that used by Johann Lucas von Hildebrandt and Fischer von Erlach to glorify the Imperial capital? This ability to find quite different yet entirely appropriate architectural languages to express the representational and contextual needs of the given commission was the most striking feature of the Hoppe/Kammerer/Schönthal practice in the immediate prewar years. In an article written in 1912, Arthur Roessler ascribed this ability to a realistic acceptance of the nature of architectural innovation, one that came not from individual fantasy but from new technical means and ever-evolving practical needs. “They neither indulge in audacious games or fantastic paper art nor strike affected attitudes; they do not invent representational buildings without a purpose. In short, they do not dream, but remain what the architect should be, a logical, realistic, socially committed, useful artist.” Roessler added, however, that “they do not scorn tradition, and for that very reason perhaps, they are filled with a vigorous longing for culture. They have never aspired to ‘make’ a ‘new’ style, and thus have never, unlike those with this ambition, merely created a new ‘fashion.’”<sup>27</sup> Lurking behind this breathless eulogy was the very pertinent observation that Hoppe, Kammerer, and Schönthal had achieved several artistically striking solutions by attending in the first instance to the demands of function, location, and material. As already noted, they favored Neo-Biedermeier for their Viennese apartment houses and Neo-Baroque for a Viennese bank. For their commissions outside the city, however, they came up with quite different solutions.





Hoppe/Kammerer/Schönthal, Winterbach railway station, 1910-11. (IBW)

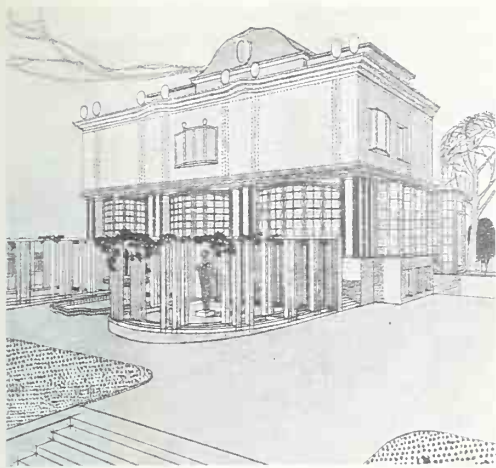
One of the largest of these commissions was for a series of railway stations and related buildings for the Niederösterreichische Landesbahnen, which were completed by 1911. They were on the line that goes from St. Pölten, winds along the Pielach valley, and climbs laboriously over the escarpment of the Tormäuer to reach Mariazell. Together with Christoph Ernst's shelters for the Vienna tramways, Renate Wagner-Rieger has pointed to the Hoppe/Kammerer/Schönthal stations as "an important starting point for a modern, functionally designed architecture."<sup>28</sup> Schönthal's drawing for an extension to the station at Gösing clearly reveals the design intentions, with the vertical accents of the dwelling house set against the horizontality of the platform buildings and waiting room (Cat. 255). Wagner's doctrine of "slab-like planes, simplicity of conception, and accentuation of construction and materials" was reaffirmed by the concrete frame structure of the house, articulated merely by the natural stone used for the ground-level rustication, the varied treatment of the stucco, and the brick-like tiles used to mark the corners and window courses. Spurning the easy temptations of folksiness or rusticity, Schönthal achieved a lively articulation of the volumes simply by means of the geometrical rhythms, which even embraced the name board, and by the sensitive use of materials. This simple formula was repeated with great success at Winterbach and Pyrawarth, while at Tradigist the concrete frame was exposed to form a balcony. The pattern was not universally applied, however. The station at Loich harked back to Hoppe's villa designs, with a steeply pitched mansard roof clad with tiles that also appeared on the gable ends.<sup>29</sup> The waiting room, with its simple rhythms and recurring three-element patterns, typified the simple, unforced elegance of Hoppe's design.

An interesting stimulus may have come from America, for Schönthal published an article in *Der Architekt* in 1910 illustrating stations by Richardson on the Boston-Albany Railroad and by Reed and Stem on the New York Central and the Northern Pacific Railroads.<sup>30</sup> It was written by the ubiquitous Hartwig Fischel, who praised the rural stations in America for their simplicity, for their use of local materials, and for the care with which they were integrated into the landscape - virtues that were all shared by the Hoppe/Kammerer/Schönthal stations.

Hoppe, Kammerer, Schönthal, Loich railway station, 1910-11. Street front. (IBW)

Hoppe, Kammerer, Schönthal, Loich railway station, 1910-11. Waiting room. (IBW)



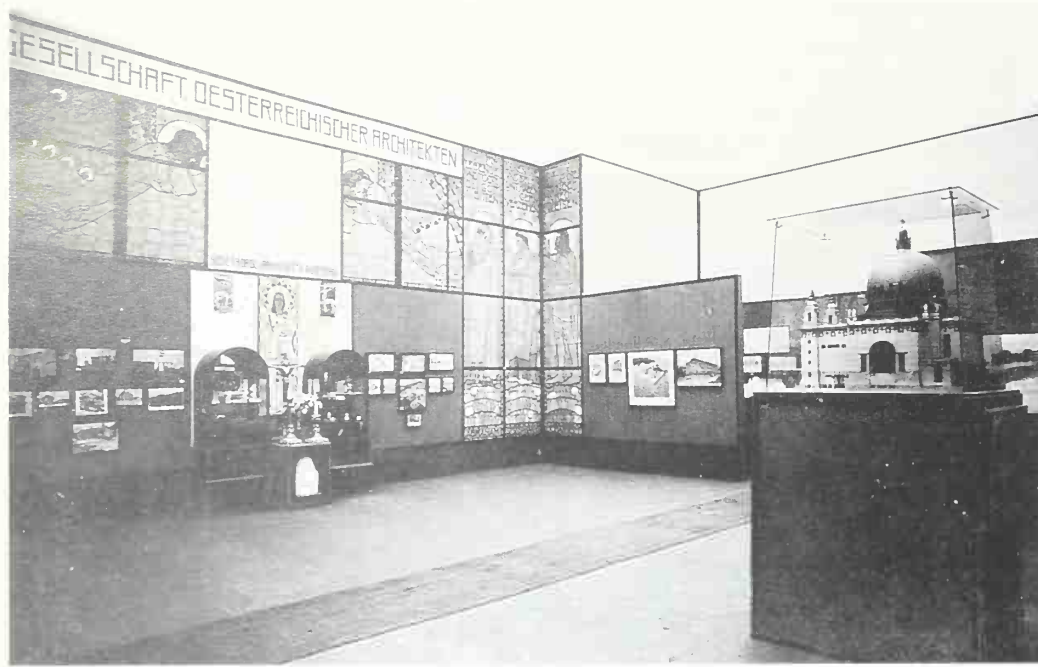


Emil Hoppe, Project for a villa in Rome, 1911.  
(*Der Architekt*)

The contrasting languages used on the railway stations can also be seen in two entries by Hoppe and Kammerer for the architectural competition at the Rome International Exhibition in 1911, on the theme “a villa in Rome.” Hoppe’s scheme might be seen as the Martinstrasse house reduced to villa proportions. Bow windows, grouped in threes, took over all the external wall space on three sides of the ground floor, so that the upper story, supported on concrete piers, appeared to be floating on glass. On this upper story, in contrast, the wall was the dominant external feature, relieved by smaller, flatter bays and decorative panels. At roof level, a bell-shaped hip roof corresponded to the central, double-height salon, while the insistent rhythm of curves and bows was extended on the plan by two flanking pergolas. Although not without some structural interest, the Hoppe scheme was firmly tied to the Viennese decorative tradition – more a villa for the Hohe Warte or Hietzing than for Rome, and distinctly similar to a “cottage” built in Vienna by Robert Oerley, which was illustrated in *Hohe Warte* in 1905.

Kammerer’s villa was more obviously Roman in concept (Cat. 229–254). Rather than contract it into the defensive cube appropriate to northern climes, Kammerer used a U-shaped plan, with the two extensions formed by an enclosed salon and an open veranda both giving access to the garden. This was not, however, a fusion of building and nature on the Frank Lloyd Wright model but the incorporation of nature into the plan of the house. As in the Villa Assan, the plan was generated by the double-height hall, which also spanned a change in floor and roof levels between the lower kitchen and veranda wing and the higher levels of the salon wing. This arrangement, although firmly indicating the boundaries between work and pleasure, would have guaranteed cold soup in the dining room. Structurally, the building followed the sequence of technically advanced designs initiated by the Villa Vojesik and the Villa Assan and continued by Wagner’s villa scheme of 1905, with a ferroconcrete frame and a flat roof. The sequence was extended a year later when construction began on Wagner’s second villa at Hüttelbergstrasse. Defending his design in his customarily polemical fashion, Wagner attacked the current folksy “Heimatkunst” revival in Viennese villa design as “trivial imitation,” proposing instead that the important qualities for a villa were a plan that provided ample internal lighting, a functional disposition of the internal spaces, and a simple and durable construction using “those materials that industry has recently given us.”<sup>51</sup> Among these he listed “Edelputz” (an improved stucco), ferroconcrete, asphalt, and marble and mosaic claddings. All these materials were also employed on Kammerer’s villa. Although the external appearance also showed the influence of Wagner, in particular the fenestration on the pergola facade (Cat. 252), there was also a certain parallel with the then-current work of Hoffmann. In the context of the 1908 “Kunstschau,” Eduard Sekler noted that Hoffmann’s success was based on his ability to combine three components: “the simplicity of elementary geometry . . . ; a crypto-Classicism; and an original, very effective surface decoration.”<sup>52</sup> These qualities can also be admired in Kammerer’s Roman villa.

Hoffmann also designed the Austrian pavilion for the 1911 Rome exhibition, choosing a pared-down, Neo-Classical simplicity and a U-shaped plan vaguely suggestive of a Roman atrium house. Significantly, in this Neo-Classical context, the first room that the visitor entered in the Austrian pavilion was given over to the Biedermeier, with period furniture and decorations and a collection of paintings by Georg Ferdinand Waldmüller. A similarly reduced, almost minimalist architectural language was chosen by Hoppe, Kammerer, and Schönthal for their main contribution to the Rome exhibition, the interior of the room housing the display of the Gesellschaft österreichischer Architekten in the main Palazzo delle Belle Arti. Here, a strict rectangular grid was imposed both on the flat planes of the walls and screens and three-dimensionally on the quadratic volume of the room itself. Marco Pozzetto has seen a parallel between this interior and the aesthetic formulas of Neo-Plasticism,<sup>53</sup> and the similarity in both form and intention with the work produced ten years later by Mondrian,



Hoppe/Kammerer/Schönthal, Room for the Gesellschaft österreichischer Architekten at the Rome International Exhibition, 1911. (*Der Architekt*)

van Doesburg, and J. J. P. Oud is striking. Wagner's dicta on flat planes were ever present, and the way in which the different wall textures and colors, the lettering, and the window-like panels were incorporated into the rectangular grid had recent precedents in the station designs. The panels were by Bertold Löffler, who also had exhibits in the two display cabinets devoted to the work of the Wiener Werkstätte. These cabinets faced the well-traveled model of Wagner's Kirche am Steinhof, and Koloman Moser's designs for the windows of the same church were also on display, as were a wooden crucifix by Ferdinand Andri and a madonna in mosaic by Leopold Forstner. The remaining exhibition space was given over to architectural designs, drawings, and sketches: one each by Karl Dorfmeister and Wunibald Deininger, nine each by Oskar Laske and Otto Wagner, twelve by Josef Hoffmann, and ten by the group practice Hoppe/Kammerer/Schönthal. Among these drawings were one of Hoppe's 1908 tomb at Mauer (Cat. 161), two of the Grand Hotel Wiesler (Cat. 201, 202), one of the Martinstrasse house (Cat. 225), and three recent competition schemes: an apartment and office building in Meran (Cat. 226), a hotel in Abbazia (now Opatija, Yugoslavia) (Cat. 244), and a stand for the pony track in Vienna (Cat. 240). The last two were successful and resulted in substantial commissions. The energetic pursuit of competition honors has already been noted as one of Schönthal's characteristics, and it also played an important role in the group practice in the immediate prewar years.

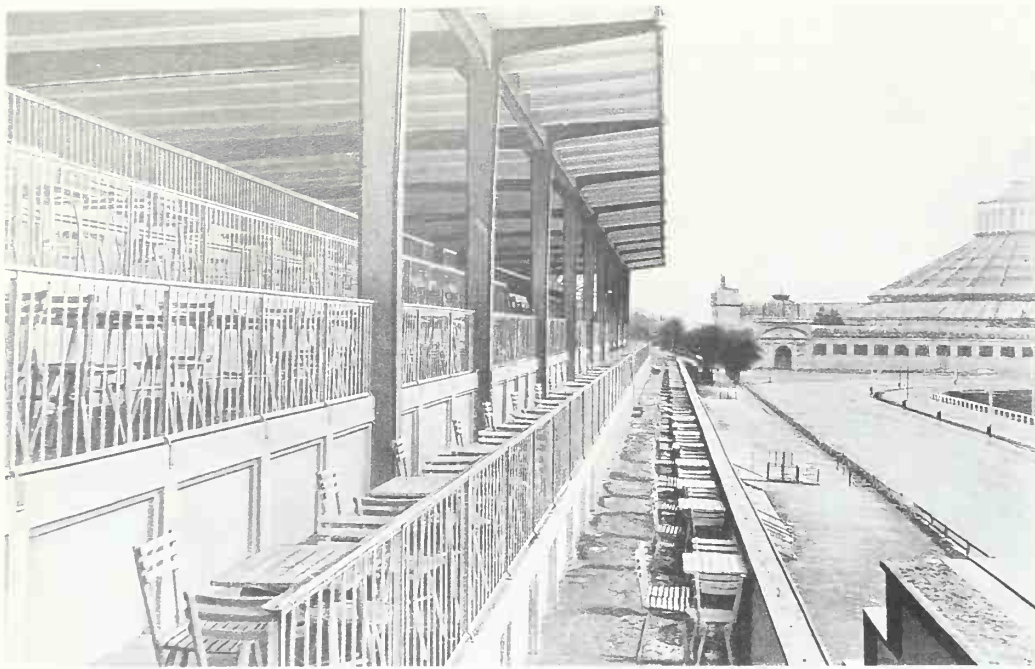
Two important if unsuccessful competition projects were by Kammerer, for theaters at Brüx (now Most, Czechoslovakia) (Cat. 204–206) and Focsani in Rumania (Cat. 207–214). These were dated 1908 and 1909, respectively. In plan, both schemes followed the model of the Semper/Brückwald/Brandt Festspielhaus at Bayreuth, built 1871–1876, but added a more developed circulation system for the audience. This reflected the widespread concern for fire risk raised by the terrible fire at the Vienna Ringtheater in December 1881 and still a matter of lively debate thirty years later. In 1910, for example, Anton Schroll in Vienna published a book by the Prigme architect J. Zasche with the splendid title *Das moderne Theater: Ein Beitrag zur Erreichung einer grösseren Sicherheit im Theater durch Führung der 1. Rangs-Treppe direkt ins Foyer, verbunden mit der ungehinderten Verbindung des Parterres mit dem Foyer über die 1. Rangs-Treppe* (1910). *The modern theater: a contribution towards the achievement of greater safety*



in the theater by means of leading the balcony stairs directly to the outside and by a direct, draft-free link between the orchestra stalls and the foyer via the balcony stairs) – which says it all! As in Zasche's exemplary design, Kammerer provided for extended foyers on both sides of his theaters to facilitate evacuation. In the Focsani scheme these took the form of two promenades that ran around the entire auditorium and stage at both ground and balcony level. Semper had insisted in his theater designs that the various internal functions should be expressed in the external massing and elevations, and Kammerer developed this idea with respect to the circulation pattern. While not particularly clear in the Brūx design, which was in Kammerer's "Heimatstil" manner, this opening up of the interior to the external gaze was brilliantly achieved in the Focsani scheme. The plastic modeling of the main front made manifest the



Hoppe/Kammerer/Schönthal, Project for a pulpit in Trento Cathedral, 1912. (Hoppe, Kammerer, Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal*, Charlottenburg, 1915)



Hoppe/Kammerer/Schönthal, Grandstand at the pony-trotting stadium, Vienna, 1911-13. (Hoppe, Kammerer, Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal*, Charlottenburg, 1915)

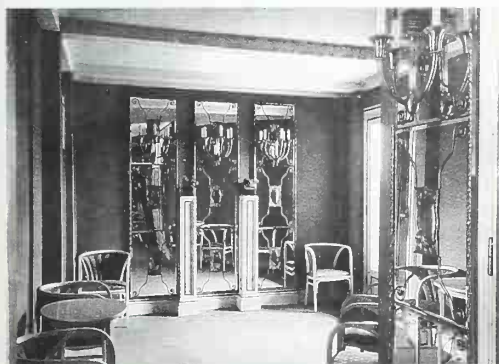
curve of the foyer staircase, the independent status of the flanking stairwells, and the sweep of the promenades around the back of the auditorium. This structural honesty was even more developed on the side walls, which were stripped of superfluous decoration to reveal a ferro-concrete frame with glass brick infills. By glazing the entire upper story of the auditorium on both sides Kammerer responded to current interest in a more naturalistic theater, one that could play under daylight. At the time this was more an ethical debate than a matter of aesthetic preference, as is indicated by an account of the Ringtheater fire published in 1912, which concluded that the modern theater should not be an inflammable Baroque peepshow, blacked out to suit the demands of Wagnerian music-drama, but rather “the daylight stage of the Greeks, a gathering of the people in which the mutually reinforcing enthusiasm of the audience is the main element, the visible factor needed to complete the ethical and aesthetical ‘Gesamtkunstwerk.’ For this reason, the blacking-out of the auditorium is an aesthetic mistake, a piece of social barbarity.”<sup>54</sup> Kammerer’s structure and its implicit plea for lightness and openness anticipated by five years Bruno Taut’s “Glashaus” at the 1914 Werkbund Exhibition, which used the same combination of materials to propose an ethically committed glass architecture – a proposition that flourished in the 1920s. Kammerer’s molded facade and streamlined auditorium pointed to the same decade, most obviously to Mendelsohn’s Universum cinema in Berlin. Two commissions for shopfronts from 1911, one for Bakalowits – the glass-ware manufacturers – and one for L. Köllner, gave the group practice the opportunity to develop further their ideas on lightweight, glazed facades, albeit on a modest scale (Cat. 256 to 258). An early scheme for the Köllner corner was particularly effective, the plan changing at each level and a triumphant heraldic motif wrapped around the corner, reminiscent of the symbolic corner guards on Wagner’s Stadtbahn stations (Cat. 258). Sadly, the final version of the shopfront was more prosaic (Cat. 257).

Another modest project of this period indicates the range of work done by the Hoppe/Kammerer/Schönthal practice. It was for a pulpit for the cathedral at Trient (now Trento, Italy), and it won a limited competition organized by the Archbishop. Although the pulpit was never built, a full-size mock-up was displayed at an exhibition of religious art held in Vienna in the autumn of 1912, organized by a committee that included Jan Kotèra, Friedrich Ohmann, Josef

Hoppe/Kammerer/Schönthal, Grandstand at the pony-trotting stadium, Vienna, 1911-13. Rear facade. (*Der Architekt*)







Hoppe/Kammerer/Schönthal, Grandstand at the pony-trotting stadium, Vienna, 1911–13. Royal box. (*Der Architekt*)

Hoppe/Kammerer/Schönthal, Grandstand at the pony-trotting stadium, Vienna, 1911–13. Ante-room to royal box. (*Innen-Dekoration*)

Plečnik, Josef Zásche, and Otto Schönthal. The catalogue noted that in choosing the exhibits the committee had placed great value on the functional aspects of the church furniture,<sup>55</sup> and this simple, unaffected approach was matched by the Hoppe/Kammerer/Schönthal pulpit, which was to be grafted onto the existing pier and decorated with bas-relief panels by the sculptors Alfonso Canciani and Stefano Zuech.

A successful competition scheme that was actually built allowed Hoppe, Kammerer, and Schönthal to develop their ideas on the relationship between structure and representation on a vastly larger scale. In June 1910, the Wiener Trabrennverein announced a competition for a new grandstand complex to be built for its pony-trotting track in the Prater. Significantly, the competition brief specified that the principal materials to be employed in the construction of the grandstand should be concrete and ferroconcrete. Entries were to be submitted by mid-September, later amended to mid-October; the jury's decision was made known at the end of November. Ten projects were submitted. The third prize of 750 Crowns went to Max Hegele; the second prize of 1,500 Crowns went to the brothers Drexler; and the Hoppe/Kammerer/Schönthal practice won the first prize of 5,000 Crowns, together with the commission to build the stand (Cat. 240–242).

In a way it was appropriate that Wagner's protégés should have gained the racetrack commission, since sporting installations and stadia had been a favored subject in the Wagner-school throughout the decade. An obvious precedent was the sports complex proposed by Mauriz Balzarek for a site at the extreme southern end of the Prater, between the Danube and the Danube Canal. Balzarek was in the year below Hoppe, Kammerer, and Schönthal at the Akademie, and his scheme won the Pein Prize in 1902. The dominant feature in Balzarek's project was a horse-racing track, and the largest single building was a winter riding school, to be built of ferroconcrete. Christof Stumpf specified the same material for his airfield project of 1904, and Friedrich Pindt developed the combination even further in the airfield and flying academy project that Schönthal, as editor, published in the 1912 *Festschrift* for Otto Wagner.<sup>56</sup> Clearly, sport and ferroconcrete were seen as parallel and highly compatible expressions of the strength, vigor, and efficiency of the new century. Indeed, an account of the grandstand published in 1915 began (with the first word in English): "‘Efficiency’ is the new catchword of American architects: the attainment of the greatest performance and effectiveness through the extreme exploitation of materials, time, etc. The architects Hoppe, Kammerer, and Schönthal have created a building that is truly modern in this sense . . . the grandstand of the Wiener Trabrennverein."<sup>57</sup>

The new complex, which ultimately provided three grandstands, was divided into three building phases, so that racing could continue during the building works. The first and most important phase was the so-called "Aktionärstribüne" – the shareholders' stand. This was 125 meters long and three stories high, with two restaurants, tote facilities, and offices on the ground level; the royal suite, 94 boxes, 825 seats, and 1,400 standing places on the first floor; and an enormous restaurant on the second floor, offering 900 patrons at 500 identical tables an uninterrupted view of the entire track. The ferroconcrete frame was exposed throughout, and the statics were worked out by Josef Anton Spitzer, the head of the construction firm Westermann, the owners and occupiers of the office block at Dorotheergasse 7. At this time there was considerable interest in the architectural and artistic forms latent in the novel structural qualities of ferroconcrete. Plečnik's Heilig-Geist-Kirche in Vienna, designed 1910–1911, was an early essay in this field.<sup>58</sup> The sense of an artistic control that went beyond the merely structural could also be felt in the Hoppe/Kammerer/Schönthal grandstand, most obviously in the tapering of the columns and in the elegant profiles of the cantilevers. Particularly noteworthy was the treatment of the rear facade, which matched Kammerer's Focsani theater in the skill with which the structure itself and the various internal functions and circulation patterns were given an open, pleasing artistic expression. Significantly, the tear-drop

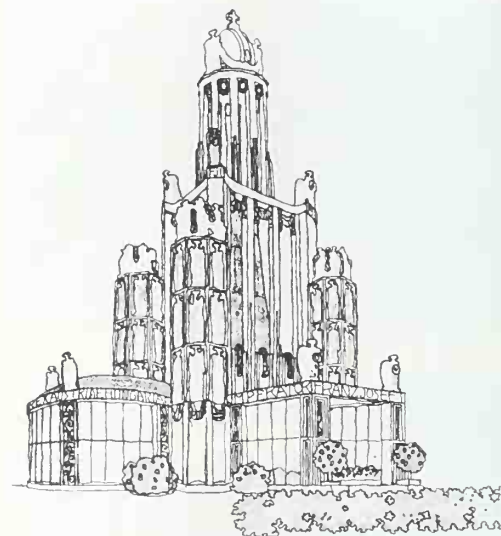


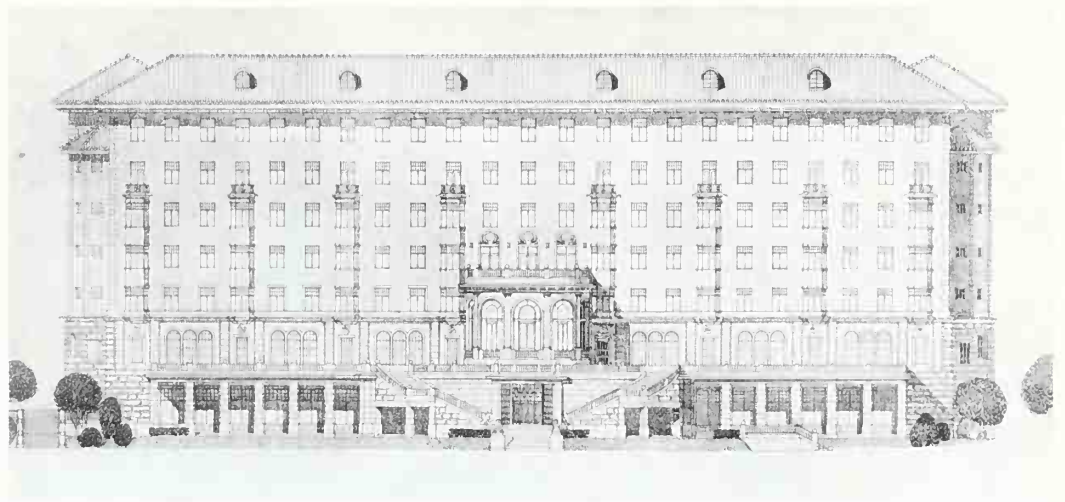
window that appeared on the end wall of the grandstand in the competition drawing (Cat. 240) was replaced in the final version by an arrangement of horizontals and verticals that once again seem to point forward to the compositional techniques of Neo-Plasticism.

It would be a crass oversimplification, however, to portray the grandstand as yet another pioneer of modernism, as another early step on the well-trodden path to the functionalist Parnassus. As the architects themselves explained in 1915, "Architecture is not concerned with patterns for external form or recipes for internal planning, for these carry the germ of death and are incapable of development, but rather with the thorough and modern appraisal of the problems involved, with the solution of the functional demands in an unforced manner, and with honesty and clarity in all artistic matters."<sup>59</sup> The forms and materials used in the grandstand reflected the architects' comprehension of the functional and symbolic demands of the building, which, as already noted, were distinctly modern. The royal box and the judges' stand, however, were different matters, since they represented not the mass interest in sport but the particular status and authority of the crown and, at a lower level, of the Trabrennverein. Although the nature of the stand demanded strong, unbroken horizontal accents, and although the structure was, in principle, exposed, both of these ground rules were ignored for the royal box and the flanking honorary boxes. The canopy above the royal box broke through the horizontal line of the first level balustrade and was marked out by a frieze in colored majolica. The exceptional status of this part of the stand was also marked by the materials used – the vertical faces and columns were clad with marble. The interior of the box itself, although elegant, was extremely simply decorated, and this simplicity was extended back into the ante-room, in which mirrors and gilded metal were used to create an aura of luxury that was derived entirely from the materials rather than from a complex decorative scheme. There was no hint here of the plush red velvet, of the mahogany, brass, and palms customarily associated with the pre-1914 monarchy; instead, the mirrored interior anticipated the Art Déco of the 1920s Grand Hotel.

The judges' tower on the opposite side of the track from the main stand presented similar problems of representation. In terms of pure function, the simplest three-floored structure would have been quite adequate. Indeed, the competition drawing shows a wedding-cake arrangement on an octagonal base, with an external stair linking the two upper floors, and this scheme was initially employed. August Endell had chosen a very similar solution for his judges' tower at the Berlin trotting track, which had been completed in 1911. But such a simple structure did justice neither to the dignity of the race officials nor to the visual importance of the tower, which not only displayed the race information to the racegoers but also formed the only vertical accent relieving the wide, flat expanse of green in front of the stand. Abandoning the simple solution, Hoppe, Kammerer, and Schönthal produced several variations on the theme of an octagonal tower with an abutting rectangular block at ground level (Cat. 241) – a theme that Josef Hoffmann had also pursued with limited success in his project for the "Kaiserpavillon" planned for the 1908 Jubilee Festival Parade. A further problem was how to cap the roof. While one sketch retained the wedding-cake motif in miniature, another went for a simple octagonal drum, with a window on each face (Cat. 242). The final solution, only completed in 1918, was magnificent. In ascending order the plans of the successive stories were a square modified to house Hoppe's inevitable set of three bay windows, a smaller square, a square with chamfered corners to form a notional octagon, a square with two bowed faces, a regular octagon, and two circles of decreasing radius. The divisions between these levels were marked by cornices of various weight and complexity, from the purely functional above the ground floor to the unashamedly Baroque above the third level. This rising crescendo of historical pomp reached a climax in the domed lantern, a "tempietto" worthy of Bramante himself. Yet for all the appeal to historical authority, the design was entirely modern, a glass tower in the spirit of Paul Scheerbarth and Bruno Taut. Indeed, a Berlin connection actually

Josef Hoffmann, Project for the "Kaiserpavillon" at the 1908 Jubilee Festival Parade, 1908. (Eduard F. Sekler, *Josef Hoffmann: The Architectural Work*, Princeton, 1985)  
Hoppe/Kammerer/Schönthal, Judges' tower at the pony-trotting stadium, Vienna, 1918 (Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal – Projekte und ausgeführte Bauten*, Vienna and Leipzig, 1951)





existed, since photographs of the Hoppe/Kammerer/Schönthal grandstand were exhibited in 1915 at the Grosse Berliner Kunstausstellung. The complete complex was subsequently entered as the official Austrian entry in the architectural section at the 1928 Olympic Games in Amsterdam, in the days when art was still regarded as an Olympian discipline. The high esteem in which the scheme was evidently held is quite understandable, since the racetrack buildings typified the intelligent pluralism of the Hoppe/Kammerer/Schönthal practice, with the hard, steely realism of the grandstand complemented by the transparent, all-seeing rhetoric of the judges' stand.

Although the three phases of the racetrack scheme were completed during the war years, another major project was an early victim of the hostilities. This was the "Kurpalast" – the resort complex with restaurants, ballrooms, gardens, and promenades that the Hoppe/Kammerer/Schönthal practice had designed for Abbazia. It was another successful competition scheme, dating from 1911 and exhibited at the Rome Exhibition of that year. The bird's-eye perspective used at Rome is the only drawing that has survived (Cat. 244), but this is enough to show that the Abbazia scheme followed the ideas on planning and massing that Hoppe and Kammerer had developed in their spa projects for Teplitz-Schönau and Meran, merely transposing them to the shores of the Istrian Peninsula. This doubtless reflected the function of the building, the demands of the client, and the taste of the intended clientele – the Viennese haute bourgeoisie. As a vigorous advocate of architectural regionalism, however, Kammerer was very aware of the particular architectural qualities of the region – a theme that went right back to the early Wagnerschule days of Olbrich and Hoffmann. This was the theme of an article that Kammerer published in 1912, praising the work in and around Lovrana of the Viennese architect Carl Seidl, who showed great skill in adapting his villa designs to the historical context of the Istrian coast.<sup>40</sup> A debt to Seidl can be seen in one of the last prewar works published by the Hoppe/Kammerer/Schönthal practice, for a villa in Spalato (now Split, Yugoslavia). The very last group project published in *Der Architekt* under Schönthal's editorship was also intended for the Adriatic coast – a hotel for Abbazia. This scheme is noteworthy for its impressive scale, for its central courtyard, which was glazed over at ground level, and for the extreme simplicity of its facade. All these themes were to reappear in the great Viennese social housing schemes of the 1920s and 1930s.

Although the war brought work on the two Abbazia schemes to a sudden halt, there was still some activity on the home front, since the block at Dorotheergasse 7 and the Centralbank der deutschen Sparkassen were first occupied on August 5, 1915, and February 7, 1916, respectively. Work also continued on the stands at the racetrack. In addition to completing these

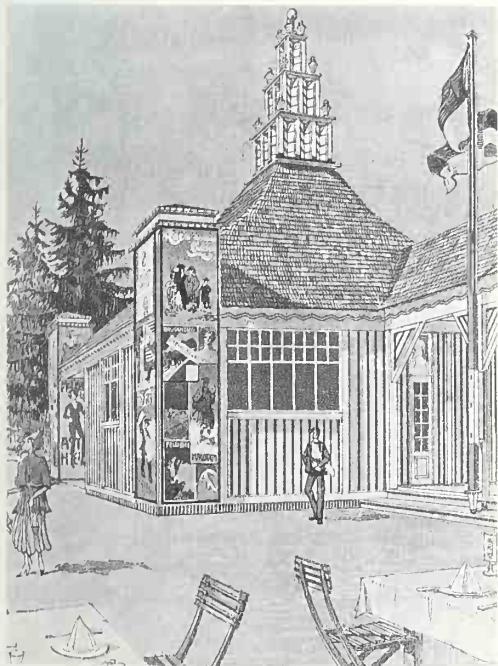


schemes, the practice entered a governmental competition for a war memorial, announced in February 1915. The intention of the competition was to establish high standards for future memorials. As the commentary noted, “There is an ever-present danger that pomp and mass might be confused for true greatness, that superficial form and obsolete emblems might be thought to adequately characterize the particular qualities of a war memorial.”<sup>41</sup> This was a very thoughtful position, one that once again tends to cast doubt on the popular image of official taste as bombastic and philistine. The text accompanying the Hoppe/Kammerer/Schönthal entry was even more cautious about the dangers of false patriotism or jingoism: “A determining factor in the choice of location was the correct interpretation of the task. It is concerned with a monument ‘for the warriors fallen in the present campaign’; it is neither a monument to this colossal war, nor a victory monument, which would, for obvious reasons, be premature.”<sup>42</sup> Shunning the obvious public places or the rocky promontories favored by Hoppe in his student sketches, the trio sought a location that, although accessible, offered the right combination of seclusion and natural beauty in which “to gather our inner thoughts and to free ourselves from the dross of daily life, so that we are able to comprehend the deeper significance of this monument and to say a quiet prayer.”<sup>43</sup> The architects found these qualities in a secluded meadow in the Prater, between the Hauptallee and the Heustadelwasser. Here they proposed to build a small barrel-vaulted chapel of dressed stone, which acted as a plinth for a large sarcophagus, representing death. The entrance side, facing a small, natural lake, was enlivened by a gilded knight, his head bared and his standard lowered in respect for the dead. The combination of the lake to the front and an enclosing grove of trees at the rear was intended to bind the monument to the natural surroundings, for as the text noted, “The principal aspiration of the project is to bring the building and the surroundings into one harmonious unity,” so that the two “seem inseparably linked and indivisible.”<sup>44</sup> This was the language of the Wagnerschule days, of Gerhart Hauptmann and the schemes for an artist’s villa, and the perspective drawing harked back to the atmospheric combination of building and nature per-



Koloman V. Marothy, War Exhibition of the K. u. K. 2nd Army, Lemberg, 1916. Industry pavilion. (*Kriegsausstellung der K. u. K. 2. Armee Lemberg 1916*, Vienna, 1916)

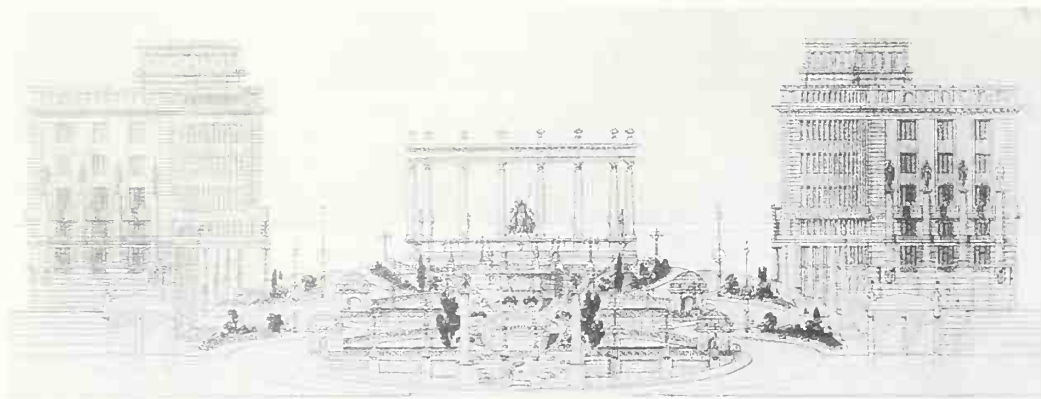
Otto Schönthal, War Exhibition of the K. u. K. 2nd Army, Lemberg, 1916. Restaurant. (*Kriegsausstellung der K. u. K. 2. Armee Lemberg 1916*, Vienna, 1916)



fectured in the Italian sketchbooks. It is reminiscent of von Feldegg's appreciation, written in the context of another tomb, in which he applauded Hoppe's ability "to tie between art and nature the ribbon of poetic sensibility that is characteristic of German Romanticism."<sup>45</sup> The choice of an over-dimensioned Classical motif might also be related in a modest way to the gigantic Neo-Classicism that was favored in the Wagnerschule in the immediate prewar years – the work of Perco, Pindt, Heinisch, and Weiss. One of the five first prizes of 8,000 Crowns was actually won by Pindt and two associates; another was won by Hoppe, Kammerer, and Schönthal.

By 1916, Schönthal was serving as an engineer in the 2nd Army. His skill as an architectural draftsman was soon discovered, however, and in September 1916 he was commissioned to paint a series of watercolors depicting the pavilions at an exhibition in the Galician city of Lemberg (now L'vov, Ukraine, U.S.S.R.), which had fallen to the Austrians in June 1915. It was called simply "The War Exhibition of the K.u.K. 2nd Army" and appears to have been devoted to a prosaic display of weapons, model bridges, and busts of successful generals. Two of the pavilions, however, were of some architectural interest, one by Koloman V. Marothy and one by Schönthal. Marothy's pavilion for industry used simple materials and Classical motifs with total abandon to suggest, perhaps, a witty progression from the primitive hut via the Doric temple to the materialist austerity of the twentieth century. The chunks of hewn stone, stacked-up planks of wood, and tree trunks strewn around the pavilion almost suggest a post-modern sensibility, anticipating Stirling's *Neue Staatsgalerie* at Stuttgart by 70 years. In contrast, Schönthal's pavilion housing the restaurant for the exhibition was positively restrained, yet still witty, in the spirit of the "Kunstschau" 1908 or the judges' tower at the pony-trotting track. The Russian counteroffensive of June 1916, under General Brusilov, advanced to within 50 miles of Lemberg and shattered the morale of the polyglot Austrian army. This was the beginning of the end of the Empire, whose ultimate demise in 1918 also marked the end of the three-man practice.

In its brief existence the Hoppe/Kammerer/Schönthal practice had achieved great success, both artistically and in terms of commissions and public recognition. This success was based on a pluralist approach to design that managed to reconcile the dictates of Wagner's modernism with a sensitive awareness of contemporary currents in Viennese architectural taste. The result was a body of works that appealed in equal measure to arbiters of high culture such as Joseph August Lux and to the mainstream taste of speculative developers, bankers, and railway companies. As the three themes that preoccupied radical architecture in Vienna in the first decade of the century, Boris Podrecca has identified "tectonic clarification" – the achievement of the early Wagnerschule; "consensus architecture" – meaning the use of Classical motifs comprehensible to the wider public; and "purifying Classicism" – influenced by the Beuron school.<sup>46</sup> To this list one might add the "anglomania and 'Heimatstil'" favored by Ezio Godoli as the dominant traits in Viennese housing around 1907.<sup>47</sup> All these tendencies and more can be traced in the works of Hoppe, Kammerer, and Schönthal. And yet their work never lapsed into eclecticism, nor was it fragmented into different stylistic languages. For in spite of the diversity of scale and function, and in spite of the presence of three individual artistic personalities, their work showed a consistent unity in diversity that extended from the humblest wooden toilet shed on the Mariazell railway to the marbled halls of the Centralbank Am Hof. This unity in diversity was founded on the planning skills derived from Wagner and a critically modernist sensibility to materials, location, and historical context: Baroque for the banker, Neo-Biedermeier for the bourgeois developer. One can only speculate what the trio might have achieved had it not been for the war and the resulting social and political upheavals in Austria.



Hoppe/Schönthal, Project for the regulation of the Terazija in Belgrade, 1921. (Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal – Projekte und ausgeführte Bauten*, Vienna and Leipzig, 1931)

## Epilogue

After the death of his wife in October 1915, Otto Wagner withdrew increasingly into a private, lonely existence, made doubly unbearable by a lack of commissions and by the deprivations of wartime Vienna. One of his greatest concerns was for the fate of his practice, and he confided to his diary on August 24, 1917 that he was worried at the prospect of leaving the practice to his son Otto, also an architect but according to his father devoid of taste and talent.<sup>1</sup> Six days later he formally asked Kammerer to rejoin his practice as heir elect. Kammerer declined in mid-September, prompting Wagner to note in his diary, “Although I had not counted on Kammerer his refusal has left me with an unpleasant feeling.”<sup>2</sup> How serious was the prospect of a renewed collaboration with Kammerer is unclear, however; it may well have existed only in Wagner’s imagination. That the approach was made does show, however, that Kammerer was no longer indivisibly linked to the joint practice with Hoppe and Schönthal. In November 1915, all three had signed the introductory essay in the publication presenting their joint works, and the three names also appeared on drawings for a projected “Theater for Three Thousand,” dated 1916. The subsequent Hoppe/Schönthal book, published in 1931, recorded that Kammerer had left the practice in 1918. Not only did he leave the practice, he also left the profession and went on to study painting privately with Franz Rumpler. His first major exhibition was held at the Kunstsalon Artin in 1925.

While Kammerer declined to take over Wagner’s architectural practice, Schönthal was mentioned in 1921 as a possible successor to Wagner’s former position at the Akademie. Wagner’s immediate successor had been Leopold Bauer, whose appointment in October 1915 in preference to Josef Plečnik had provoked vigorous student protests. This dissatisfaction gathered momentum over the war years and culminated in the enforced resignation of Bauer in April 1919. After protracted and unsuccessful efforts to lure German Bestelmeyer from Dresden and Peter Behrens from Berlin, the selection committee drew up a list of possible candidates in 1921 that included Fritz Schumacher, Hans Poelzig, Theodor Fischer, Heinrich Tessenow, and Otto Schönthal. Schönthal’s candidacy was vigorously opposed, however, by Friedrich Ohmann, and after months of further negotiations Behrens was, after all, persuaded to take up the position.<sup>3</sup> Although Schönthal may have regretted the lost opportunity to consolidate his reputation, the prewar achievements of the three-man practice guaranteed continued employment for the surviving Hoppe/Schönthal atelier.

Following the theory of imperial decline and avant-garde reaction referred to in the Introduction, it would be tempting to suppose that the architects were faced with an entirely new world in 1918, a world in which the demand for banking halls, grand hotels, and major planning schemes had vanished with the monarchy, to be replaced by the austere task of creating housing for the “Existenzminimum.” The truth, in the case of the Hoppe/Schönthal practice,



Hoppe/Schönthal, Judges' tower at the pony-trotting stadium, Marienbad, 1925. (Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal – Projekte und ausgeführte Bauten*, Vienna and Leipzig, 1951)  
Hoppe/Schönthal, House at Dürnstein an der Donau, 1925. (tBW)



was quite different. The declining need for grand, representative buildings in Austria itself was paralleled by an increased demand for just this type of building in the newly established states that had been created from the wreckage of the old dual monarchy. The contribution of former Wagnerschule students to postwar Czechoslovakian architecture has been well documented, and Hoppe and Schönthal discovered a new market for their particular skills in the new kingdom of Yugoslavia, which had been created by the peace settlement of 1919. A project drawn up in 1921 for the regulation of the Terazija in Belgrade, with suggestions for the Podunawsko Drustwo bank building, was directly in the tradition of Wagner's *Artibus* scheme, with an axial plan, cascades, and obelisks flanked by monumental buildings and colonnades. This scheme was followed a year later by a prizewinning regulation plan for the whole of Belgrade, a comparable achievement to Wagner's 1893 plan for Vienna, and the grand scale was continued in a 1923 project for a hotel in Novi Sad, which was close in plan to the unbuilt hotel for Meran. None of these three projects was realized, but the historian of the Viennese Künstlerhaus, a group that Hoppe and Schönthal joined in 1919, records two buildings executed in Yugoslavia: a bank for the Srpska Zadrunka Banka in Novi Sad and the Sanatorium Jovanovic in Belgrade, both dated 1924.<sup>4</sup>

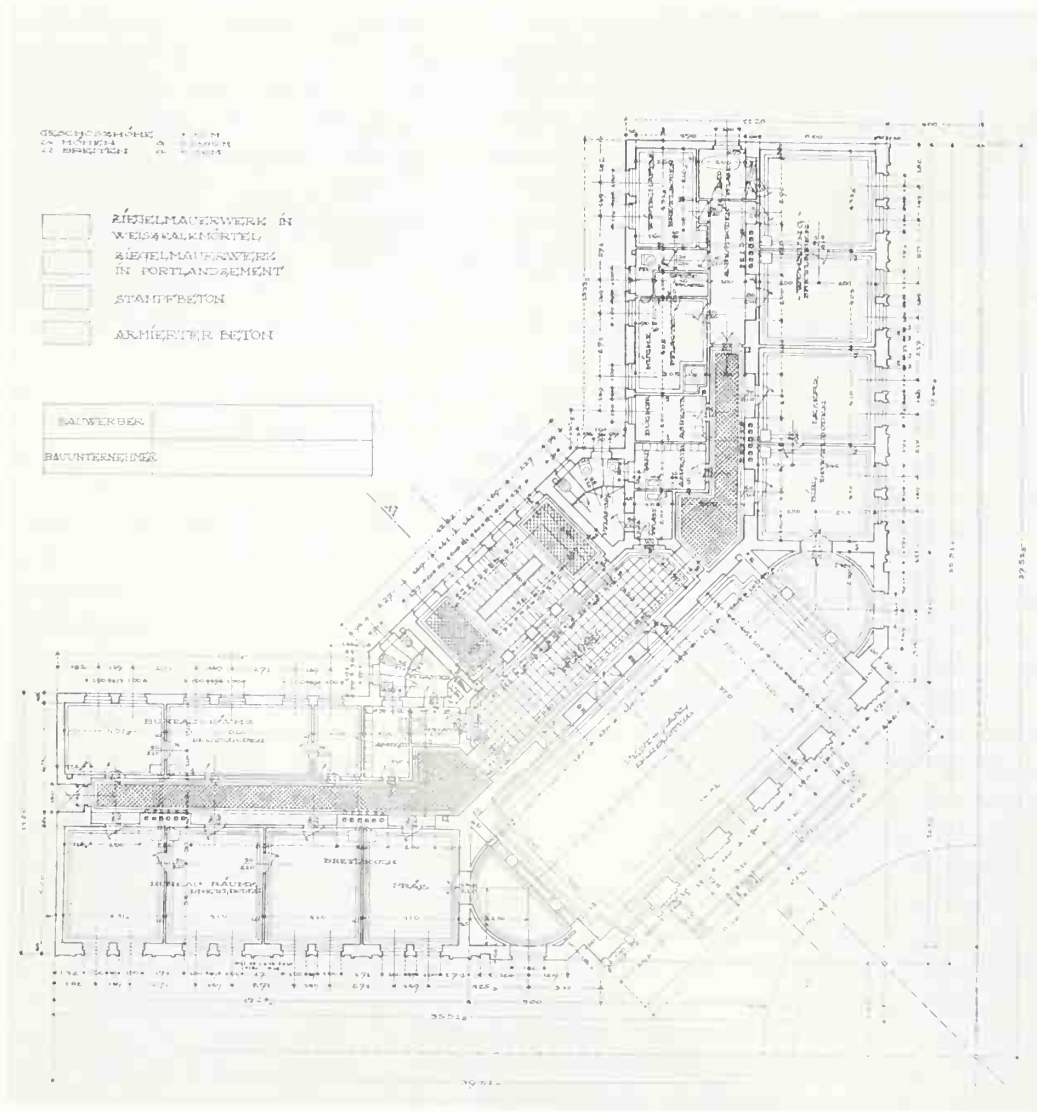
The fame of the trotting-stadium installations also led to commissions in Czechoslovakia for grandstands and auxiliary buildings at stadia in Prag-Letna and Marienbad, both dated 1925. Stylistically the two projects were very similar, and in their extensive use of wood and their simple construction they followed more in the tradition of the stations on the Mariazell line and Schönthal's wartime exhibition pavilion than in that of the grand stadium in Vienna. The judges' tower at the Marienbad track, however, had all the wit of its Viennese precursor, but on a more modest scale. Hoppe and Schönthal also drew up schemes for new stadia in Vienna itself. A 1925 project for the Fasanengarten at Schönbrunn, the projected site for Hoppe's final-year student scheme, kept to the axial, space-enclosing rhythms of the *Artibus* model. A second, dated 1928, was for the Prater, and bore a close similarity both in concept and layout to Balzarek's 1902 Wagnerschule project. Once again the continuities of the post-1918 practice were much more marked than the discontinuities. The Viennese stadia remained on paper, but some commissions were completed in the early 1920s. The earliest was for two houses designed in a slightly theatrical Rococo to match their spectacular site at Dürnstein an der Donau, a popular riverside resort near Krems. A more substantial task was the design of the Arbeiterkammer (Chamber of Trades) in Klagenfurt.

This was an important landmark for Hoppe and Schönthal, who noted in the commemorative volume published to mark the opening of the new building that "It was for us the first commission in Austria since the end of the war. . . . Until then, in spite of our relatively important prewar work, we had not been able to gain any commissions, as a natural result of the general stagnation in building activity. We were forced to look for work beyond the borders of our homeland: While we were successful in this, it could never be as satisfying as employment in our own country."<sup>5</sup> In their planning of the Arbeiterkammer the former Wagner assistants showed their virtuosity by specifying a central block and two symmetrical wings set on a diagonal axis. Although the main vestibule was set on this axis at ground level, a large assembly room with apsidal ends – the equivalent of a ballroom – was set on the cross axis at the first floor level. In this way the Baroque planning skills developed under imperial patronage were put to work for a new clientele, the representatives of organized labor. Ironically, the collapse of the former led to the blossoming of the latter, for as the secretary of the Klagenfurt Arbeiterkammer explained, the need for larger premises was the result of "the strengthening of the movement following the revolutionary days of 1918."<sup>6</sup> Instead of a revolutionary iconography the labor movement sought to assert its solidity and respectability by adopting the architectural language and ideals of the imperial bourgeoisie. As the Klagenfurt brief insisted, the scheme should "shun all ostentation, yet remain dignified."<sup>7</sup> The same desire to dignify



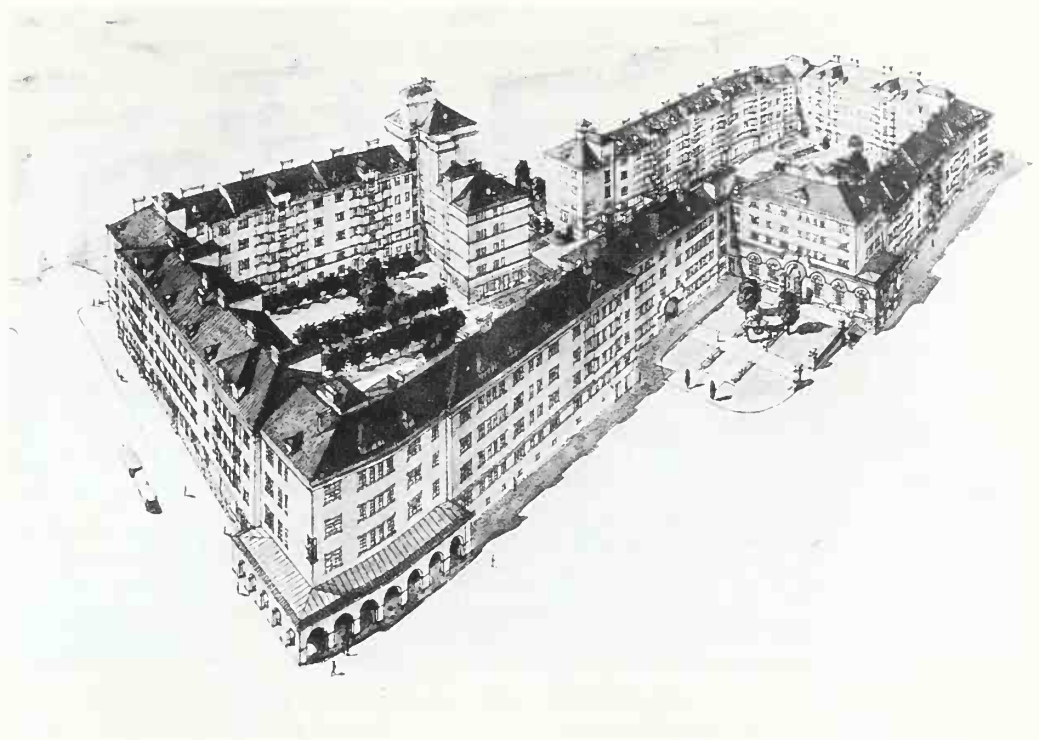
the achievements of the labor movement and the status of the working man led to similar, apparently paradoxical compromises in the massive Viennese housing programs of the 1920s and 1930s.

The predominance of former Wagner students in the design and planning of the housing estates promoted by the socialist city council in Vienna has often been remarked upon. One reason for this was the obvious fact that the Wagnerschule represented a remarkable concentration of architectural talent, which the new regime could hardly have afforded to ignore, even if it had wanted to. In reality, however, the specifically bourgeois planning skills of the ex-Wagnersehule students were exactly those which the new Social Democratic city government needed to give dignity and authority to its revolutionary housing projects. Not for the first time in the century, the simplistic and rhetorical identification of a political revolution with a revolution in the arts was rejected in favor of an alliance between political radicalism and artistic reaction. This paradox was made particularly clear by the constructional techniques used in the Viennese housing schemes. Whereas comparable projects in Berlin or Frankfurt employed the most modern techniques of industrial prefabrication to cut down unit costs, the Viennese blocks were intentionally designed to be labor-intensive constructions



Hoppe/Schönthal, Office building for the Chamber of Trades, Klagenfurt, 1924. First-floor plan. (*Das Haus der Kammer für Arbeiter und Angestellte in Klagenfurt*, Klagenfurt, 1925)

Hoppe/Schönthal, Sandleiten estate, Vienna, 1924–28. (Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal – Projekte und ausgeführte Bauten*, Vienna and Leipzig, 1951)



with a view to creating and maintaining jobs in the building industry. Concrete was used only where necessary for balconies or bay windows but rarely for the supporting frame; steel and plate glass played no part whatsoever. In this way comparatively primitive and regressive constructional techniques were employed to support the progressive employment policies of the radical left. Such a complicated symbiosis was naturally open to attack from both sides. It is not surprising that the housing schemes of the Social Democrats were attacked by the Christian Social opposition in the 1920s as paramilitary bastions planned with revolutionary intent, and by the New Left in the 1960s as a petit-bourgeois ersatz for the compromised proletarian revolution.<sup>8</sup>

This last argument was also used in the 1920s, aimed particularly at the largest of all the communal housing developments, the Sandleiten estate. Hoppe and Schönthal were responsible for the overall plan. They were joined by the architects Matousek, Theiss, Jaksch, Krauss, and Tölk in the design of the housing blocks, which contained 1,587 apartments. The estate was located on the outskirts of the city on a virgin site, and this essentially suburban quality was reflected in Hoppe and Schönthal's site plan, which clearly owed more to the picturesque planning theories of Camillo Sitte than to Wagner's vision of the "Großstadt." In accordance with Sitte's precepts, the street and the small piazza rather than the enclosed city block were the determining elements in the plan, and the street lines were laid out not according to a monumental geometry but following the contours of the site. The resulting sequence of curved streets and contrived vistas was attacked at the time as an attempt to create a phony, petit bourgeois idyll, and the impression of a scenographic architecture was further reinforced by the confusion of styles chosen by the various designers – styles that, as Helmut Weihsmann has noted, ranged from Neo-Baroque to Neue Sachlichkeit via Jugendstil and Expressionism.<sup>9</sup> Yet the provision of 75 shops, 3 laundries, a library, a cinema, and a theater, together with workshops and studios, prevented the estate from degenerating into a dormitory garden suburb, and the status of the estate as a "city within a city" was marked architecturally by the eight-story tower block on the Sandleitengasse and by the general scale of the

housing, which ranged between two and five stories. The twin focuses at the center of the site were the Kindergarten and the Matteottiplatz, a large, terraced piazza suitable for political meetings, festivals, and open air theater. This symbolic assertion of the ideals of community and regeneration was echoed in the decorative sculpture, which employed the iconography of the Catholic Church and the techniques of the nineteenth-century academy to portray the socialist vision. Florian Josephu-Drouot's "Putto with books," in front of the library, was a typical example, doubtless intended to depict the virtues of innocent knowledge and the new age of learning for the laboring classes. Friedrich Achleitner has suggested that the widespread use of architectural sculpture and ceramics and of Neo-Biedermeier swags and putti in the social housing program reflected an official policy to employ artists and sculptors.<sup>10</sup> Those employed, however, were those with a facility for putti and decorative fountains, reflecting the preference of the party officials for the conventional trappings of bourgeois respectability. A further factor in favor of the putti and their accessories was the undiminished Viennese delight in decoration. As Siegfried Theiss, one of the collaborators on the Sandeleiten estate, explained in a 1928 newspaper interview, "In Vienna we build with charm. This in no way contradicts the plain facades and the undecorated quality of the modern fronts. Somehow the Viennese blocks, even the very biggest, fit into the Vienna landscape."<sup>11</sup>

Although not unique, the picturesque, street-orientated plan of the Sandeleiten estate was untypical of the municipal housing program, which generally favored variations on the superblock theme. The superblock was the great posthumous contribution of Otto Wagner and was ultimately derived from his 1911 polemic *Die Großstadt*, which rejected the decentralized garden suburb as inappropriate to the economic and social needs of a highly mobile working population with little job security. Wagner put forward his alternative in a model project for Vienna's 22nd District, in which he proposed six-story apartment houses, each filling a whole city block and opening onto large inner courts. Wagner's Neo-Baroque monumentality and axiality and his views on the modern urban apartment house as a "conglomeration of cells"<sup>12</sup> were themes developed by former Wagner pupils into the conceptual base on which the great inner-city housing blocks were built. The prototypes were created by Hubert Gessner, particularly with the Reumann-Hof (begun 1924) and the Karl-Seitz-Hof (begun 1926), and variations on the theme were designed by many other former Wagnerschule students including Karl Ehn, Camillo Discher, Paul Gütl, Ernst Lichtblau, Engelbert Mang, and Rudolf Perco.<sup>13</sup> Hoppe and Schönthal also contributed two notable superblock designs, for the Zürcher-Hof on Gudrunstrasse, with 255 apartments, and for the Strindberg-Hof on Rinnböckstrasse, with 599 apartments. They were designed in 1928 and 1950, respectively, and both followed the perimeter block principle, with a single entrance leading to a large courtyard and stairwells giving access from the courtyard to the individual apartments. These blocks followed Wagner's example not only in plan but also in the composition of the facades. In *Moderne Architektur* Wagner had proposed that "the architectural development of the modern apartment house's facade depends upon a flat plane, punctuated by similar windows, to which are added the projecting main cornice and possibly a cornice frieze and a portal."<sup>14</sup> All these features were to be found in the Zürcher-Hof with the exception of the cornice frieze, which was replaced by Siegfried Chatoux's frieze "Arbeit" (work) above the wide, single-story entrance block on the front facing *Luxemburger Strasse*. While the noble primitivism of the frieze suggested the egalitarian vision of the Middle Ages favored by the Expressionist generation, the way in which the apartments and the cinema, bank, shops, and medical facilities were bound together by the continuous horizontal cornices and decorative bands created a visual paradigm of the mutually supportive socialist community. This quality of architectural realism was developed even further in the design of the Strindberg-Hof, where the entrance portal was reduced to an iron gate and the facades were given only minimal surface decoration.



Hoppe/Schönthal. Zürcher-Hof, Vienna, 1928–50. Frieze above main portal. "Work," by Siegfried Chatoux. (IBW)

Hoppe/Schönthal. Zürcher-Hof, Vienna, 1928–50. Facade. (Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal – Projekte und ausgeführte Bauten*, Vienna and Leipzig, 1951)



Marcel Kammerer, "Centralbank der deutschen Sparkassen in Wien im Jahre 1912," 1919, heliograph after the original painting. (Unpublished collection of works by Hoppe, Kammerer, and Schönthal)

Hoppe/Schönthal, Strindberg-Hof, Vienna, 1930. (IBW)

Hoppe/Schönthal, House at Mödling, 1928. (Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal – Projekte und ausgeführte Bauten*, Vienna and Leipzig, 1931)

Hoppe/Schönthal, Garage for the Südbahn-Hotel, Semmering, 1928. (Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal – Projekte und ausgeführte Bauten*, Vienna and Leipzig, 1931)



The undecorated facade, anticipating the "Rohbau" modernism of the 1950s, was the dominant quality of the last few works of the Hoppe/Schönthal practice. Apart from the two superblocks in Vienna and a villa built in Mödling in 1928, which looked like a one-family Zürcher-Hof, the work of the Hoppe/Schönthal practice over the last decade of its existence was primarily commercial. Although there were some large-scale projects – the rebuilding of the Palace of Justice in Vienna (1928), a hotel at Baden near Vienna (1928), and a hydroelectric station at Ybbs-Persenbeug (1929) – the built works were modest in both scale and pretension. They included an interesting garage block for the Südbahn-Hotel on the Semmering (1928), the renovation of the Kugelhaus Am Hof (1934), and an assembly shop for the Simmeringer Waggonfabrik in Vienna XI (1936). The last work published under the joint name was a refurbished banking hall for the Landeshypothekenaustalt für Niederösterreich. It was described and illustrated in the March 1938 issue of *Österreichische Kunst*, the first to be published after the Anschluss. The front cover bore a label telling the readership that "The overall control of this journal will be transferred by the General Commissioner for Visual Arts of the National Office of Culture of the N.S.D.A.P. (Hitler Movement) to party representatives, who will begin their activity with the next issue."<sup>15</sup> The April issue carried an ecstatic greeting to "our leader Adolf Hitler," pledging the support of Austria's artists; it had been written by Marcel Kammerer.<sup>16</sup> The tone of the piece with its obsessive pan-Germanism helps explain Kammerer's reaction to the defeat of 1918. Unable to accept the end of the Habsburg monarchy and unwilling to contribute to the public life of the new republic, Kammerer withdrew into a private world of his own making. With the Anschluss of 1938 this world of the "primeval German spirit" was given a spurious credibility, and Kammerer's "poetic landscapes" and flower paintings were accorded the status of high art. His works enjoyed great success at the annual exhibitions in the "Haus der Deutschen Kunst" in Munich, and several were bought by official agencies in Berlin.<sup>17</sup> The Vienna Gauleitung also bought a picture that Kammerer had painted in 1919 – a view of the square Am Hof showing the old War Ministry building and the Nuntiatür, which had been demolished in 1913 to make way for the Centralbank der deutschen Sparkassen – designed by Hoppe, Schönthal, and Kammerer. Ironically, the bank building had been taken over by the Gauleitung in 1938.

Kammerer's ascendancy under the new hierarchy was paralleled by a decline in the fortunes of Hoppe and Schönthal. Although Schönthal had initially welcomed the new regime in a speech to the "Wagnerkreis," his position soon became untenable. The joint practice closed in 1938. Schönthal left for Switzerland shortly afterwards and spent the war years in Yugoslavia. Hoppe stayed in Vienna, where his studio was bombed out in September 1944. A year after Kammerer had been awarded honorary medals by the Gesellschaft bildender Künstler Wiens and by the city of Vienna, the end of the Nazi interlude meant an enforced exile in Canada, where he died in 1969. Hoppe and Schönthal returned to practice in Vienna and picked up many of the threads that had been abandoned in 1938. In 1948 Hoppe rebuilt the Kugelhaus Am Hof, which he had remodeled in 1934. Also in 1948 he supervised the reconstruction of the pony-trotting stadium in the Prater, adding another story to the judges' tower. Schönthal too forged links with his previous work. He designed housing and a garage building for the Bunzl shoe factory at Rehberg a.d. Donau in 1946-47, and between 1948 and 1950 worked on a large social housing complex at Wimmergasse, Vienna V – the Eiselsberg-Hof. The entrance at the end of a cour d'honneur, with notional fluting in the columns on the portico, the witty Biedermeier oriel window on the main street front, and the functionally severe laundry block in the courtyard all mark this scheme as a late, highly accomplished coda to the Wagnerschule tradition.

Hoppe died in Salzburg on August 14, 1957, Schönthal in Vienna on December 31, 1961. As a monument they left a body of work in which Otto Wagner's doctrine of modernism had been reconciled to the architectural traditions of the city – a series of buildings that were Viennese "in the good sense."

## Introduction

<sup>1</sup> For an interesting example, see Carl Schorske's essay "Revolt in Vienna," *New York Review*, May 29, 1986, pp. 24-29, in which four different reactions to the Ringstrasse are described: medievalist (Camillo Sitte), modernist (Otto Wagner), aesthetic (the Secession), and ethical (Adolf Loos, Karl Kraus).

<sup>2</sup> Carl Schorske, *Fin-de-Siècle Vienna* (London: Weidenfeld & Nicholson, 1980), p. 87.

<sup>3</sup> *Ibid.*, p. 109.

<sup>4</sup> Eduard F. Sekler, *Josef Hoffmann: The Architectural Work* (Princeton, N.J.: Princeton University Press, 1985).

<sup>5</sup> A. S. Levetus, "Modern Decorative Art in Austria," in *The Studio*, special number, summer 1906, "The Art-Revival in Austria," p. D viii.

<sup>6</sup> Marco Pozzetto, *Die Schule Otto Wagners 1894-1912* (Vienna and Munich: Schroll, 1980), pp. 228, 251, 247.

## The Wagnerschule 1898-1902

<sup>1</sup> Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal – Projekte und ausgeführte Bauten* (Vienna and Leipzig: Elbemühl, 1951), p. 5.

<sup>2</sup> Walter Wagner, *Die Geschichte der Akademie der bildenden Künste in Wien* (Vienna 1967; Rosenbaum), p. 252.

<sup>3</sup> Otto Wagner, Inaugural Lecture to the Akademie der bildenden Künste, Vienna. Reprinted in Marco Pozzetto, *Die Schule Otto Wagners 1894-1912* (Vienna and Munich: Schroll, 1980), p. 144.

<sup>4</sup> *Ibid.*, p. 144.

<sup>5</sup> Otto Wagner, *Moderne Architektur* (Vienna: Schroll, 1896), p. 40.

<sup>6</sup> For Wagner's response to this discrepancy, see *Die Qualität des Baukünstlers* (Leipzig and Vienna: Heller, 1912).

<sup>7</sup> Christine Lütgendorff-Gyllenstorm, unpublished memoir on Otto Wagner, 1969.

<sup>8</sup> Max Fabiani, "Aus der Wagnerschule an der k. k. Akademie der bildenden Künste in Wien," supplement to *Der Architekt*, 1 (1895), p. 54.

<sup>9</sup> Anon., "Aus der Wagnerschule 1898," supplement to *Der Architekt*, 4 (1898), p. 2.

<sup>10</sup> Anon., *Moderne Architektur: Prof. Otto Wagner und die Wahrheit über beide* (Vienna: Spielhagen und Schurich, 1897), p. 8.

<sup>11</sup> Hubert Gessner, speech at the celebration of the tenth anniversary of the Wagnerschule, in *Hohe Warte*, 1 (1904-05), p. 371.

<sup>12</sup> Otto Schönthal, "Die Kirche Otto Wagners," *Der Architekt*, 14 (1908), p. 1.

<sup>15</sup> Otto Wagner, Inaugural Lecture (above, note 5), p. 145.

<sup>14</sup> Rudolf Tropsch, "Einige Beispiele des Empire, Biedermaierstils (sic) und Classicismus in Niederösterreich," *Der Architekt*, 2 (1896), pp. 17-18: "The Empire style, coupled with the study of French forms and details, has supplied the basis for the outstandingly brilliant and eminently modern endeavours of Otto Wagner. This is thanks to the style's noble yet modern character, which seeks to achieve the desired effect with modest means, and is thus thoroughly in keeping with the 'bürgerliche' dwelling."

<sup>15</sup> Hans Bobek und Elisabeth Lichtenberger, *Wien: Bauliche Gestalt und Entwicklung seit der Mitte des 19. Jahrhunderts* (Vienna: Böhlau, 1978), pp. 104-112.

<sup>16</sup> Anon., "Aus der Wagnerschule 1899," supplement to *Der Architekt*, 5 (1899), p. 5.

<sup>17</sup> See Heinz Quitsch, *Die ästhetischen Anschauungen Gottfried Sempers* (Berlin: Akademie-Verlag, 1962), p. 55.

<sup>18</sup> Gottfried Semper, quoted by Hans Semper, "Gottfried Sempers architektonische Grundsätze," *Der Architekt*, 10 (1904), p. 5.

<sup>19</sup> Gottfried Semper, *Vorläufige Bemerkungen über bemalte Architektur und Plastik bei den Alten* (1854), in Harold Hammer-Schenk, *Kunsttheorie und Kunstgeschichte des 19. Jahrhunderts in Deutschland II: Architektur* (Stuttgart: Reclam, 1985), p. 98.

<sup>20</sup> Joseph Rykwert, "Semper and the Conception of Style," *The Necessity of Artifice* (London: Academy Editions, 1982), p. 129.

<sup>21</sup> Hermann Bahr, "Otto Wagner," *Das Hermann-Bahr-Buch* (Berlin: Fischer, 1915), p. 154.

<sup>22</sup> See Hermann Bahr, "Meister Olbrich," in Johannes J. Braakenburg (ed.), *Die Wiener Moderne* (Stuttgart: Reclam, 1981), pp. 509-514.

<sup>23</sup> Joseph Maria Olbrich, "Das Haus der Secession," *Der Architekt*, 5 (1899), p. 5.

<sup>24</sup> Joseph August Lux, "Klinger's Beethoven und die moderne Raum-Kunst," *Deutsche Kunst und Dekoration*, 10 (1902), p. 481.

<sup>25</sup> Hermann Bahr, "Meister Olbrich" (above, note 22), p. 514.

<sup>26</sup> Hermann Bahr, *Secession* (Vienna: Wiener Verlag, 1900), p. 110.

<sup>27</sup> *Ibid.*, p. 170.

<sup>28</sup> Joseph Maria Olbrich, "Das Haus der Secession" (above, note 25), p. 5. The editor of *Der Architekt* subsequently commented: "Olbrich's work (the Secession building) can only be properly understood in its essentially dream quality. It was not 'composed' in the usual sense of the word, but rather 'born,' 'revealed' out of a powerful and unique artistic intuition." See Ferdinand von Feldegg, "J. M. Olbrich," *Der Architekt*, 5 (1899), p. 57.

<sup>29</sup> M. H. Baillie Scott, "An Artist's House," *The Studio*, 9 (1897), p. 50.

<sup>30</sup> Ludwig Hevesi, "Das Haus der Secession," *Das Fremdenblatt*, November 11, 1898.

<sup>31</sup> Marcel Kämmerer, "Eitwurf für ein Künst-



lerheim." *Aus der Wagnerschule 1900* (Vienna: Schroll, 1901), p. 19.

<sup>32</sup> Marcel Kammerer, *Ibid.*, p. 21.

<sup>33</sup> Otto Wagner, *Moderne Architektur* (above, note 5), pp. 99-100.

<sup>34</sup> Otto Schönthal, "Entwurf für ein Künstlerheim" (above, note 51), p. 21.

<sup>35</sup> Eduard F. Sekler, *Josef Hoffmann: The Architectural Work* (Princeton, N.J.: Princeton University Press, 1985), p. 25.

<sup>36</sup> Otto Schönthal, "Entwurf für ein Künstlerheim" (above, note 51), p. 21. Schönthal's choice of the shrub rue – "Rautendelein" in German – also points to Hauptmann's novel *Die versunkene Glocke*, which has a character called Rautendelein.

<sup>37</sup> *Wettbewerb-Bestimmung für die Erlangung von Entwürfen zur Errichtung eines Monumentalbrunnens auf dem Mozartplatz im II. Bezirke*, Vienna, April 1900.

<sup>38</sup> Ludwig Hevesi, "Mozartbrunnen," *Kunst und Kunsthandwerk*, 8 (1905), p. 615.

<sup>39</sup> Emil Hoppe, "Entwurf für ein Künstlerheim" (above, note 51), p. 25.

<sup>40</sup> Otto Wagner, Inaugural Lecture (above, note 5), p. 145.

<sup>41</sup> Karl Kraus, *Beim Wort genommen* (Munich: Kösel, 1955), p. 161. For a good account of the Viennese linguistic debates around the turn of the century, see Allan Janik and Stephen Toulmin, *Wittgenstein's Vienna* (New York: Simon and Schuster, 1975).

<sup>42</sup> Marcel Kammerer, "Provisorischer Bahnhof für eine Monarchenzusammenkunft anlässlich Abhaltung grosser Manöver," *Wagnerschule 1901* (Vienna: Jasper, 1902), p. 15.

<sup>43</sup> For a first-hand account of this tendency and the text of the Waidhofen Resolution, see Arthur Schnitzler, *Jugend in Wien: Eine Autobiographie* (Frankfurt am Main: Fischer Taschenbuch Verlag, 1981), pp. 151ff., p. 352.

<sup>44</sup> Emil Hoppe, "Erweiterung des Schlosses Schönbrunn," *Wagnerschule 1901* (above, note 42), p. 15.

<sup>45</sup> *Ibid.*, p. 15.

<sup>46</sup> Louise Wick, unpublished memoir, *Otto Wagner, wie ich ihn als Tochter sah*: "Once, as I walked with him in Schönbrunn, through the old, broad avenues, looking at the lofty green walls of exactly trimmed hedges, he pointed out what marvelous avenues and rondels they created, revealing exactly calculated yet captivating views. He explained how Fischer von Erlach had planned and anticipated these effects for us who were to follow him, without himself ever seeing the spatial effects in their final state."

<sup>47</sup> In his study of the Wagnerschule, Pozzetto says that Hoppe won the Schwendenwein Travel Stipendium for the academic year 1901-1902. This cannot be correct, however, since according to Pozzetto's own lists, Hoppe had

completed his studies by then. See Marco Pozzetto, *Die Schule Otto Wagners 1894-1912* (above, note 5), p. 142.

<sup>48</sup> Anon., "Concurrenzprojekt für die Ausgestaltung des Centralfriedhofes in Wien," *Architektonische Monatshefte*, 6 (1900), p. 50.

<sup>49</sup> Otto Wagner, "Zur Studie 'Die Moderne im Kirchenbau,'" *Einige Skizzen, Projekte und ausgeführte Bauwerke*, vol. 3 (Vienna: Schroll, 1906), p. 4.

<sup>50</sup> On the fashion for Byzantinism in fin-de-siècle Vienna, see Heinrich Pudor, "Babel-Bibel in der modernen Architektur," *Der Architekt*, 10 (1904), pp. 46-48; and Johann Apfelfhaler, "Byzantinismus: Gustav Klimt und die Secession," in Kristian Sottriffer (ed.), *Das grössere Österreich* (Vienna: Tusch, 1982), pp. 165-170.

<sup>51</sup> Otto Schönthal, "Friedhof-Kirche," *Wagnerschule 1901* (above, note 42), p. 15.

<sup>52</sup> Franco Borsi and Ezio Godoli, *Wiener Bauten der Jahrhundertwende* (Stuttgart: Deutsche Verlags-Anstalt, 1985), p. 195.

<sup>53</sup> See Renate Wagner-Rieger, "Rom und die Architekten der Ringstrassenzeit," in Jörg Garms (ed.), *Österreichische Künstler und Rom vom Barock zur Secession*, exhibition catalogue (Vienna, 1972), pp. 62-65.

<sup>54</sup> From Eduard F. Sekler, *Josef Hoffmann* (above, note 35), p. 17.

<sup>55</sup> Marcel Kammerer, untitled text, *Wagnerschule 1902* (Vienna: Gerlach, 1905), pp. 74, 76.

<sup>56</sup> See Ferdinand von Feldegg, *Leopold Bauer: Der Künstler und sein Werk* (Vienna: Schroll, 1918), plate 5.

<sup>57</sup> Heinrich Wölfflin, "Arnold Böcklin," in *Kleine Schriften* (Basle: Schwabe, 1946), p. 113.

<sup>58</sup> See for example Jan Kotěra, "Feldherrngrab," in "Aus der Wagnerschule 1898" (above, note 9), p. 20.

<sup>59</sup> See Otto Antonia Graf, *Die vergessene Wagnerschule* (Vienna: Verlag Jugend und Volk, 1969), p. 27; and Dore Ashton, "L'inspirata sintesi di Sant'Elia," in Dore Ashton and Guido Ballo, *Antonio Sant'Elia* (Milan: Mondadori, 1986), p. 19.

<sup>60</sup> Antonio Sant'Elia, "Messaggio" (1914), in Reyner Banham, *Theory and Design in the First Machine Age* (London: Architectural Press, 1960), p. 129.

<sup>61</sup> Adriana Giusti Baculo, "Gli studi architettonici di Emil Hoppe," *L'Architettura*, 15 (1969), pp. 352-56.

#### The Wagner Atelier 1902-1905

<sup>1</sup> Alfred Roller, *Aus der Wagnerschule 1900* (Vienna: Schroll, 1901), p. 5.

<sup>2</sup> Ferdinand von Feldegg, "Die Einheit der Architektur," *Der Architekt*, 14 (1908), p. 175.

<sup>3</sup> Emil Hoppe, Marcel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe,*

*Marcel Kammerer, Otto Schönthal* (Charlottenburg: Mahlmann, 1915), p. 5.

<sup>4</sup> Otto Schönthal, letter to Dr. Hans Ankwich-Kleeheven (curator of the Österreichisches Museum für Kunst und Industrie), including curriculum vitae, February 8, 1956, Wiener Stadt- und Landesbibliothek, manuscript collection, IN 162167.

<sup>5</sup> "Steueramts-Quittung," February 15, 1900, private collection, Vienna. Pozzetto has suggested that around two-thirds of the Wagnerschule students were already employed part-time in architectural offices during their years at the Akademie. See Marco Pozzetto, *Die Schule Otto Wagners 1894-1912* (Vienna and Munich: Schroll, 1980), pp. 14-15.

<sup>6</sup> Damjan Prelovšek, *Josef Plečnik: Wiener Arbeiten von 1896 bis 1914* (Vienna: Tusch, 1979), p. 42.

<sup>7</sup> Joseph August Lux, *Otto Wagner* (Munich: Delphin, 1914), p. 150.

<sup>8</sup> *Ibid.*, p. 151.

<sup>9</sup> Ludwig Abels, "Die Kunstgewerbeausstellung der Secession," *Das Interieur*, 2 (1901), pp. 22-25.

<sup>10</sup> Hartwig Fischel, "Biedermeier als Vorbild," *Das Interieur*, 2 (1901), pp. 65-66.

<sup>11</sup> W. Fred, "Der Architekt M. H. Baillie Scott," *Kunst und Kunsthandwerk*, 4 (1901), pp. 64-65.

<sup>12</sup> Josef Hoffmann, "Architectural Matters from the Isle of Capri," 1897, from Eduard F. Sekler, *Josef Hoffmann: The Architectural Work* (Princeton, N.J.: Princeton University Press, 1985), p. 479.

<sup>13</sup> Hermann Bahr, "Ein Brief an die Secession," *Ver Sacrum*, no. 14 (1901), p. 234.

<sup>14</sup> Eduard F. Sekler, *Josef Hoffmann* (above, note 12), p. 46.

<sup>15</sup> Otto Antonia Graf, *Die vergessene Wagnerschule* (Vienna: Verlag Jugend und Volk, 1969), p. 15.

<sup>16</sup> Hermann Bahr, "Ein Brief an die Secession," (above, note 13), p. 257.

<sup>17</sup> Hermann Bahr, "Die Entdeckung der Provinz," in *Bildung: Essays* (Leipzig: Schuster & Loeffler, 1901), p. 191.

<sup>18</sup> Heinrich Pudor, "Gedanken über die moderne Architektur," *Der Architekt*, 8 (1902), p. 15.

<sup>19</sup> Anon., *Moderne Bauformen*, 5 (1904), p. 85.

<sup>20</sup> Otto Wagner, *Einige Skizzen, Projekte und ausgeführte Bauwerke*, vol. 3 (Vienna: Schroll, 1906), no. 67.

<sup>21</sup> Florica B. Assan, "Das Haus Assan in Bukarest," *Innen-Dekoration*, 24 (1915), p. 85.

<sup>22</sup> Marcel Kammerer, "Haus Assan in Bukarest," *Der Architekt*, 15 (1909), p. 40.

<sup>23</sup> *Ibid.*, pp. 39-40.

<sup>24</sup> Joseph August Lux, *Das moderne Landhaus: Ein Beitrag zur neuen Baukunst* (Vienna: Schroll, [probably 1905]), p. 18.

<sup>25</sup> Joseph August Lux, "Die Bedeutung der Halle für das moderne Haus," *Hohe Warte*, 5 (1906-1907), p. 148.

<sup>26</sup> See Joseph August Lux, "Der Depeschensaal der 'Zeit' in Wien," *Deutsche Kunst und Dekoration*, 11 (1905), p. 117.

<sup>27</sup> Witzmann's music room for the Villa Assan was exhibited in Vienna at the "Kunstschau 1908," see *Katalog der Kunstschau Wien 1908*, Vienna 1908, p. 72. One critic applauded it as "tasteful yet magnificent," see *Neue Freie Presse*, June 2, 1908. Witzmann exhibited a "Living Room" and a "Lady's Bedroom" at the Internationale Baukunstausstellung held in Vienna in 1908, which Kammerer helped to organize. These interiors may also have been related to the Villa Assan.

<sup>28</sup> On the authorship of this motif, see Eduard F. Sekler, *Josef Hoffmann* (above, note 12), p. 508, n. 57, which also refers to M. Bisanz-Prakken, "Das Quadrat in der Flächenkunst der Secession," *Alte und Moderne Kunst*, 27 (1982), pp. 37ff.

<sup>29</sup> Marcel Kammerer, "Haus Assan in Bukarest" (above, note 22), p. 40.

<sup>30</sup> *Ibid.*, p. 40.

<sup>31</sup> Florica B. Assan, "Das Haus Assan in Bukarest" (above, note 21), p. 91.

<sup>32</sup> See *Der Architekt*, 9 (1905), pp. 11-12, and plate 15.

<sup>33</sup> Joseph August Lux, "Zum modernen Kirchenbau," *Der Architekt*, 11 (1905), p. 2.

<sup>34</sup> Ferdinand von Feldegg, "Die Grabstätte der Familie Ludwig," *Der Architekt*, 15 (1907), p. 25.

<sup>35</sup> See Adolf Loos, "Architektur," 1909, in *Trotzdem 1900-1930*, second edition (Innsbruck: Brenner-Verlag, 1951), p. 107: "Only a very small part of architecture belongs to art: the tomb and the monument. Everything else that serves a purpose is to be excluded from the realm of art."

<sup>36</sup> A. S. Levetus, "Modern Decorative Art in Austria," in *The Studio*, special number, summer 1906, "The Art-Revival in Austria," pp. A24-A26. Levetus also illustrated Hoppe's flower stands in another article, "Austrian Architecture and Decoration," *The Studio Yearbook of Decorative Art*, 1908, p. D48.

<sup>37</sup> Anon., "Studio-Talk, Vienna," *The Studio*, 58 (1906), p. 258.

<sup>38</sup> See Friedrich Achleitner, "Der österreichische Werkbund und seine Beziehungen zum Deutschen Werkbund," *Bauformen*, no. 61 (1977), p. 14.

<sup>39</sup> Anon., "Secession," *Kunst und Kunsthandwerk*, 8 (1905), pp. 268-269.

<sup>40</sup> Ludwig Hevesi, *Das Fremdenblatt*, April 5, 1905.

<sup>41</sup> A. S. Levetus, "The Twenty-Third Exhibition of the Vienna Secession," *The Studio*, 55 (1905), pp. 53-54.

<sup>42</sup> Friedrich Achleitner, *Österreichische Architektur im 20. Jahrhundert*, volume 2 (Salzburg and Vienna: Residenz, 1985), p. 422.

<sup>43</sup> Joseph August Lux, "Das Hotel, ein Bauproblem," *Der Architekt*, 15 (1909), p. 18.

<sup>44</sup> Robert Musil, *The Man without Qualities*, translated by Eithne Wilkins and Ernst Kaiser, volume 1 (London: Secker and Warburg, 1979), p. 16.

<sup>45</sup> See Peter Haiko and Mara Reissberger, "Ornamentlosigkeit als neuer Zwang," in Alfred Pfabigan (ed.), *Ornament und Askese im Zeitgeist des Wien der Jahrhundertwende* (Vienna: Brandstätter, 1985), pp. 110-119, especially p. 115: "In Loos's mind, womanliness, sensuality, and sexuality are closely related; ornament becomes the attribute of the mature woman and of her fully developed genital sexuality."

<sup>46</sup> Joseph August Lux, "Das Hotel, ein Bauproblem" (above, note 45), p. 19.

#### The Wagner Atelier 1906-1909

<sup>1</sup> Josef Hoffmann, Speech on Otto Wagner, in Eduard F. Sekler, *Josef Hoffmann: The Architectural Work* (Princeton, N.J.: Princeton University Press, 1985), p. 485.

<sup>2</sup> See Tilmann Buddensieg and Henning Rogge, *Industriekultur: Peter Behrens and the AEG* (Cambridge, Mass.: MIT Press, 1984), pp. 64-88.

<sup>3</sup> G. C. Horsley, "Urban Houses and Cottage Homes," 1906, from Gavin Stamp and André Goulancourt, *The English House* (London: Faber and Faber, 1986), p. 42.

<sup>4</sup> Hartwig Fischel, "Das bürgerliche Wohnhaus in Österreich," *Kunst und Kunsthandwerk*, 9 (1906), p. 561.

<sup>5</sup> Eduard F. Sekler, *Josef Hoffmann* (above, note 1), p. 106.

<sup>6</sup> See Otto Antonia Graf, *Otto Wagner: Das Werk des Architekten*, volume 2 (Vienna: Böhlau, 1985), pp. 555-559.

<sup>7</sup> Franz Hessel, *Spazieren in Berlin* (1929), new edition as *Ein Flaneur in Berlin* (Berlin: Das Arsenal, 1984), p. 105.

<sup>8</sup> Marcel Kammerer, "Projekt zur Kuranlage in Teplitz-Schönau," *Der Architekt*, 11 (1905), p. 45.

<sup>9</sup> Marcel Kammerer, *Erläuternde Ideen zu dem Wettbewerb um den Neubau des Kurhauses in Meran* (Vienna, 1907), no pagination.

<sup>10</sup> Otto Wagner, "Entwurf zur Verbindung der Mühlbrunn-, Marktbrunn- und Schlossbrunnkolonnade in Karlsbad," in Otto Antonia Graf, *Otto Wagner*, volume 2 (above, note 6), pp. 540, 542.

<sup>11</sup> Otto Schönthal, "Konkurrenz für ein Kaufhaus in St. Petersburg," *Der Architekt*, 15 (1907), p. 78.

<sup>12</sup> Marco Pozzetto, *Die Schule Otto Wagners 1894-1912* (Vienna and Munich: Schroll, 1980), p. 247.

<sup>13</sup> *Kaiser-Jubiläums-Ausstellung Wien 1908: Ausschreibung* (Vienna, May 1907).

<sup>14</sup> Emil Hoppe, "Wettbewerb für die äusere (sic) Fassadendurchbildung der in der projektiert gewesenen Kaiser-Jubiläums-Ausstellung

Wien 1908 zu erbauenden zwei Hallengebäude für Industrie und Maschinen," *Österreichische Konkurrenzen* (Vienna: Schroll, 1908), pp. 25-27.

<sup>15</sup> Ludwig Hevesi, "Beuroner Kunst," *Alt- und Neukunst* (1909), reprint (Klagenfurt: Ritter, 1986), pp. 555-556.

<sup>16</sup> Stanford Anderson, *Peter Behrens and the New Architecture of Germany 1900-1917* (Ph.D. dissertation, Department of Fine Arts, Columbia University, 1968), p. 25. Anderson also notes that Behrens's close friend Otto Julius Bierbaum had greatly admired the works of the Beuron school when he visited Monte Casino in 1905, adding, "It was on that same Italian trip that Bierbaum wrote to Behrens of the way in which the rituals and festivals, the conventionalized forms of the Catholic Church, succeeded in uniting Italian art and life, and also of his enthusiasm for the exalted effect of San Miniato." *Ibid.*, p. 25.

<sup>17</sup> *Neue Freie Presse*, May 20, 1908.

<sup>18</sup> *Ibid.*, May 25, 1908.

<sup>19</sup> Joseph August Lux, "Baukunstausstellung," *Hohe Warte*, 4 (1908), p. 214.

<sup>20</sup> *Wiener Zeitung*, June 5, 1908.

<sup>21</sup> Berta Zuckermandl, *Zeitkunst Wien 1901-1907* (Vienna and Leipzig: Hugo Heller, 1908), p. 150.

<sup>22</sup> Marcel Kammerer, "Die Architektur der 'Kunstschau,'" *Moderne Bauformen*, 7 (1908), p. 561.

<sup>23</sup> For a detailed description of the plan, see Eduard F. Sekler, *Josef Hoffmann* (above, note 1), pp. 522-525.

<sup>24</sup> Ludwig Hevesi, "Von der Klimt-Gruppe," *Alt- und Neukunst* (above, note 15), pp. 508-509.

<sup>25</sup> Thomas Carlyle, in *Provisorischer Katalog der Kunstschau Wien 1908* (Vienna, 1908), p. 5.

<sup>26</sup> A. S. Levetus, "Studio-Talk," *The Studio*, 44 (1908), p. 508.

<sup>27</sup> Joseph August Lux, "Kunstschau: Die Ausstellung der Klimt-Gruppe," *Hohe Warte*, 4 (1908), p. 180.

<sup>28</sup> Marcel Kammerer, "Die Architektur der 'Kunstschau,'" (above, note 22), p. 561.

<sup>29</sup> "Kunstschau 1908, Auszug aus dem Protokoll der Ausstellungs-Komitee-Sitzung vom 16. XI. 1907."

<sup>30</sup> Marcel Kammerer, "Die Architektur der 'Kunstschau'" (above, note 22), p. 562.

<sup>31</sup> Anon., "Kunstschau 1908," *Kunst und Kunsthandwerk*, 11 (1908), p. 595.

<sup>32</sup> Ludwig Hevesi, *Alt- und Neukunst* (above, note 15), p. 512.

<sup>33</sup> *Neue Freie Presse*, June 2, 1908.

<sup>34</sup> Gustav Klimt, opening speech, "Kunstschau 1908," in *Neue Freie Presse*, June 2, 1908.

<sup>35</sup> Alfred Roller, undated circular letter, "An die Aussteller der Wiener Kunstschau 1908."

<sup>36</sup> Ludwig Hevesi, *Alt- und Neukunst* (above, note 15), p. 520.

<sup>37</sup> Anon., "Kunstschau 1908" (above, note 31), p. 596.



<sup>38</sup> Joseph August Lux, "Kunstschau-Wien 1908," *Deutsche Kunst und Dekoration*, 25 (1908-1909), pp. 53-54, 56.

<sup>39</sup> A. S. Levetus, "Studio-Talk" (above, note 26), p. 308.

<sup>40</sup> Eduard F. Sekler, *Josef Hoffmann* (above, note 1), p. 120.

<sup>41</sup> Marcel Kammerer, "Über die Art der Darstellung unserer Entwürfe," *Der Architekt*, 14 (1908), p. 42.

<sup>42</sup> Adolf Loos, "Architektur" (1909), *Trotzdem 1900-1930*, second edition (Innsbruck: Brenner, 1951), p. 98.

<sup>43</sup> Ferdinand von Feldegg, "Über die inneren Grundlagen moderner Architekturauffassung," *Der Architekt*, 14, 1908, p. 102.

<sup>44</sup> Otto Schönthal, "Die Markgrafschaft Mähren in kunstgeschichtlicher Beziehung," *Der Architekt*, 14 (1908), p. 155.

<sup>45</sup> Marcel Kammerer, "Baubeschreibung zu dem Projekte für das Sparkassengebäude in Judenburg," undated [1908], p. 5.

<sup>46</sup> Anon., report on a lecture by August Endell, in *Der Architekt*, 14 (1908), "Umschau," March 1, 1908 (no pagination).

<sup>47</sup> Marcel Kammerer, "Über die Art der Darstellung unserer Entwürfe" (above, note 41), p. 42.

<sup>48</sup> Otto Schönthal, "'Der Wohnhausbau' von Architekt Heinrich Tessenow," *Der Architekt*, 15 (1909), p. 95.

<sup>49</sup> Marcel Kammerer, "Erläuterungsbericht zu dem Projekte für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn," *Der Architekt*, 14 (1908), p. 87.

#### The Group Practice 1909-1918

<sup>1</sup> It is unclear whether Kammerer was a member of the practice from the beginning or whether he joined later. Schönthal's curriculum vitae records all three architects working together from 1909 to 1911, while the 1951 Hoppe/Schönthal book says that Kammerer first joined the practice in 1911.

<sup>2</sup> Emil Hoppe, Marcel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal* (Charlottenburg: Mahlmann, 1915), p. 5.

<sup>3</sup> Otto Schönthal, "Die Kirche Otto Wagners," *Der Architekt*, 14 (1908), p. 2.

<sup>4</sup> Otto Schönthal (ed.), *Wettbewerbsentwürfe für ein Amtsgebäude des Reichskriegsministeriums* (Vienna: Schroll, 1908).

<sup>5</sup> Joseph August Lux, *Otto Wagner* (Munich: Delphin, 1914), pp. 152-155.

<sup>6</sup> Joseph August Lux, "Über die Aufgaben und Ziele einer Architekturzeitschrift," *Der Architekt*, 15 (1909), p. 2.

<sup>7</sup> Berta Zuckermandl, *Zeitkunst Wien 1901-1907* (Vienna and Leipzig: Heller, 1908), p. 61.

<sup>8</sup> Otto Wagner, "Mietshaus, Wien VII, Neustiftgasse 40, Erläuterungen," in Otto Antonia Graf, *Otto Wagner: Das Werk des Architekten*, volume 2 (Vienna: Böhlau, 1985), p. 604.

<sup>9</sup> Adolf Loos, "Wiener Architekturfragen" (1910), in Adolf Loos, *Sämtliche Schriften in zwei Bänden*, volume 2 (Vienna and Munich: Herold, 1962), pp. 298, 300.

<sup>10</sup> On the controversy surrounding the "Looshaus" see Adolf Loos, *Sämtliche Schriften in zwei Bänden*, volume 2 (*ibid.*), pp. 295-301; Adolf Opel (ed.), *Kontroversen: Adolf Loos im Spiegel der Zeitgenossen* (Vienna: Prachner, 1985), pp. 36-56; Nicholas Bullock, "The Looshaus on the Michaelerplatz: Craftsmanship and Tradition," *911*, 6 (1985), pp. 15-20; and Burkhardt Rukscheio, "Wien, Adolf Loos und das Haus am Michaelerplatz," *Traum und Wirklichkeit: Wien 1870-1930*, exhibition catalogue (Vienna 1985), pp. 422-461.

<sup>11</sup> Mark Girouard, *Sweetness and Light: The 'Queen Anne' Movement 1860-1900* (Oxford: Clarendon Press, 1977), p. 1.

<sup>12</sup> Renate Wagner-Rieger, "Vom Klassizismus bis zur Secession," in *Geschichte der bildenden Kunst in Wien (Geschichte der Stadt Wien*, new series, volume VII/3, Vienna: Verein für Geschichte der Stadt Wien, 1975), p. 126.

<sup>13</sup> Otto Wagner, *Moderne Architektur* (1896), fourth edition as *Die Baukunst unserer Zeit* (Vienna: Schroll, 1914), p. 156.

<sup>14</sup> U.P.S., in Maria Marchetti (ed.), *Wien um 1900: Kunst und Kultur* (Vienna: Brandstätter, 1985), p. 517. (German language edition of *Le arti a Vienna*, exhibition catalogue, Venice 1984.)

<sup>15</sup> Institut für österreichische Kunstforschung, *Die Kunstdenkmäler Wiens: Die Profanbauten des III., IV., und V. Bezirkes, Österreichische Kunsttopographie*, volume 44 (Vienna: Schroll, 1980), pp. LXXVIII, 266-267.

<sup>16</sup> See "Moderne Wiener Bauten," *Zur fünften Tagung des Deutschen Werkbundes: Wien, 6.-9. Juni 1912* (Vienna, 1912).

<sup>17</sup> Hartwig Fischel, "Bürgerhäuser und Schlösschen," *Der Architekt*, 14 (1908), p. 150.

<sup>18</sup> Among the works attributed to Anton Hoppe were houses at Besselgasse 3-5 (Goldener Ochs, 1851), Rechte Wienzeile 15 (Grünes Lamm), Berggasse 17 (Philippinenhof, 1852), Beatrixgasse 20 (1855), Rechte Wienzeile 37 (Zum grauen Haus, 1855), Praterstrasse 10 (Zum Fuchsel, 1854), Schloßelgasse 5 (Zur heiligen Barbara, 1854), and Viktorgasse 17 (own house, 1854). Emil Hoppe's brother Paul was also an architect, and the two collaborated on several projects, including an unsuccessful entry for the competition for an "Arbeiterheim" at Wien-Favoriten (1901), an apartment house in Riemergasse, and the school of the Wiener Frauen-Erwerb-Verein on Wiednergürtel, completed in 1908 and 1909, respectively. Paul Hoppe went

on to design the Türkenritt-Hof on Hernalser Hauptstrasse (1927).

<sup>19</sup> See Elisabeth Koller-Glück, *Wiener Biedermeier-Häuser* (Vienna and Munich: Herold, 1985), pp. 19-21.

<sup>20</sup> See Renate Wagner-Rieger, *Das Bürgerhaus des Barock und Klassizismus* (Vienna: Hollinek, 1957).

<sup>21</sup> A. S. Levetus, "Moderne englische Architektur," *Der Architekt*, 17 (1911), p. 1.

<sup>22</sup> Adolf Loos, "Der schönste Innenraum, der schönste Palast, das schönste sterbende Gebäude, das schönste neue Gebäude, der schönste Spaziergang in Wien" (1907), in Loos, *Sämtliche Schriften in zwei Bänden*, volume 2 (above, note 9), p. 262.

<sup>23</sup> Renate Wagner-Rieger, *Wiens Architektur im 19. Jahrhundert* (Vienna: Österreichischer Bundesverlag für Unterricht, Wissenschaft und Kunst, 1970), p. 275.

<sup>24</sup> Karl Holey, "Neubauten der Wiener Banken," *Die bildenden Künste* (vereint mit der Zeitschrift *Der Architekt*), 1 (1916/1918), p. 8.

<sup>25</sup> Hans Berger, "Bankgebäude in Amerika," *Der Architekt*, 15 (1909), p. 26.

<sup>26</sup> Karl Holey, "Neubauten der Wiener Banken" (above, note 24), pp. 3-4.

<sup>27</sup> Arthur Roessler, "Drei Wiener Baukünstler," *Der Architekt*, 18 (1912), p. 90.

<sup>28</sup> Renate Wagner-Rieger, *Wiens Architektur im 19. Jahrhundert* (above, note 23), p. 275.

<sup>29</sup> There is a marked similarity between this station house and a villa at Weyer that Friedrich Achleitner has attributed to Emil Hoppe. See Friedrich Achleitner, *Österreichische Architektur im 20. Jahrhundert*, volume 1 (Salzburg and Vienna: Residenz, 1985), p. 159.

<sup>30</sup> Hartwig Fischel, "Über Eisenbahn-Architektur in Amerika," *Der Architekt*, 16 (1910), p. 93.

<sup>31</sup> Otto Wagner, "Villa Wagner: Erläuterungen," in Otto Antonia Graf, *Otto Wagner: Das Werk des Architekten*, volume 2 (above, note 8), p. 648.

<sup>32</sup> Eduard F. Sekler, *Josef Hoffmann: The Architectural Work* (Princeton, N.J.: Princeton University Press, 1985), p. 117.

<sup>33</sup> Marco Pozzetto, *Die Schule Otto Wagners 1894-1912* (Vienna and Munich: Schroll, 1980), p. 20.

<sup>34</sup> Richard Kralik and Hans Schlitter, *Wien: Geschichte der Kaiserstadt und ihrer Kultur* (Vienna: Holzhausen, 1912), p. 715. On the architectural implications of the current debate on illusionistic versus realist theater, see Ferdinand von Feldegg, "Zum modernen Theaterbau," *Der Architekt*, 11 (1905), pp. 25-28.

<sup>35</sup> *Die Ausstellung für kirchliche Kunst Wien 1912* (Vienna: Schroll, 1912), introduction (no pagination).

<sup>36</sup> Otto Schönthal (ed.), *Das Ehrenjahr Otto Wagners* (Vienna: Kosmack, 1912), pp. 50-52.

<sup>37</sup> L.-D., "Tribüne des Trabrenn-Vereines-Wien," *Innen-Dekoration*, 24 (1913), p. 154.



<sup>38</sup> See, for example: István Benkó-Medgyaszay, "Über die künstlerische Lösung des Eisenbetonbaues," in *Bericht über den VIII. Internationalen Architektenkongress Wien 1908* (Vienna: Schroll, 1909), pp. 538-554. On the Heilig-Geist-Kirche, see Danjan Prelovšek, *Josef Plečnik: Wiener Arbeiten von 1896 bis 1914* (Vienna: Tusch, 1979), pp. 145-160; and Boris Podrecca, "Secessionismus, Konsensarchitektur und Purifikation," in Maria Marchetti (ed.), *Wien um 1900* (above, note 14), pp. 365-367.

<sup>39</sup> Emil Hoppe, Marcel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal* (above, note 2), p. 5.

<sup>40</sup> See Marcel Kammerer, "Carl Seidl," *Der Architekt*, 18 (1912), pp. 55-40.

<sup>41</sup> Anon., *Kriegsdenkmäler: Die beim Wettbewerb des K. K. Ministeriums für Kultus und Unterricht durch Preise oder ehrende Anerkennung ausgezeichneten Entwürfe* (Vienna: Schroll, 1916), p. 3.

<sup>42</sup> *Ibid.*, p. 8.

<sup>43</sup> *Ibid.*, p. 8.

<sup>44</sup> *Ibid.*, p. 8.

<sup>45</sup> Ferdinand von Feldegg, "Die Grabstätte der Familie Ludwig," *Der Architekt*, 13 (1907), p. 25.

<sup>46</sup> Boris Podrecca, "Secessionismus, Konsensarchitektur und Purifikation," in Maria Marchetti (ed.), *Wien um 1900* (above, note 14), pp. 361-367.

<sup>47</sup> Franco Borsi and Ezio Godoli, *Wiener Bauten der Jahrhundertwende* (Stuttgart: Deutsche Verlags-Anstalt, 1985), p. 225.

## Epilogue

<sup>1</sup> Otto Wagner, diary entry for August 24, 1917, referring to his son: "I have never seen anybody with so little artistic flair and with so little taste. This worries me greatly, for what are all my buildings going to look like if it is left to him to complete them. During the past year I have been considering whether to join up with Kammerer." From: Heinz Geretsegger and Max Peintner, *Otto Wagner 1841-1918* (London, Pall Mall Press, 1970), p. 18.

<sup>2</sup> Otto Wagner, diary entry for September 15, 1917, from *Ibid.*, p. 18.

<sup>3</sup> For a detailed account of the Bauer Saga, see Walter Wagner, *Die Akademie der bildenden Künste in Wien* (Vienna: Rosenbaum, 1967), pp. 284-285, 520-525.

<sup>4</sup> Rudolf Schmidt, *Das Wiener Künstlerhaus, Gesellschaft bildender Künstler Wiens* (Vienna: Künstlerhaus, 1951), p. 251. Schmidt's information is not always accurate.

<sup>5</sup> Emil Hoppe and Otto Schönthal, "Projektverfassung und Ausführung des Kammergebäudes," in *Das Haus der Kammer für Arbeiter und Angestellte in Klagenfurt* (Klagenfurt: Selbstverlag der Kammer für Arbeiter und Angestellte in Klagenfurt, 1925), p. 29.

<sup>6</sup> Paul Jobst, "Das Arbeiterkammergebäude im Dienste der Arbeiter und Angestellten," *Ibid.*, p. 38.

<sup>7</sup> *Ibid.*, p. 109.

<sup>8</sup> See Gerhardt Kapner, "Der Wiener kommunale Wohnbau," in Franz Kadmoska (ed.), *Aufbruch und Untergang: Österreichische Kultur zwischen 1918 und 1938* (Vienna, Munich and Zürich: Enropaverlag, 1981), pp. 155-165; Peter Ilaike and Mara Reissberger, "Die Wohnhausbauten der Gemeinde Wien, 1919-1954," *Archithese*, no. 12 (1974), pp. 49-55.

<sup>9</sup> Helmut Weihsmann, *Das rote Wien: Sozialdemokratische Architektur und Kommunalpolitik 1919-1934* (Vienna: Promedia, 1985), p. 511.

<sup>10</sup> Friedrich Achleitner, "Wiener Architektur der Zwischenkriegszeit," in Peter Heintel, Norbert Leser, Gerald Stourzh, and others, *Das geistige Leben Wiens in der Zwischenkriegszeit* (Vienna: Österreichischer Bundesverlag, 1981), p. 285.

<sup>11</sup> Siegfried Theiss, interview 1928, from Jan Tabor, "Theiss/Jaksch - Die Kunst der Anpassung," *Wien aktuell*, no. 1 (1985), p. 51.

<sup>12</sup> Otto Wagner, *Moderne Architektur* (1896), fourth edition as *Die Baukunst unserer Zeit* (Vienna: Schroll, 1914), p. 87.

<sup>13</sup> On the Wagnerschule contribution to the Social Democratic housing program, see Hans and Rudolf Hautmann, *Die Gemeindebauten des Roten Wien 1919-1934* (Vienna: Schönbrunn-Verlag, 1980), pp. 205-206.

<sup>14</sup> Otto Wagner, *Moderne Architektur* (above, note 12), p. 87.

<sup>15</sup> Label attached to front cover of *Österreichische Kunst*, 9, no. 5 (March 15, 1958).

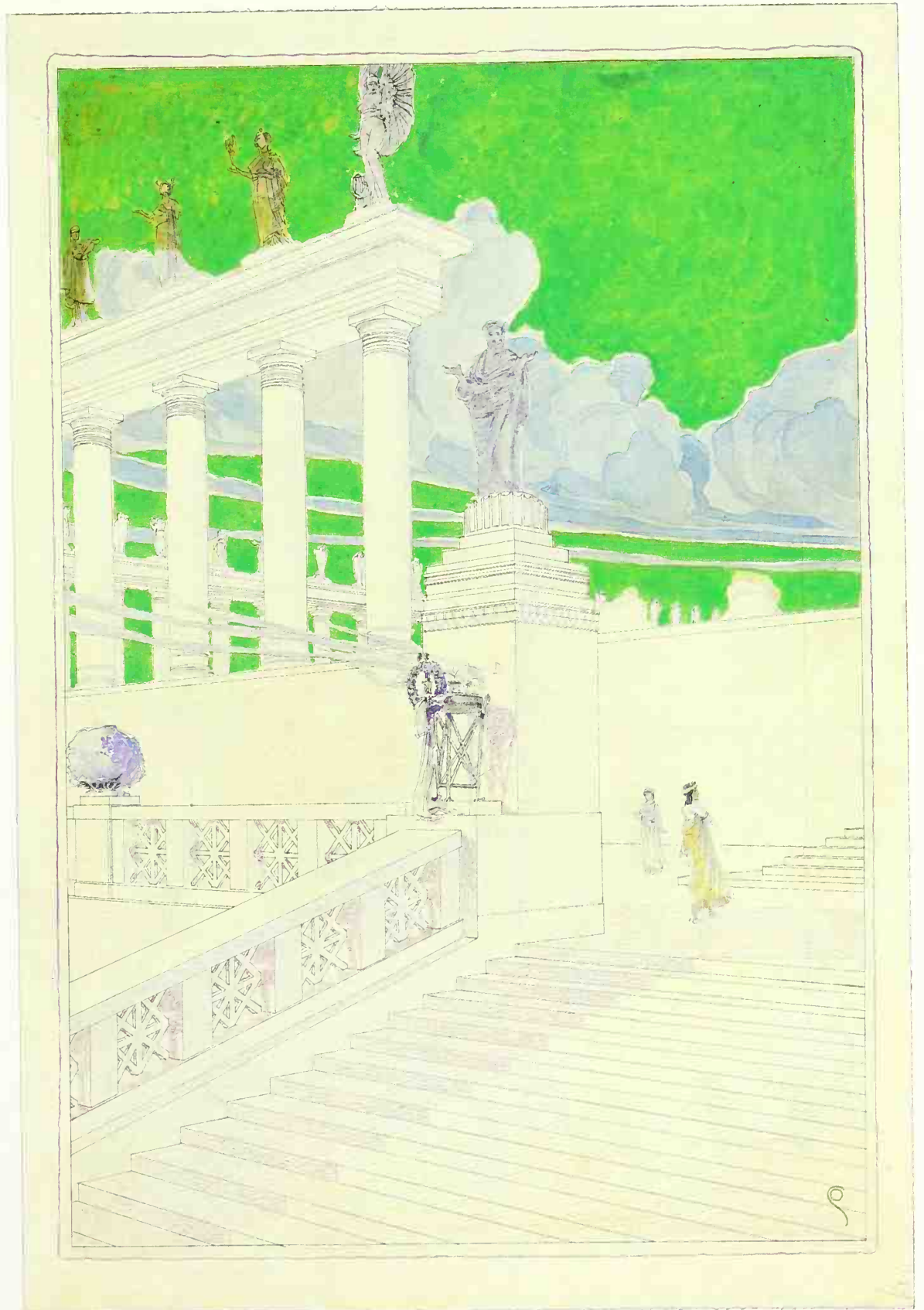
<sup>16</sup> Marcel Kammerer, "Österreichische Kunst," *Österreichische Kunst*, 9, no. 4 (April 15, 1958), title page. The full text read: "Austrian art, you too have been set free by the incomparable feat of our leader Adolf Hitler. Free from all oppression by foreign spirits, folly and egoism. The decades in which the German spirit and German sensibilities have been systematically contaminated are over. Out of the darkness and misery arose victoriously the primeval German spirit, penetrating everywhere, revitalizing everything. You too are revitalized, Austrian art, you who were German and will be German again. The resentment against the lost years of futile creation without joy, without purpose, without engagement still sits deep in our heart. It is over. Once again art has become a mission, a mission that demands fanaticism. This is the will of our leader Adolf Hitler. Austria's artists follow him."

<sup>17</sup> See Walther Buchowiecki, "Der Maler Marcel Kammerer," *Kunst dem Volk*, 11 (1940), pp. 55-59.

1. Otto Schönthal, Competition project for a savings bank in Elbogen, 1898

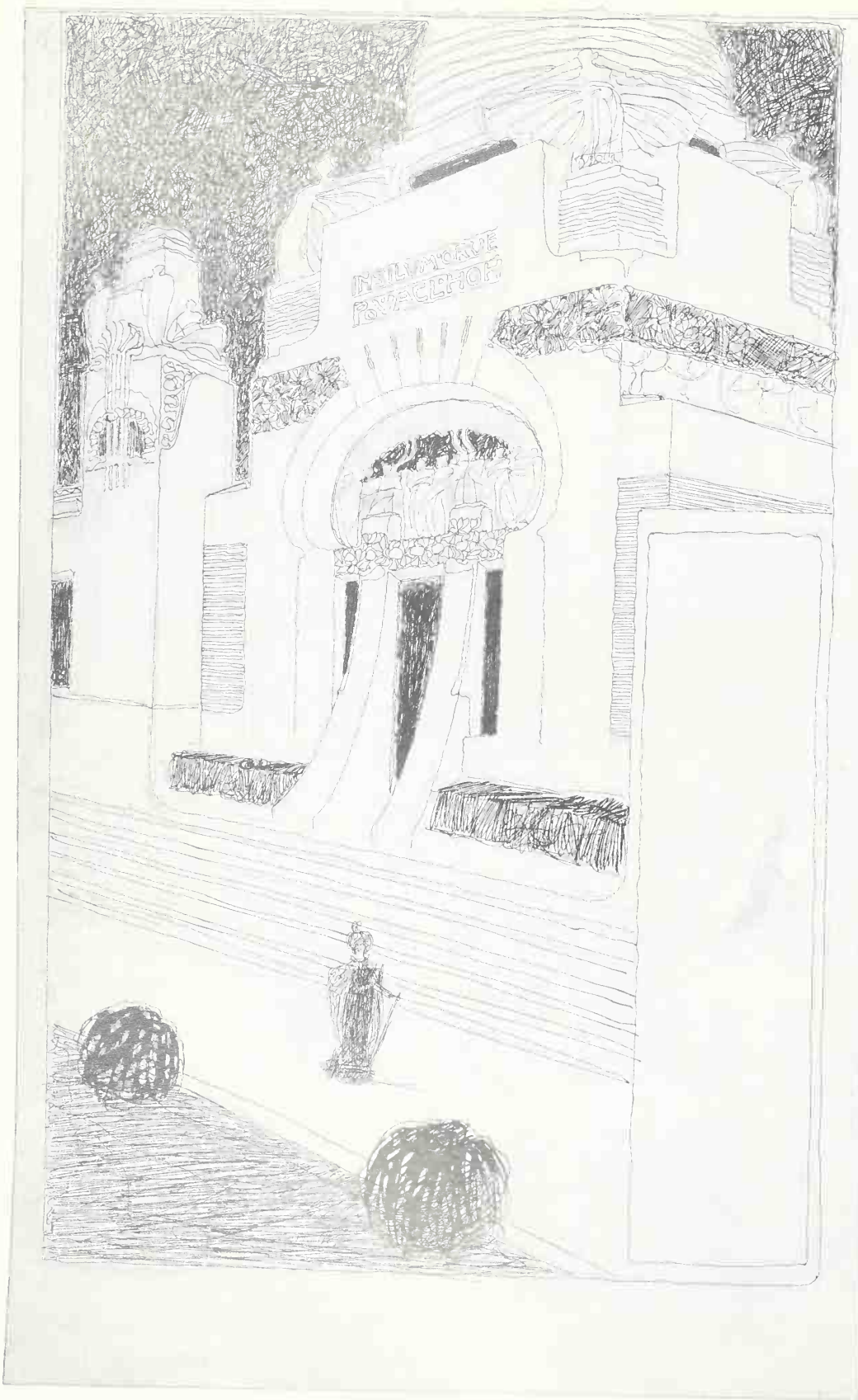
2. Otto Schönthal, Roman staircase with figures, c. 1898/99



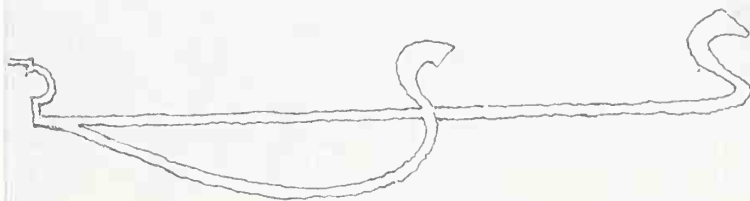
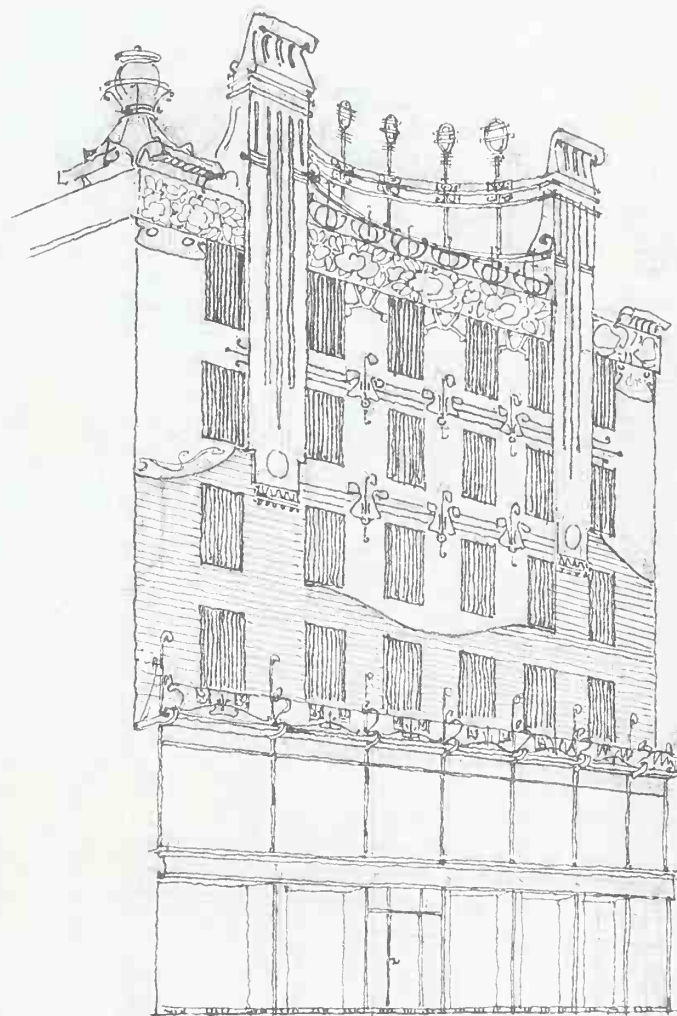




3. Marcel Kammerer, Study for an unidentified project, c. 1898/99



8. Emil Hoppe, Project for an apartment building, Tuchlauben, Vienna, 1898/99



page 102

9. Otto Schönthal, Project for an apartment building, Tuchlauben, Vienna, 1898/99

page 105

12. Marcel Kammerer, Project for an artist's villa, 1899/1900



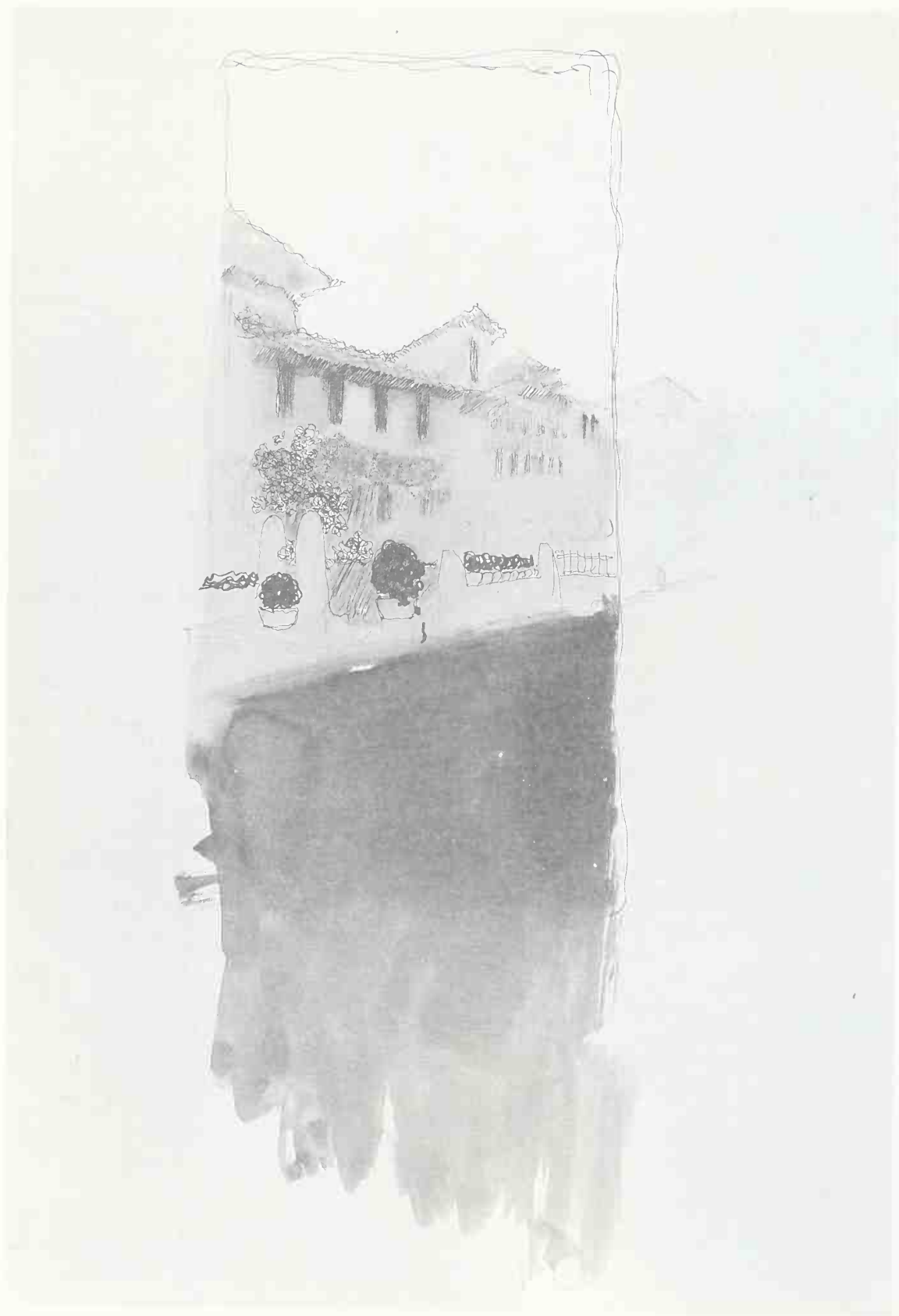




STUDIE ZUR  
PERSPEKTIVE

STUDIE ZUR  
PERSPEKTIVE  
STANDORT UND  
ANWENDE



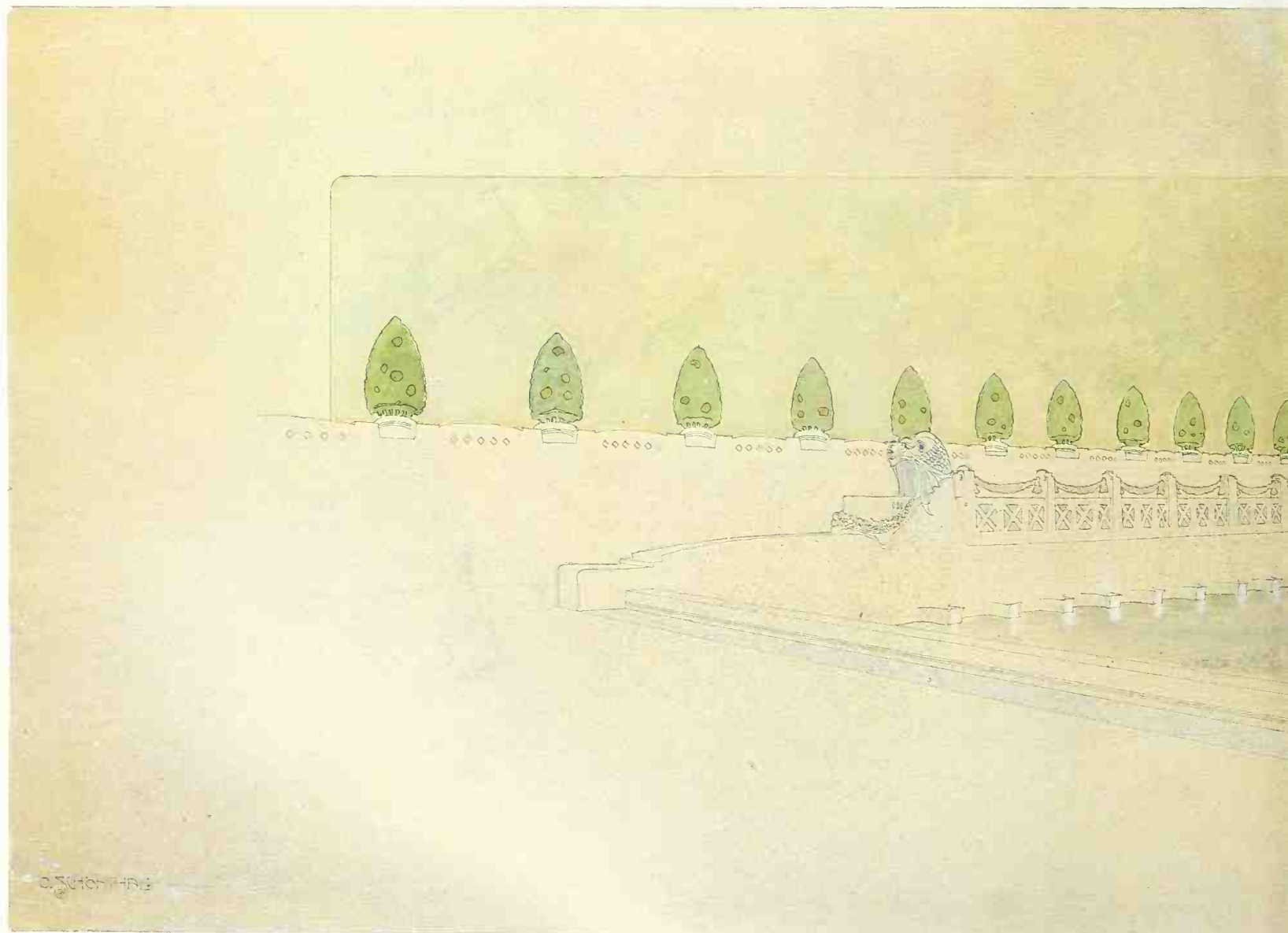


14. Otto Schönthal, Sketch of a house,  
c. 1899/1900

16. Otto Schönthal, Study for a villa, 1900

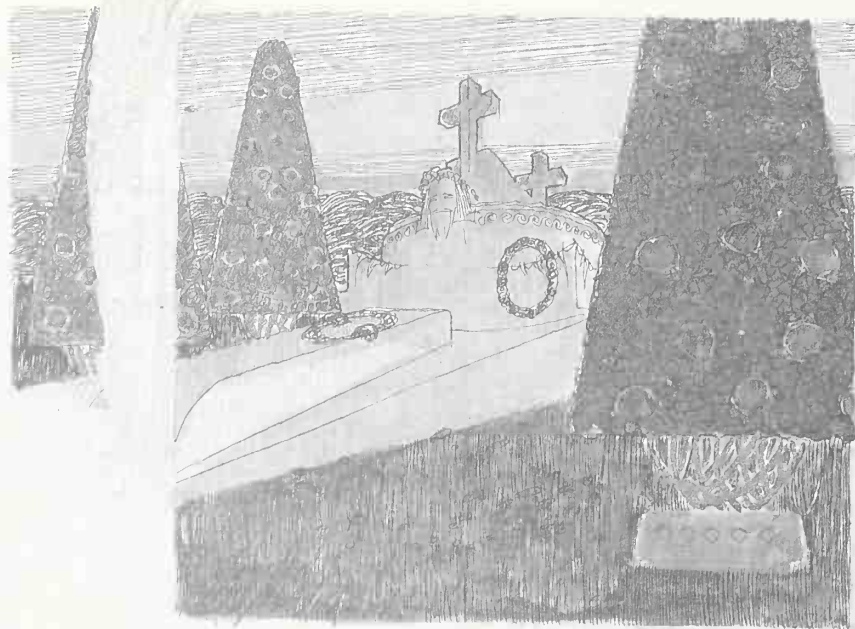






O. SCHÖNDAL

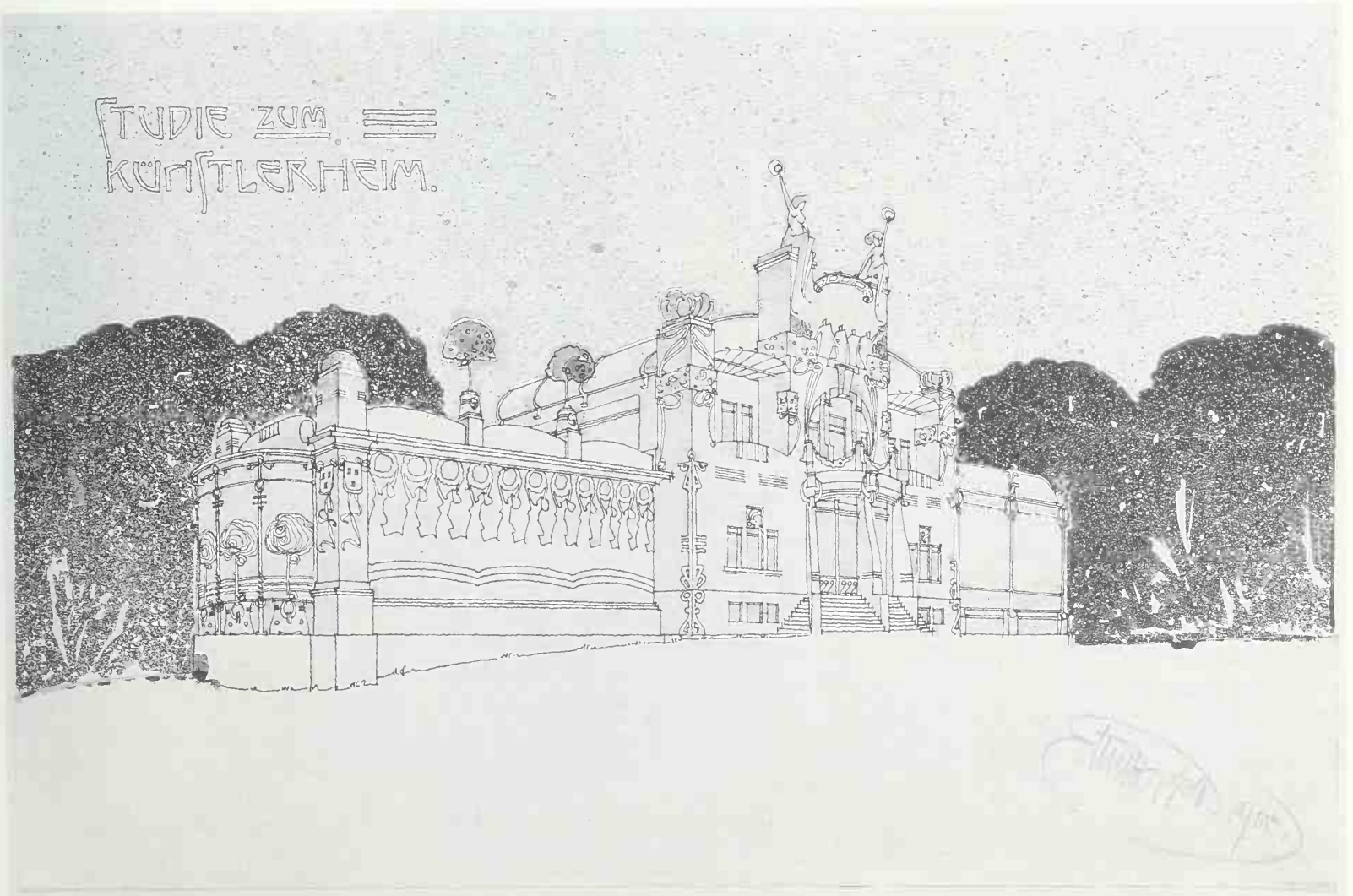






25. Otto Schönthal, Study for a tomb, c. 1900

26. Emil Hoppe, Project for an artist's villa, 1900.  
Perspective study



27. Emil Hoppe, Project for an artist's villa, 1900.  
Front and side elevations

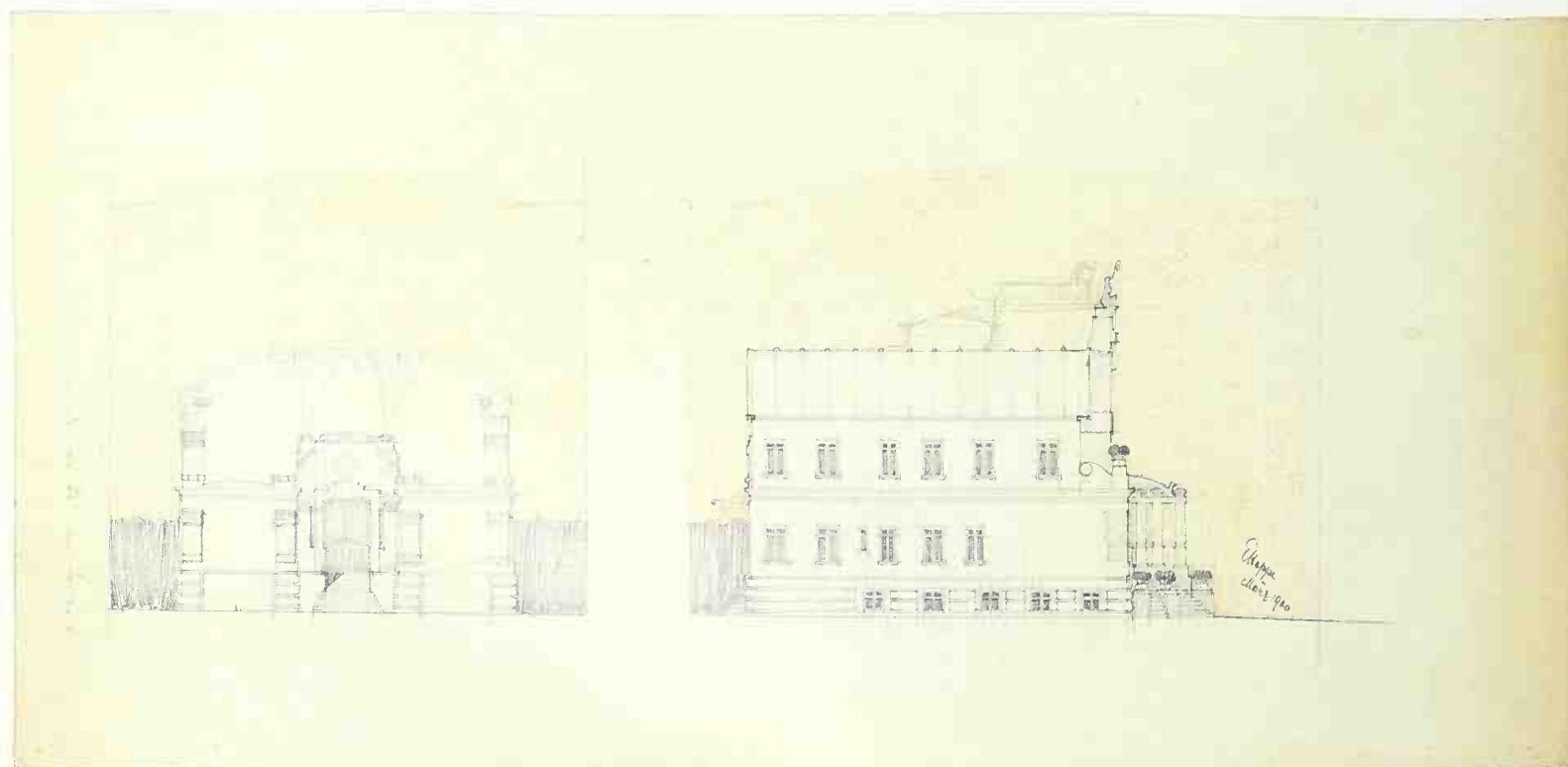
28. Marcel Kammerer, Project for a royal hunting  
tent, 1900

page 112

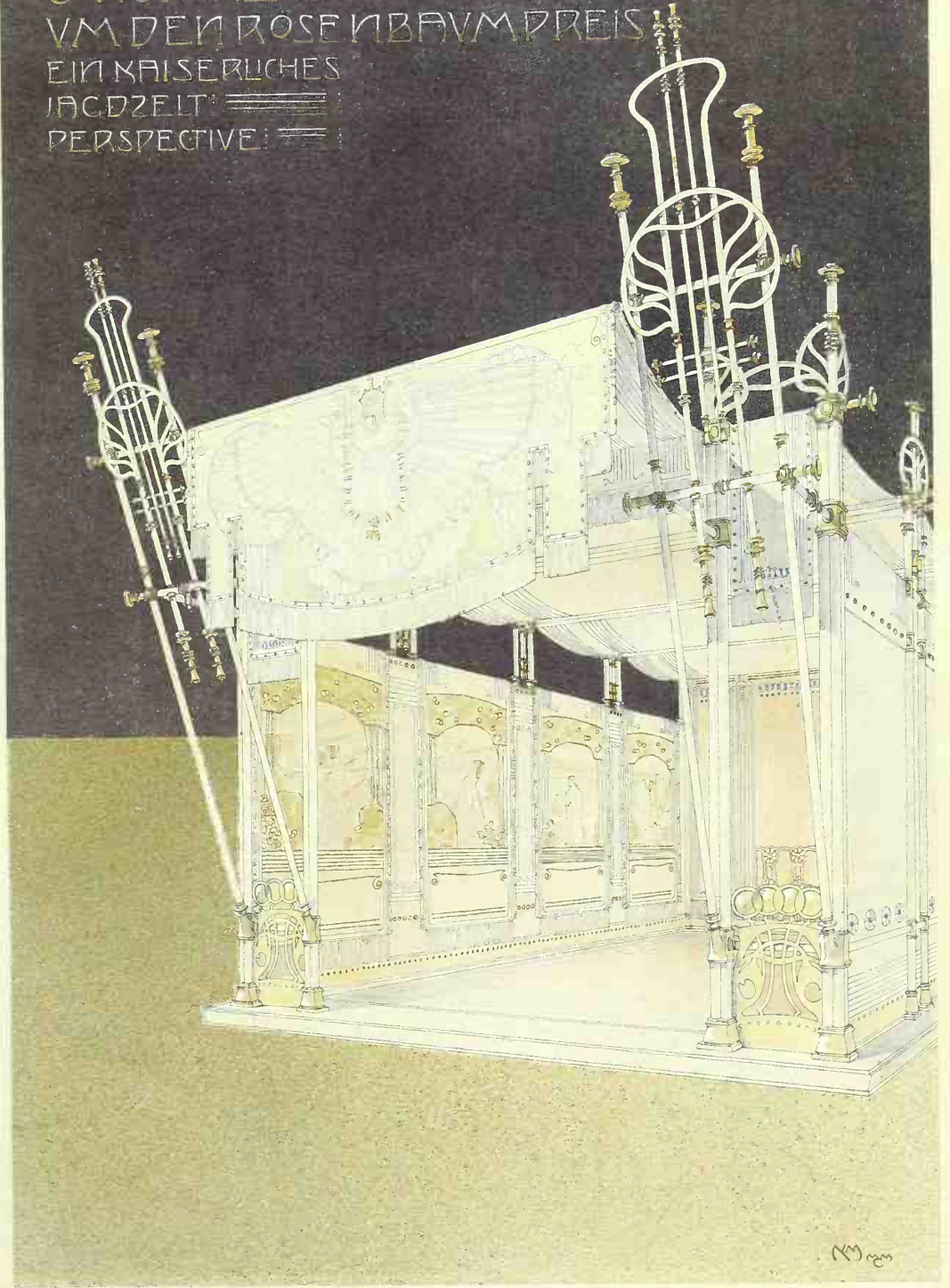
50. Otto Schönthal, Project for a church and  
other buildings for the Vienna Central Ceme-  
tery, 1900. Portal

page 115

51. Otto Schönthal, Project for a church and  
other buildings for the Vienna Central Ceme-  
tery, 1900. Front elevation



CONCORDENZ  
VM DEN ROSENBÄUMPREIS  
EIN KAISERLICHES  
JAGDZELT:         
PERSPECTIVE:       







ADVENIET REGNUM Tuum

KIRCHENPORTAL 1:50

SEITENANSICHT DES INNENRAUMS  
DARF DER KIRCHENTURM

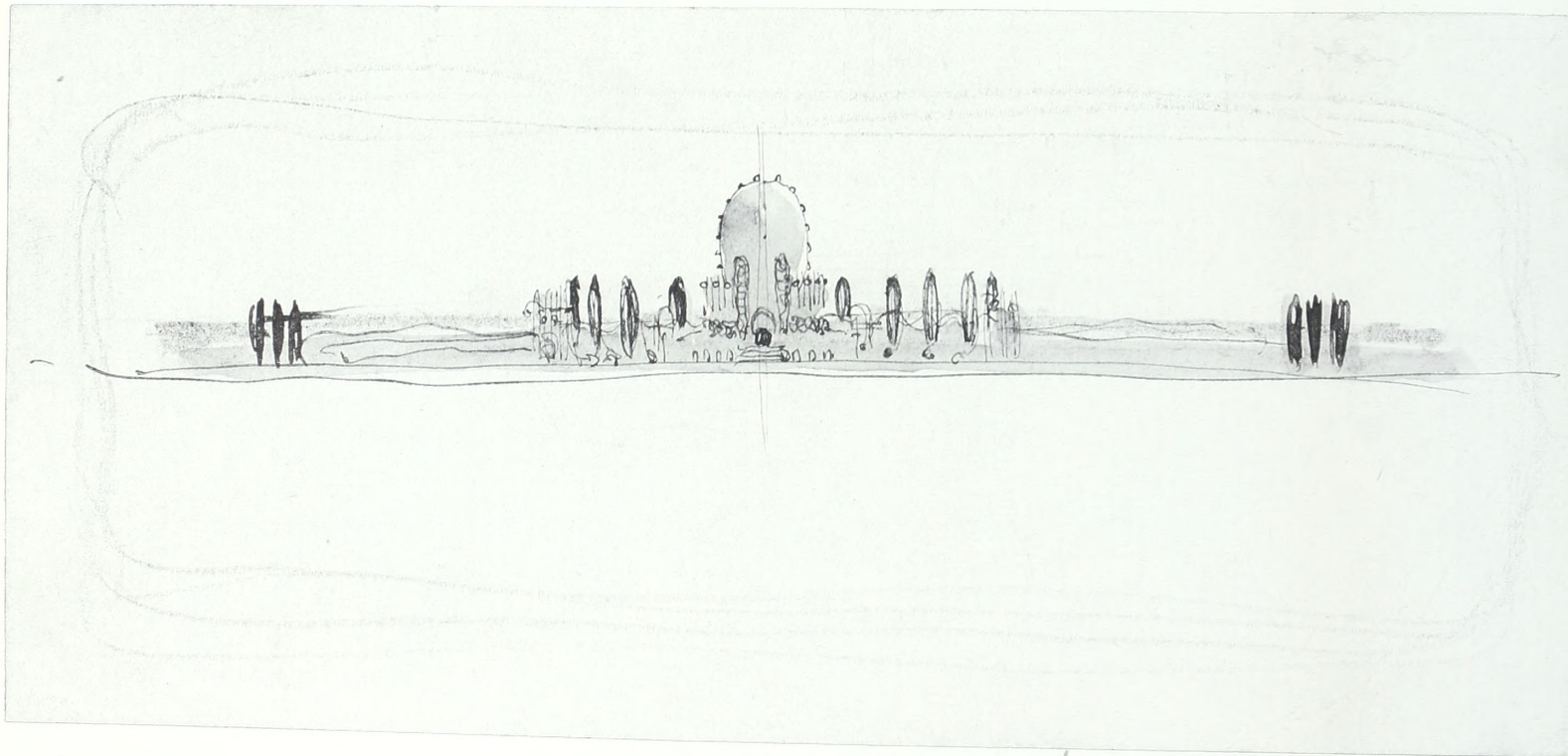
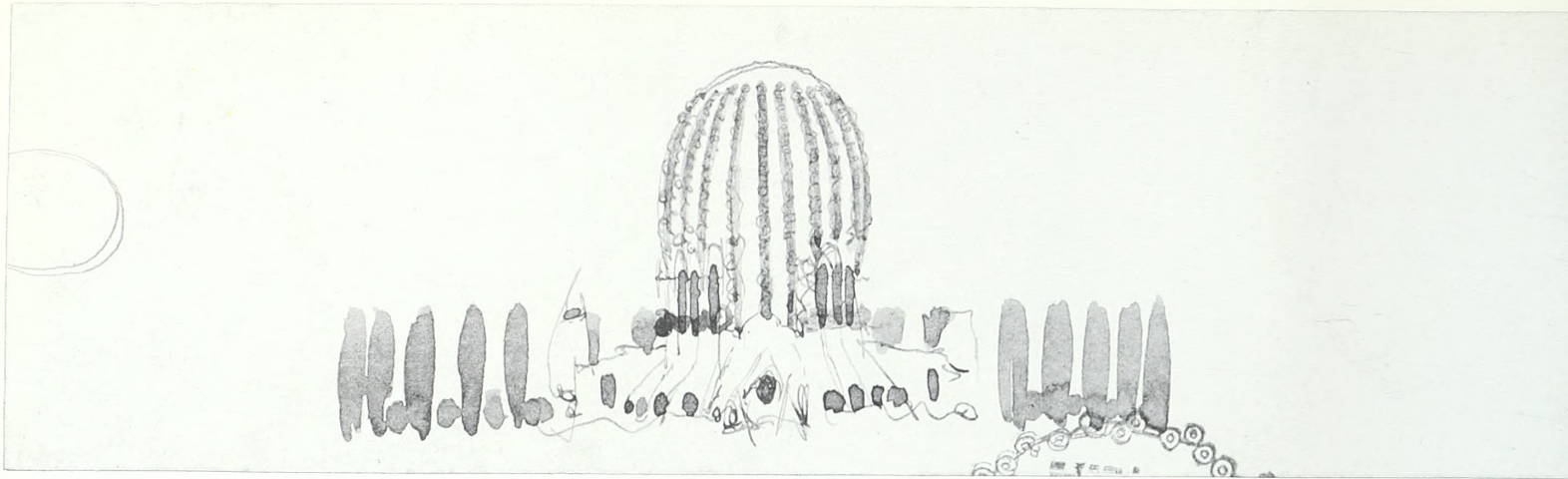
MONTAGS

PROJEKT FÜR EINE KIRCHE V. A. BAVARIKERN  
AUF DEM WIENER CENTRALFRIEDHOF.



NOTES

PROJECT FOR THE REPAIR OF THE BUILDING BUT DON  
WINTER CENTRAL FREEDOM



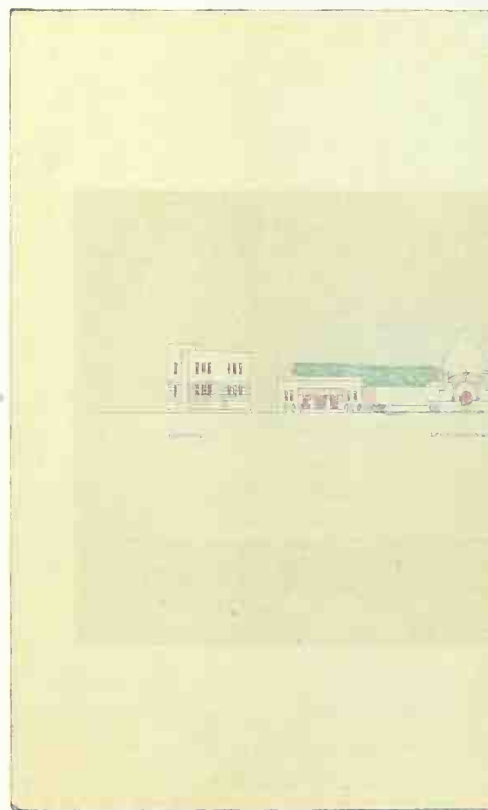
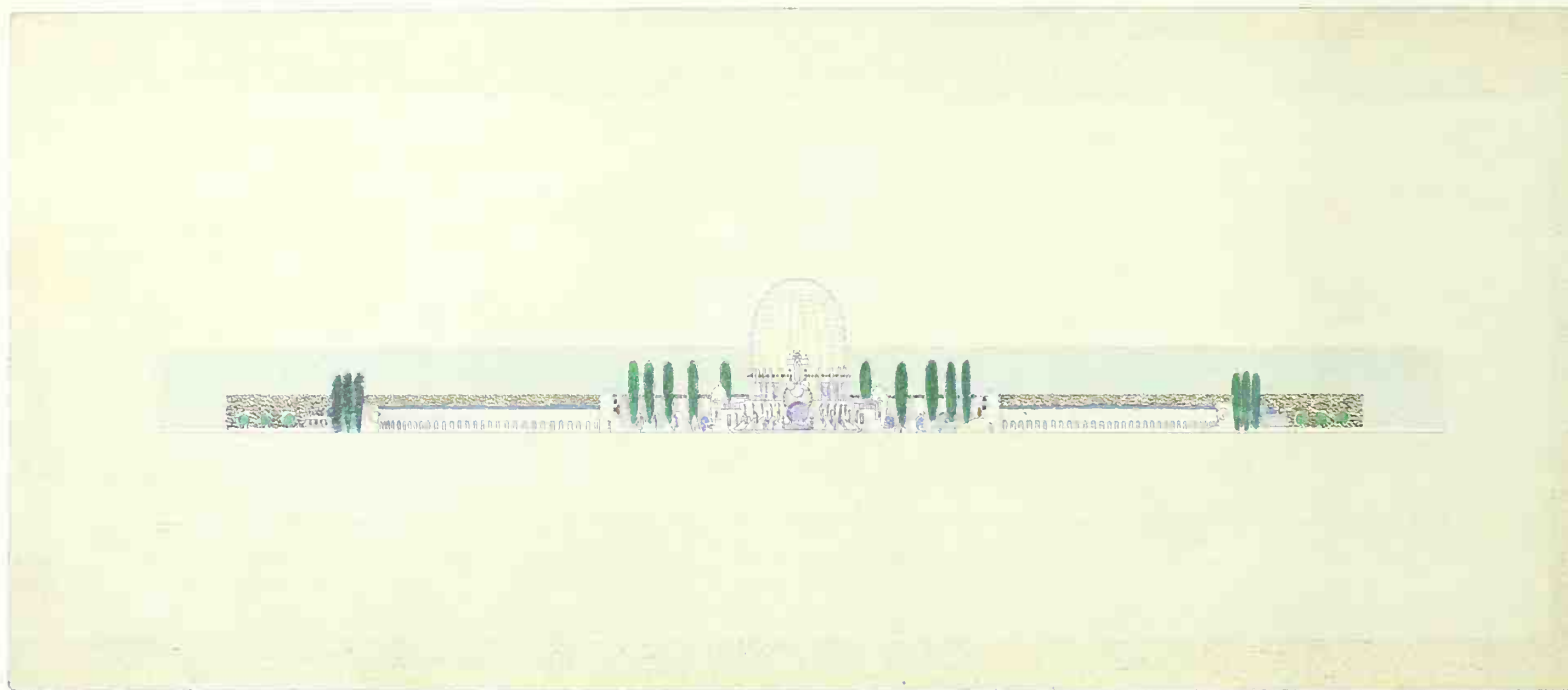


42. Otto Schönthal, Project for a cemetery church, 1900/01

49. Otto Schönthal, Project for a cemetery church, 1900/01

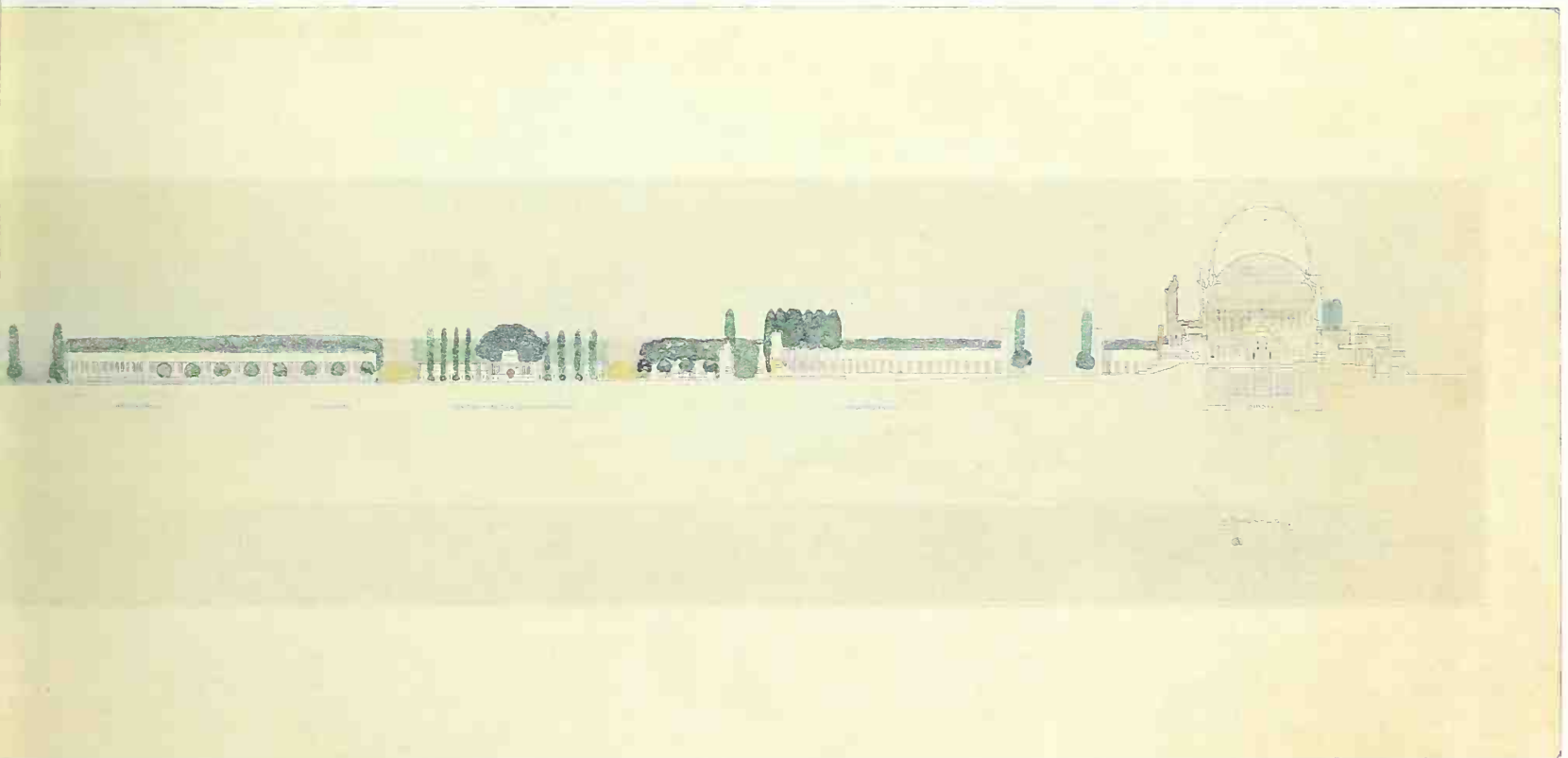
51. Otto Schönthal, Project for a cemetery church, 1900/01





56. Otto Schönthal, Project for a cemetery church, 1901. Presentation elevation

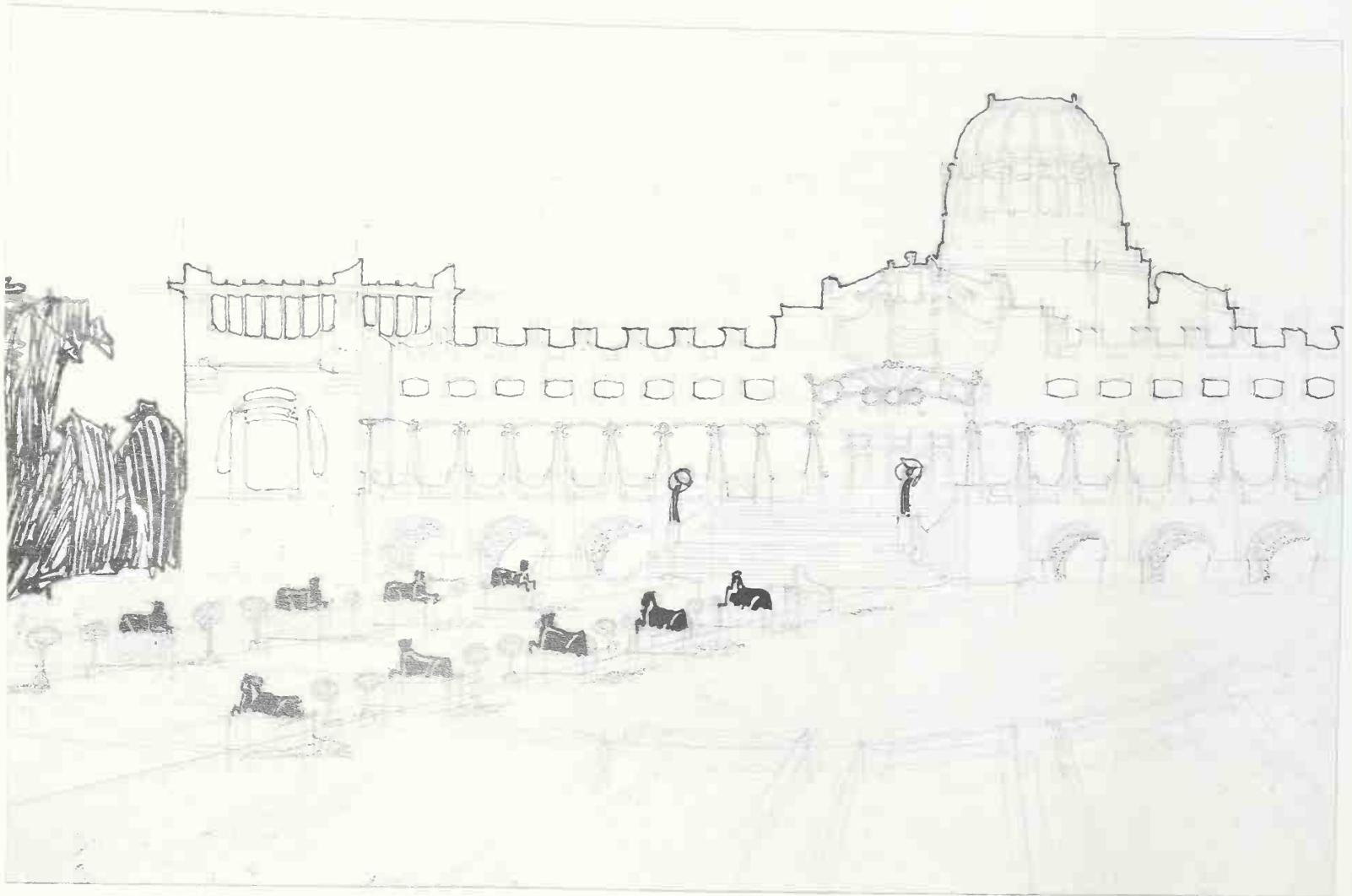
57. Otto Schönthal, Project for a cemetery church, 1901. Presentation section

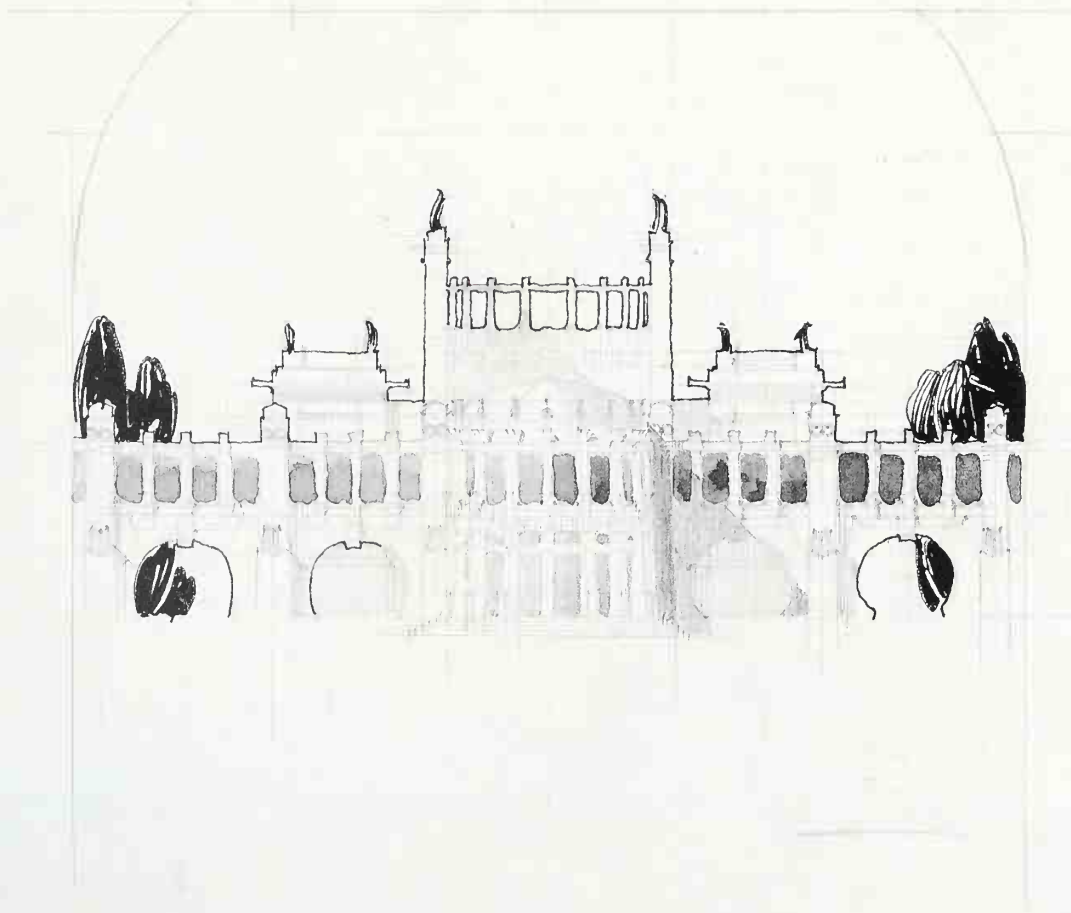




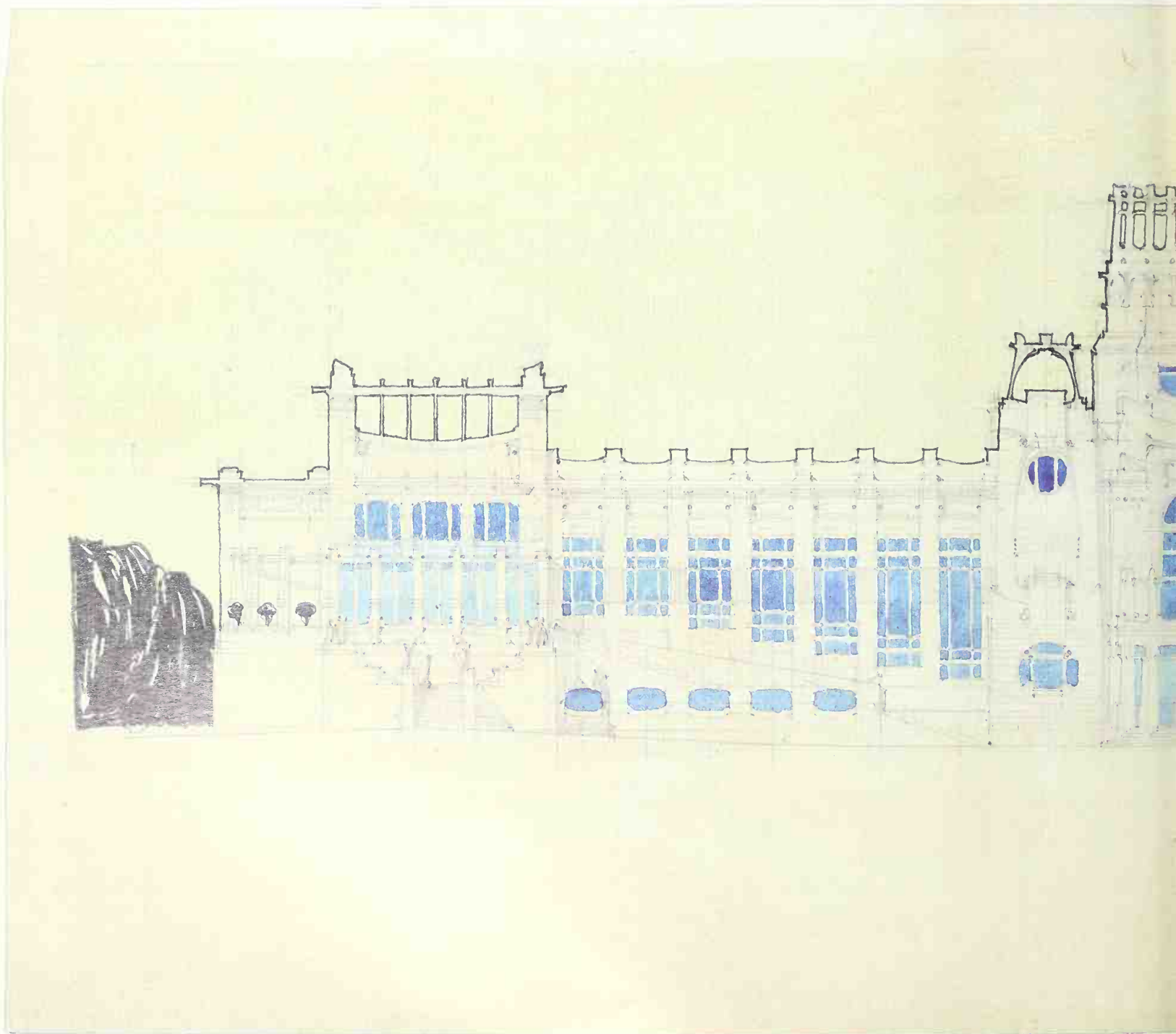
62. Emil Hoppe. Project for a palace at Schönbrunn for visiting royalty, 1900/01. Main block, garden front, study perspective

65. Emil Hoppe. Project for a palace at Schönbrunn for visiting royalty, 1900/01. Pavilion, garden front, study elevation

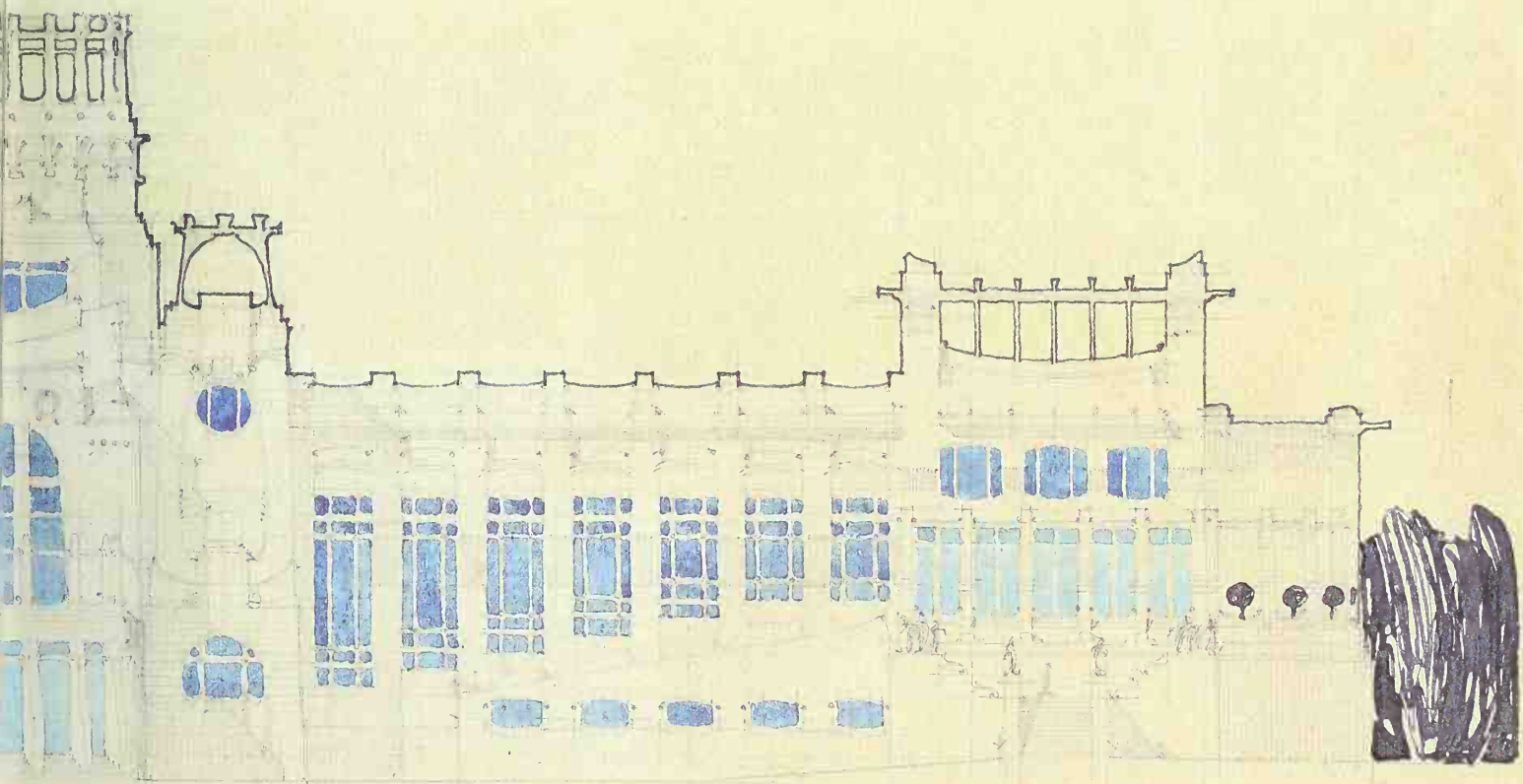




67. Emil Hoppe, Project for a palace at Schönbrunn for visiting royalty, 1901. Main block, courtyard front, study elevation to scale

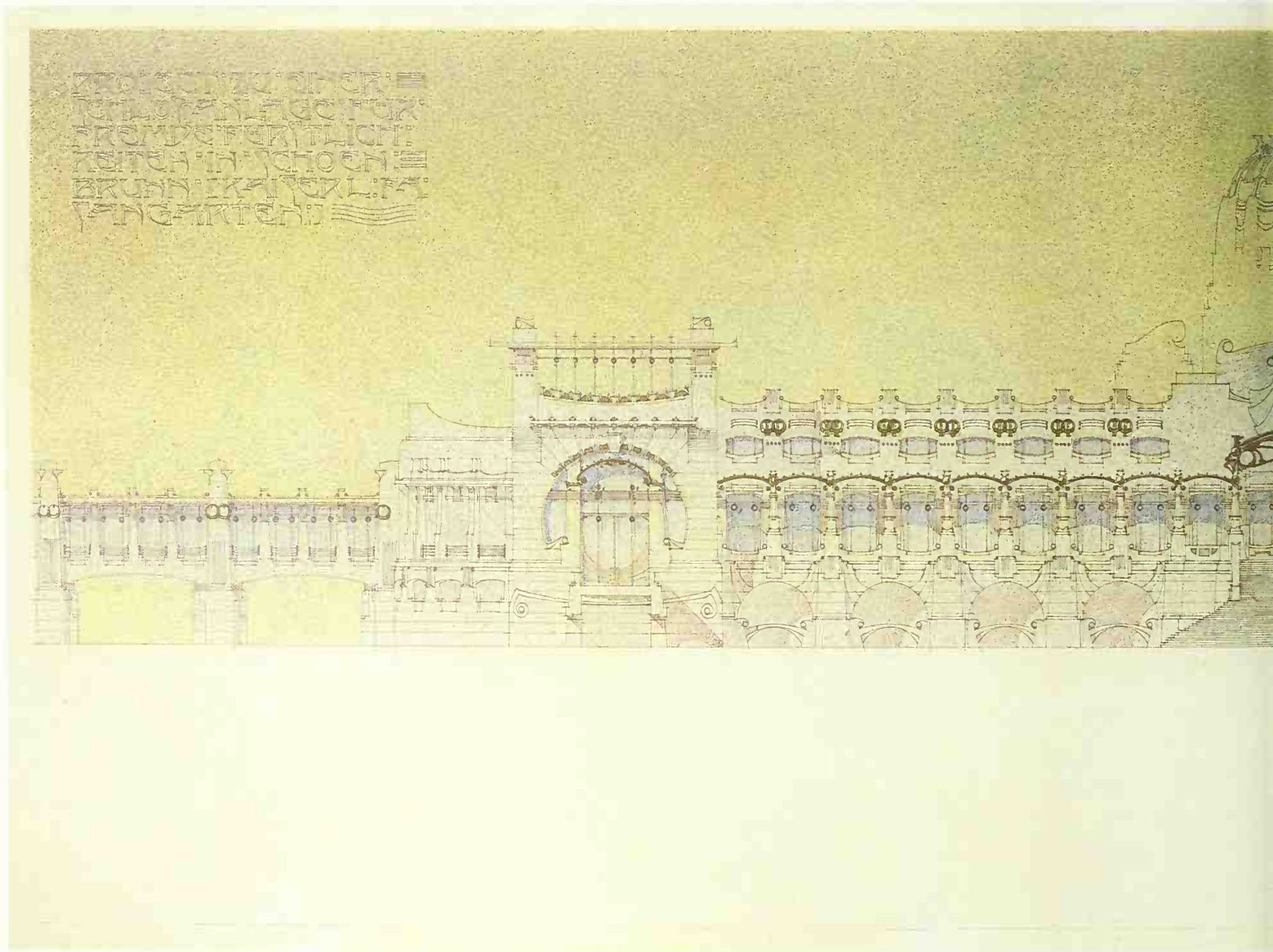






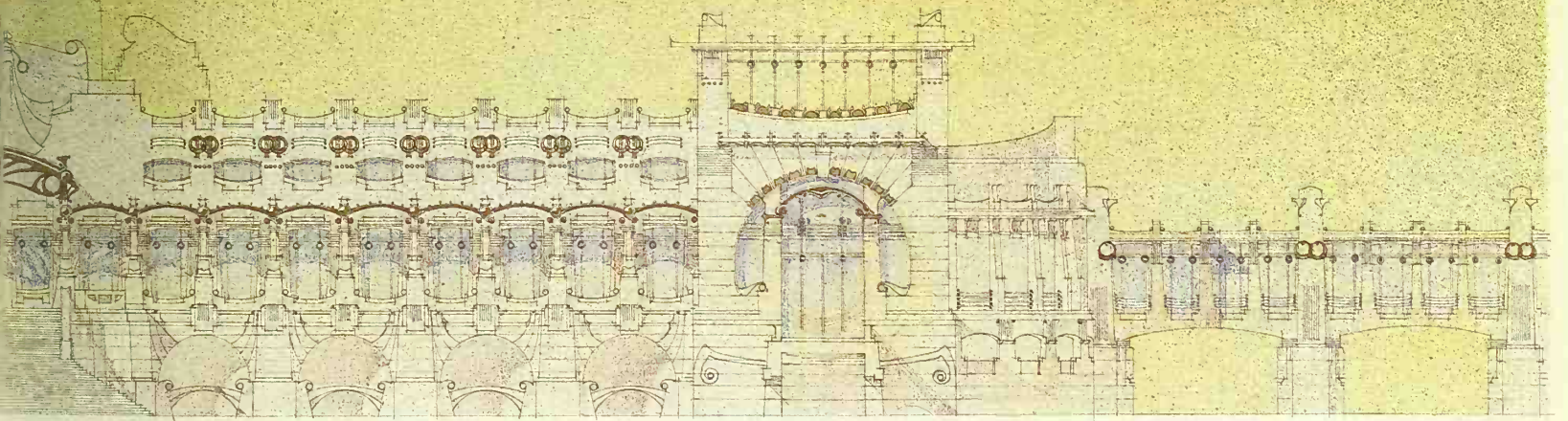
U. H. H. H. H. H.

69. Emil Hoppo, Project for a palace at Schönbrunn for visiting royalty, 1901. Alan Block, garden front, presentation elevation





FACADE DES REPRÉ-  
SENTATION GEBÄU-  
DES GEGEN DIE PARK-  
ANLAGE  
MAY 1905 1:250 MEX  
HILF





70. Emil Hoppe. Project for a palace at Schönbrunn for visiting royalty, 1901. Courtyard front, presentation elevation.

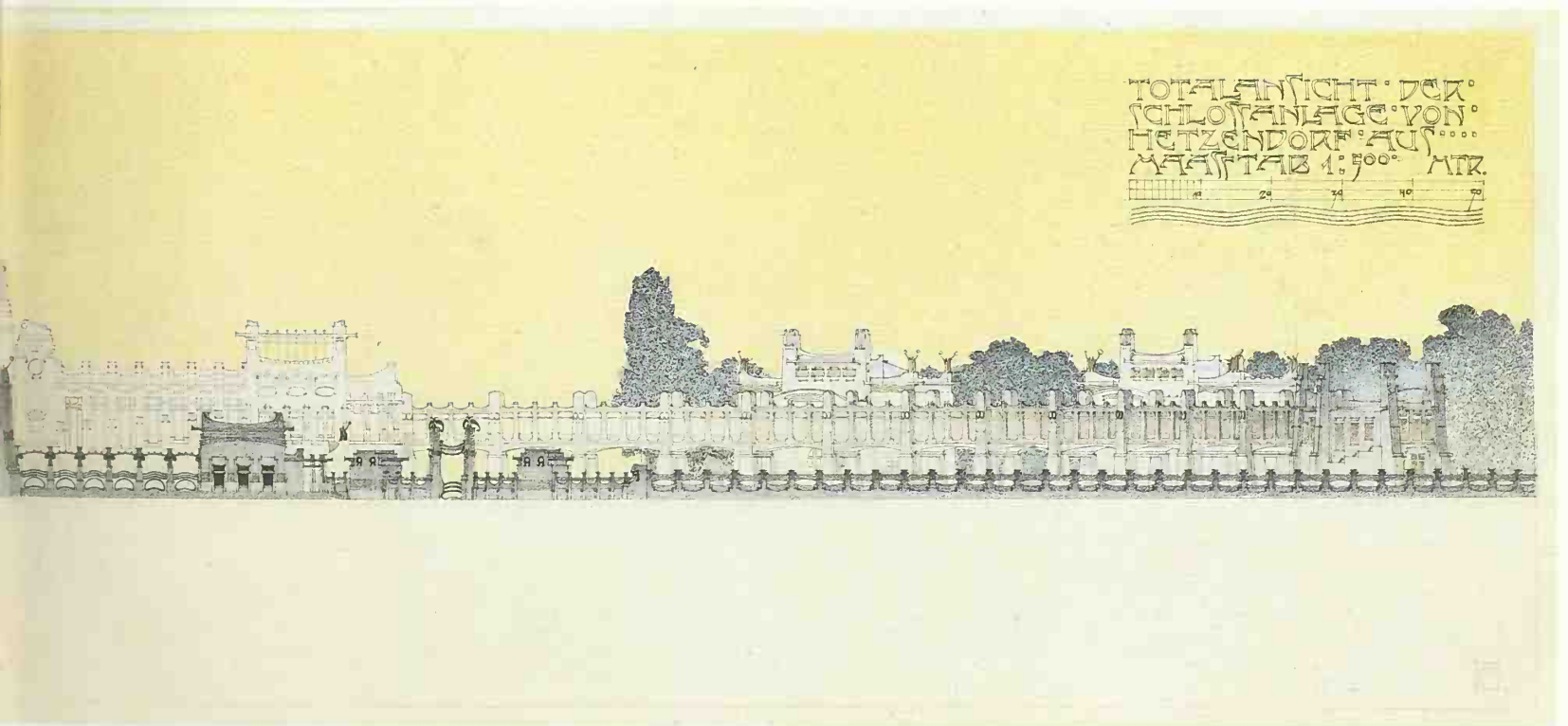


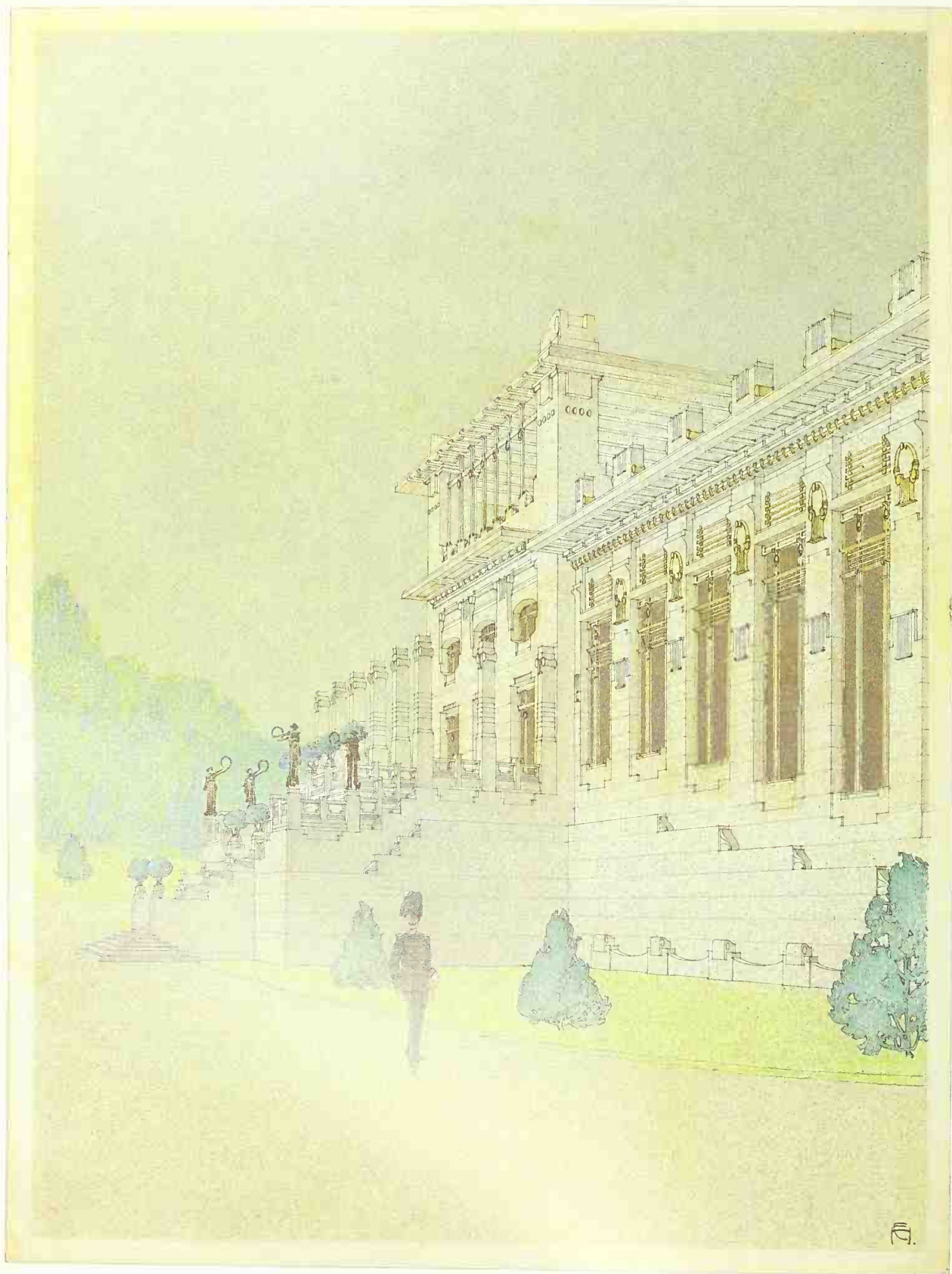
page 126

72. Emil Hoppe, Project for a palace at Schönbrunn for visiting royalty, 1901. Main block, east end of garden front, presentation perspective

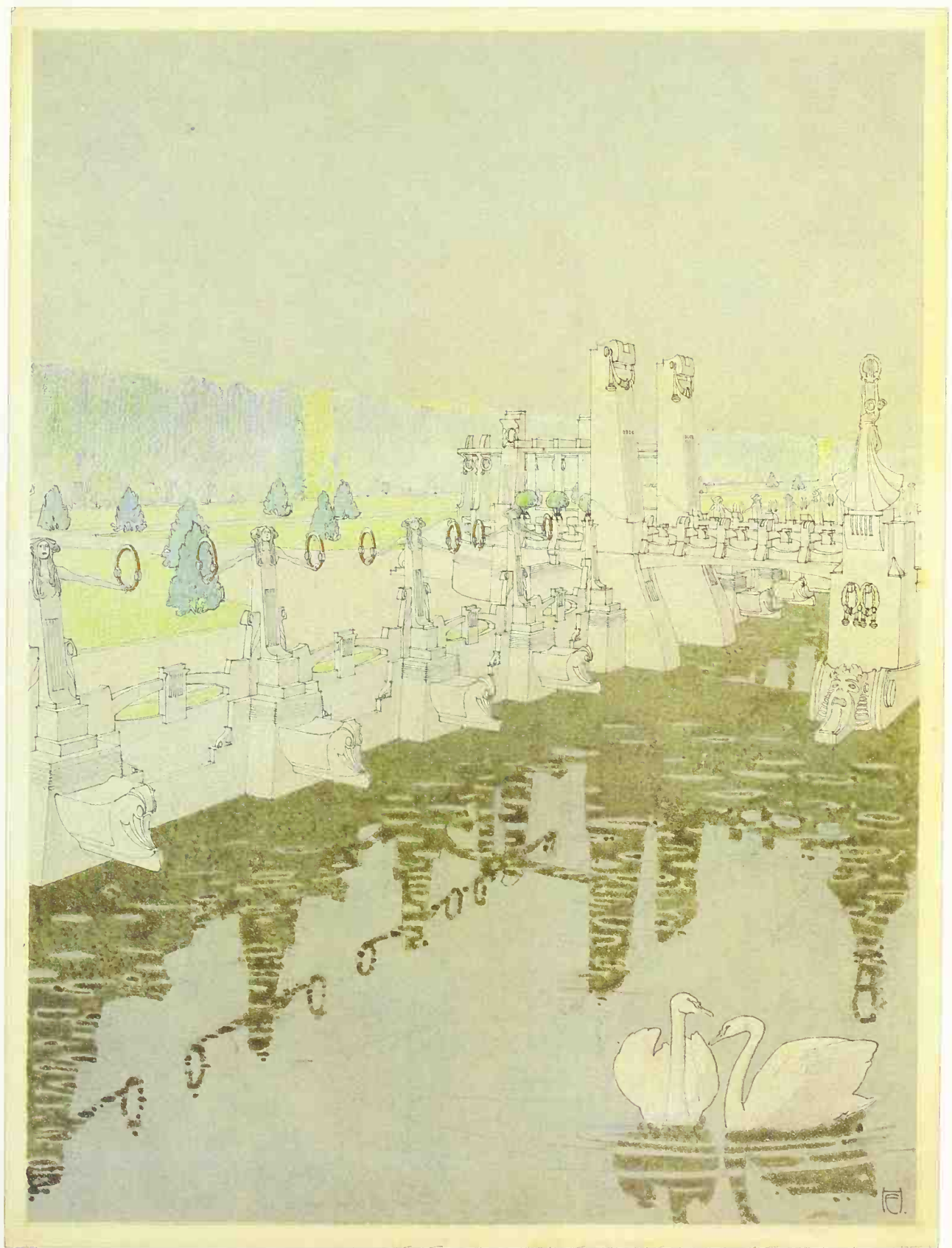
page 127

73. Emil Hoppe, Project for a palace at Schönbrunn for visiting royalty, 1901. Canal and garden, presentation perspective



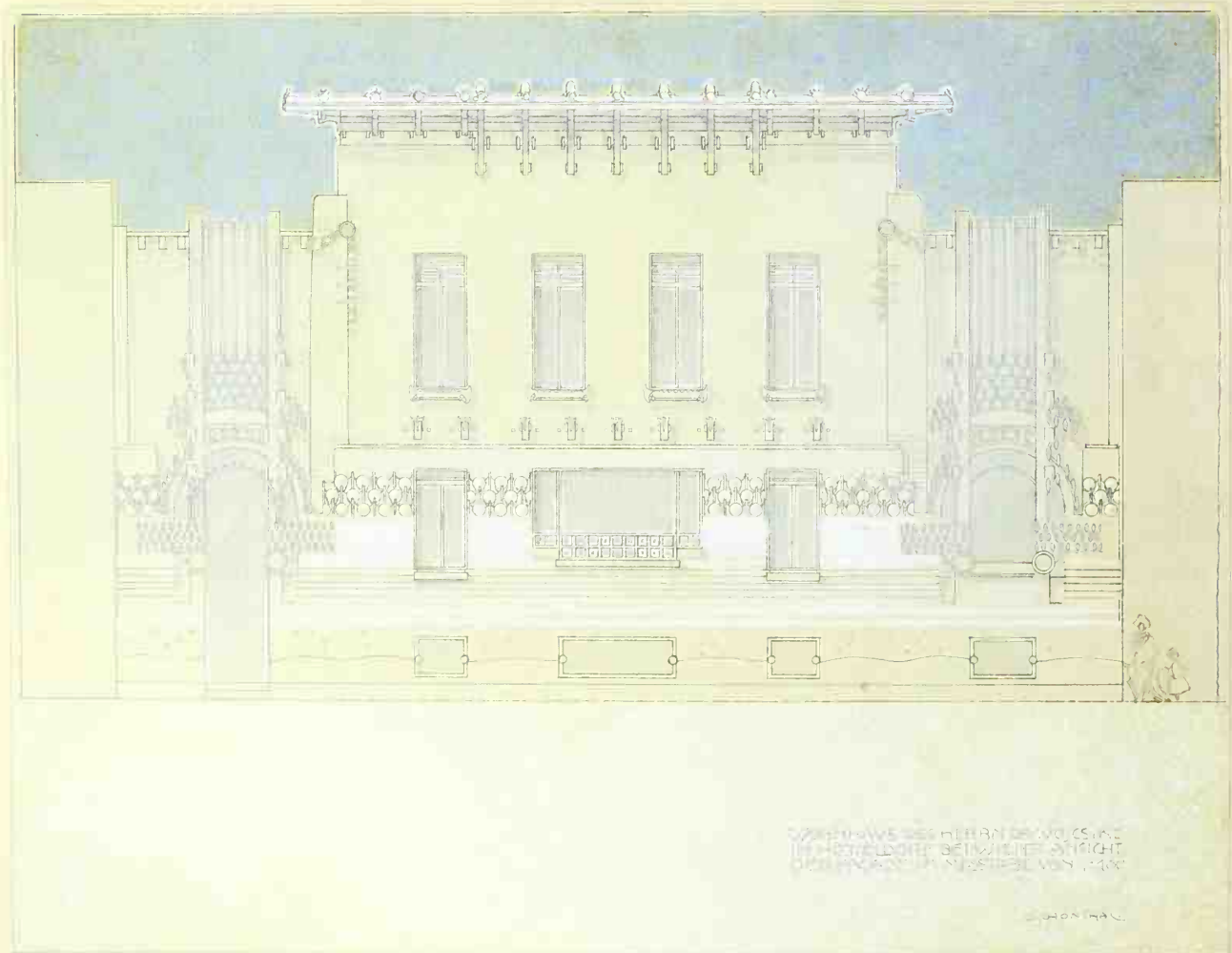






77. Otto Schönthal, Villa Vojesik, Vienna, 1901.  
Street front, presentation elevation

79. Otto Schönthal, Villa Vojesik, Vienna, 1901.  
Street front, elevation and perspective sketches



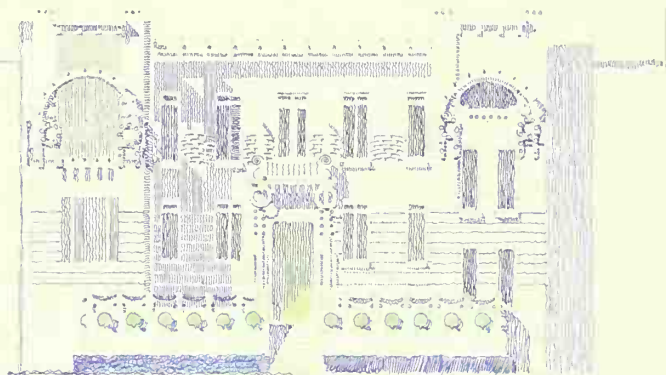


PERSPECTIVSKIZZE ZU DEM  
WOHNH. D. HERB. DR. 0000  
EWOJCSINE

GHOMTA

FAÇADESKIZZE MASSSTAB VON 1:400.



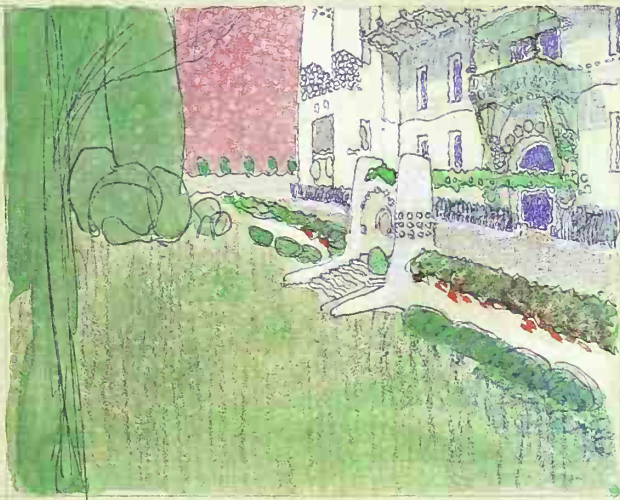


STUDIE ZUR GARTENANLAGE ZUM NIMPHENBURGER SCHLOSSE  
DES SICILIANISCHEN GARTENS LINGENSTRASSE MASSSTAB 1:1000.



80. Otto Schönthal, Villa Vojesik, Vienna, 1901.  
Garden front, elevation, with marginal studies

81. Otto Schönthal, Villa Vojesik, Vienna, 1901.  
Garden front, perspective study



89. Otto Schönthal, Studies for writing desks,  
c. 1902

98. Emil Hoppe, Project for an architect's house,  
1905. Elevation

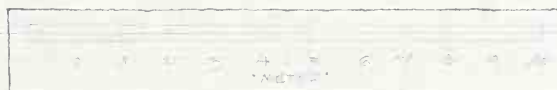






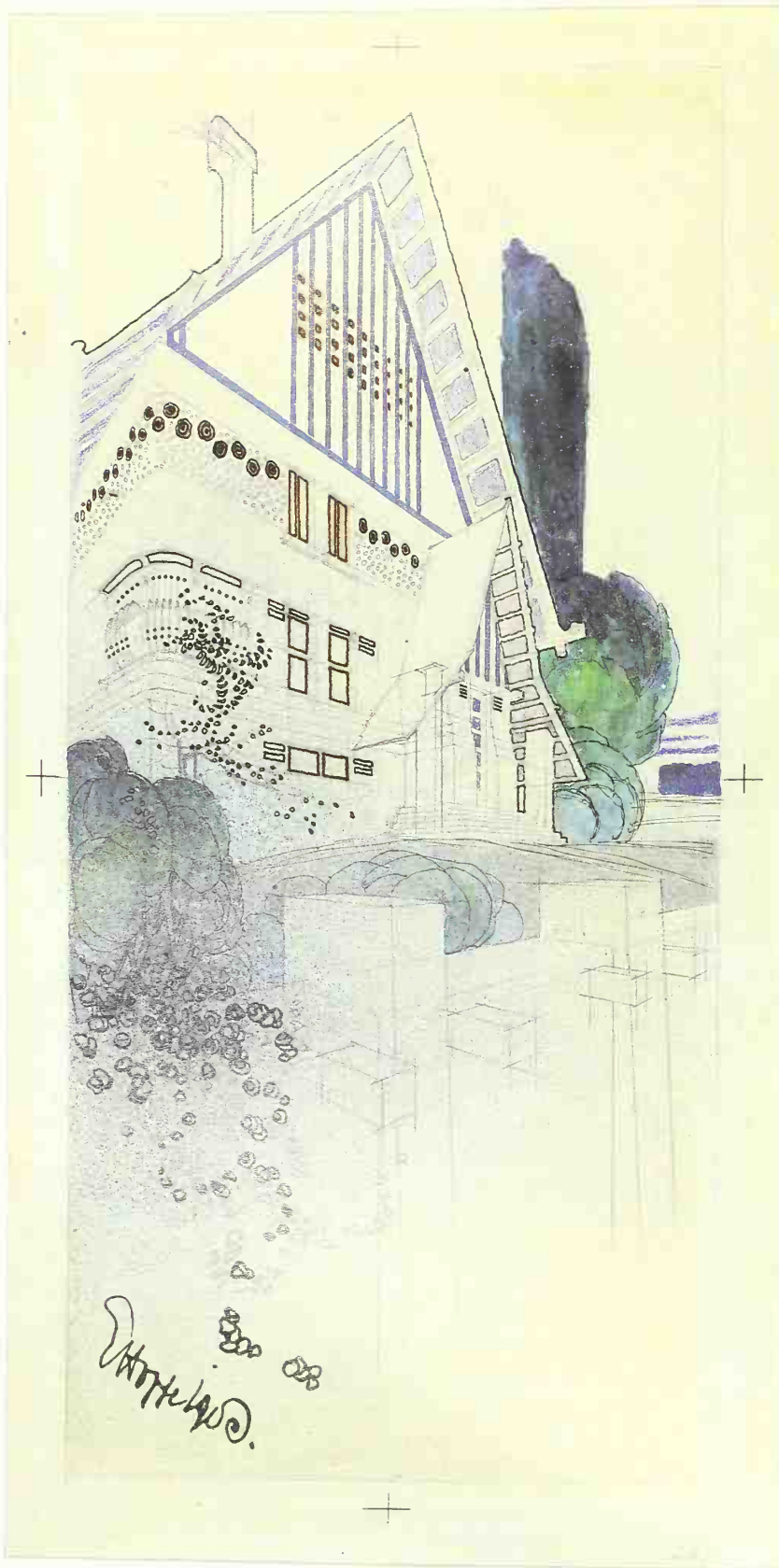
WOHNHAUS FÜR  
EINEN ARCHITECTEN

EMIL HOPPE



99. Emil Hoppe, Project for a villa near Vienna, 1905. Perspective

100. Emil Hoppe, Project for a villa near Vienna, 1905. Elevation

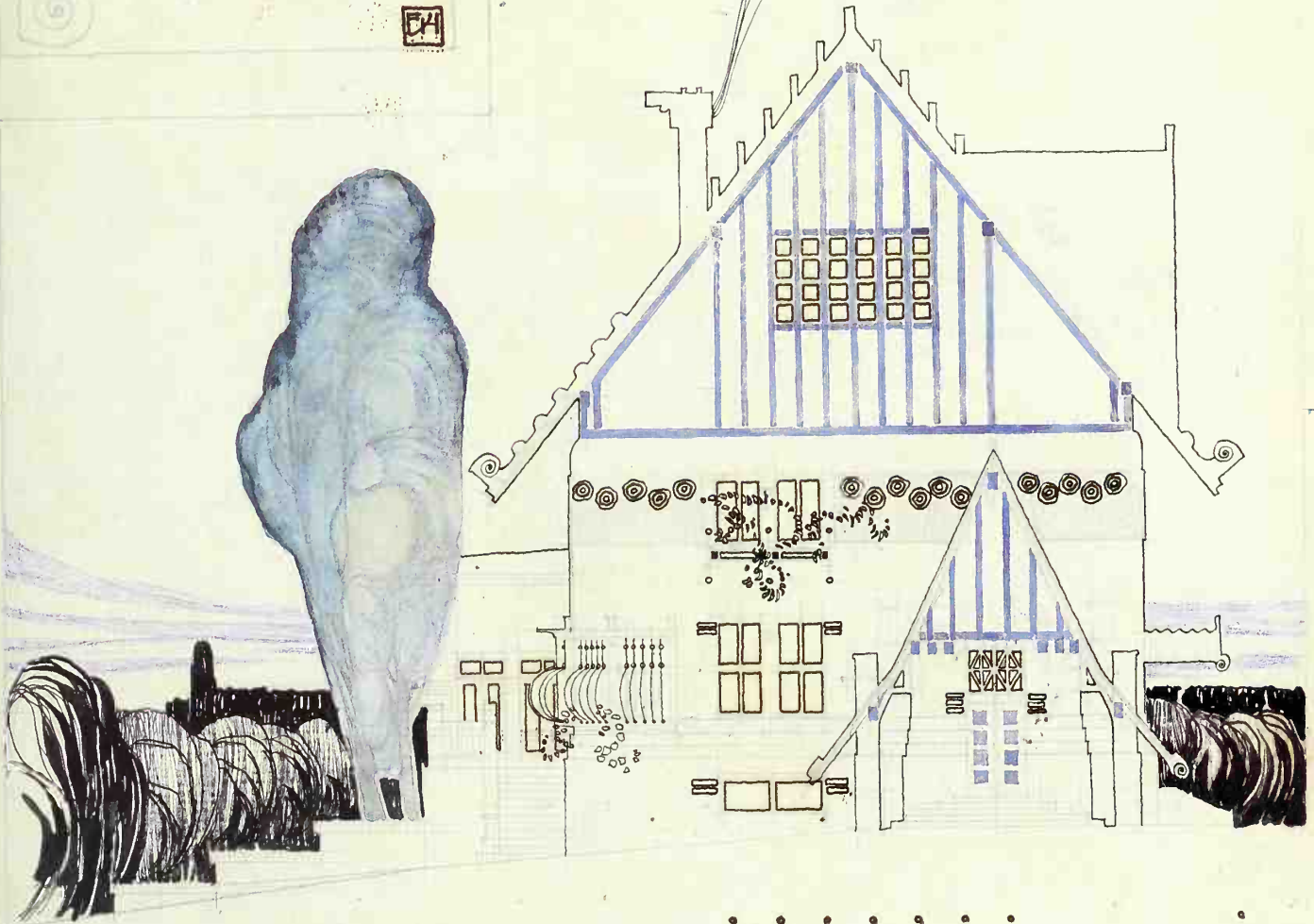


pages 156, 157

102. Otto Schönthal, Competition project for an administrative office building for the 20th District of Vienna, Brigittaplatz, Vienna, 1902/05

LANDHAUS 0000  
IN DER NÄHE 000  
VON WIEN 00000000

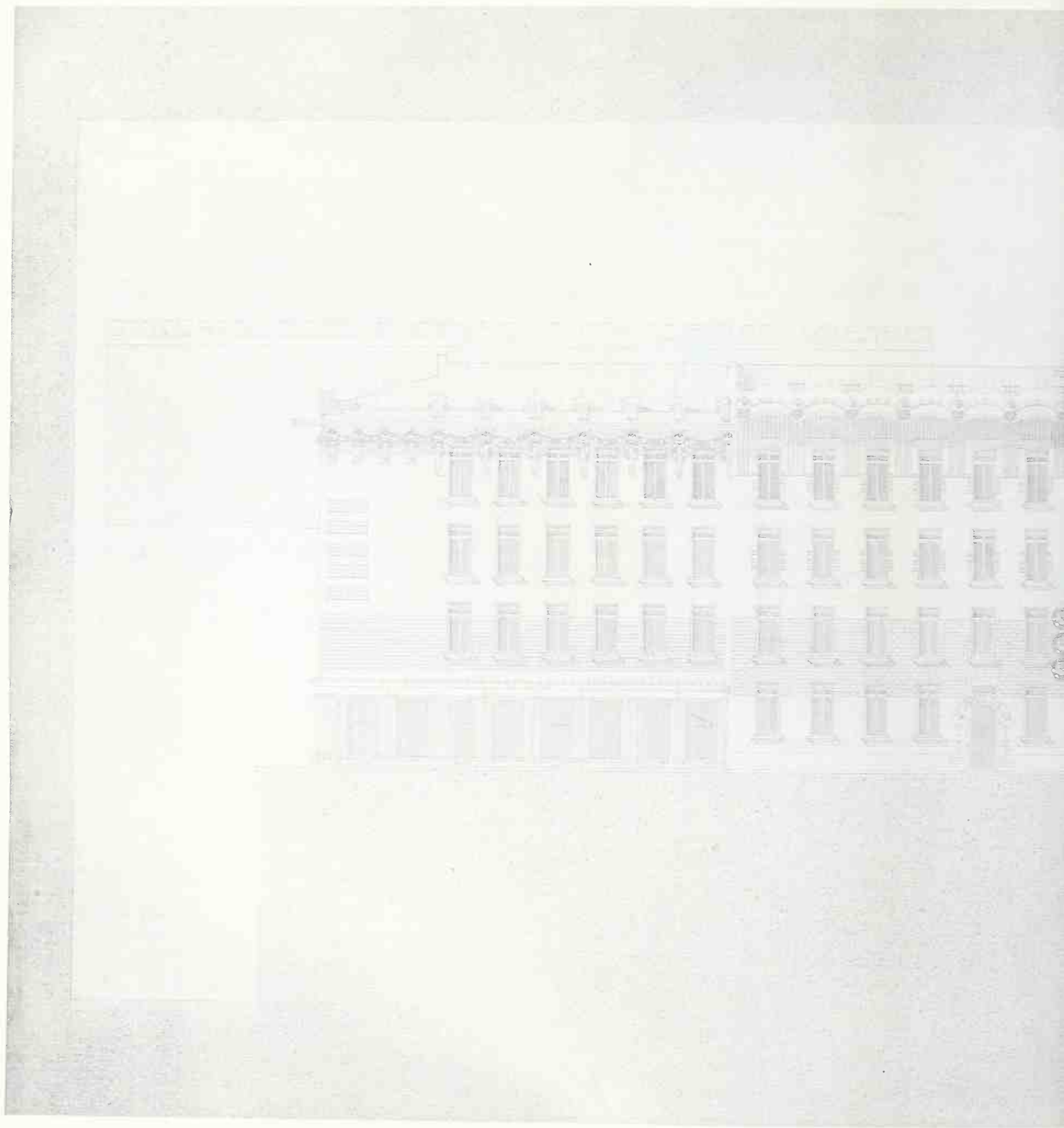
54

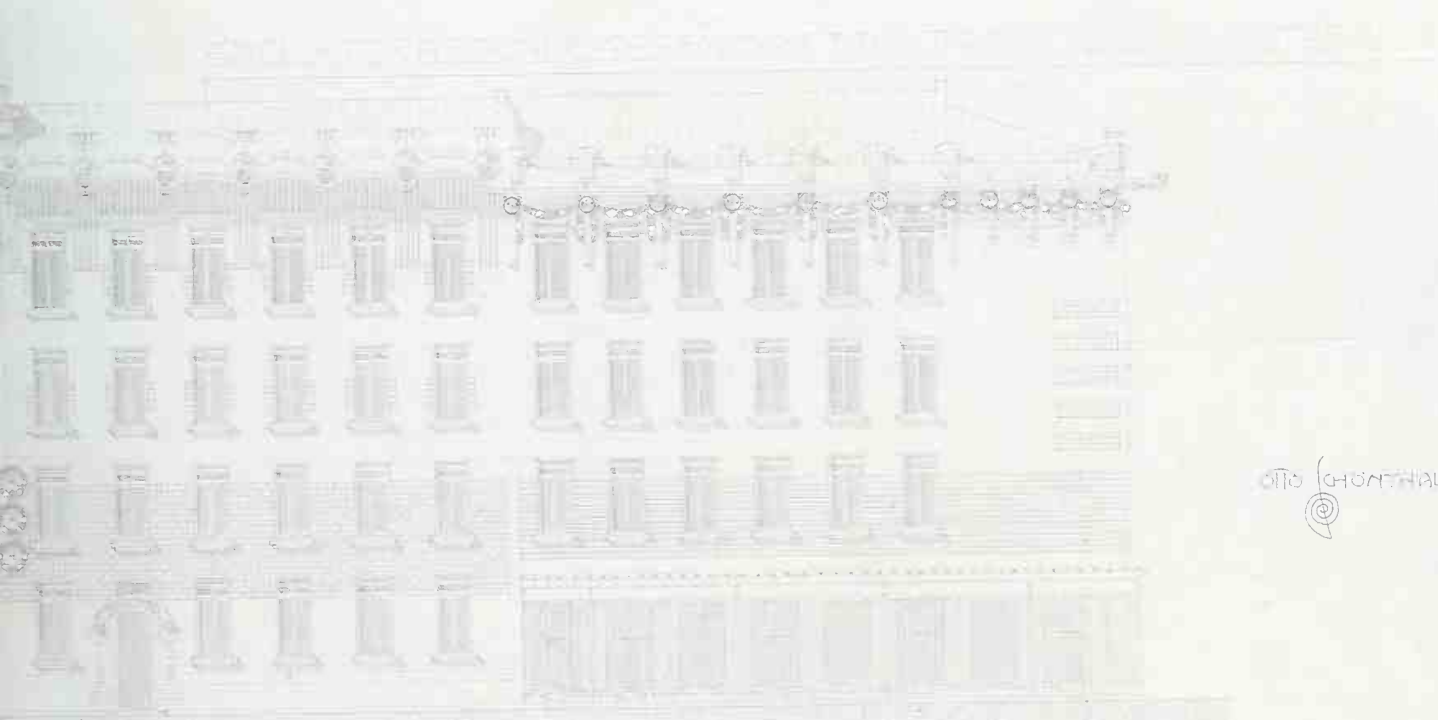


• • • • •  
• • • • •  
• • • • •

54



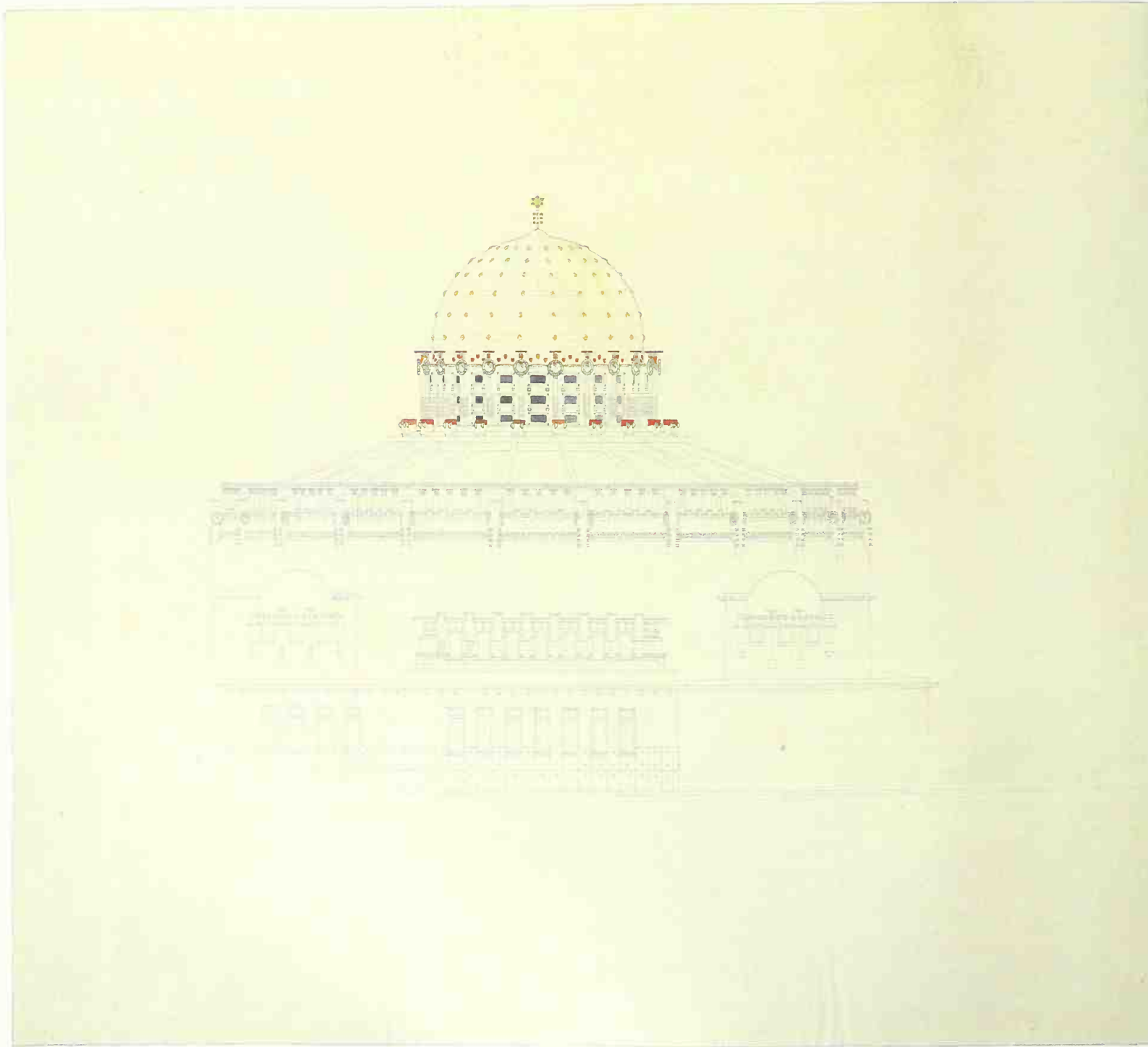




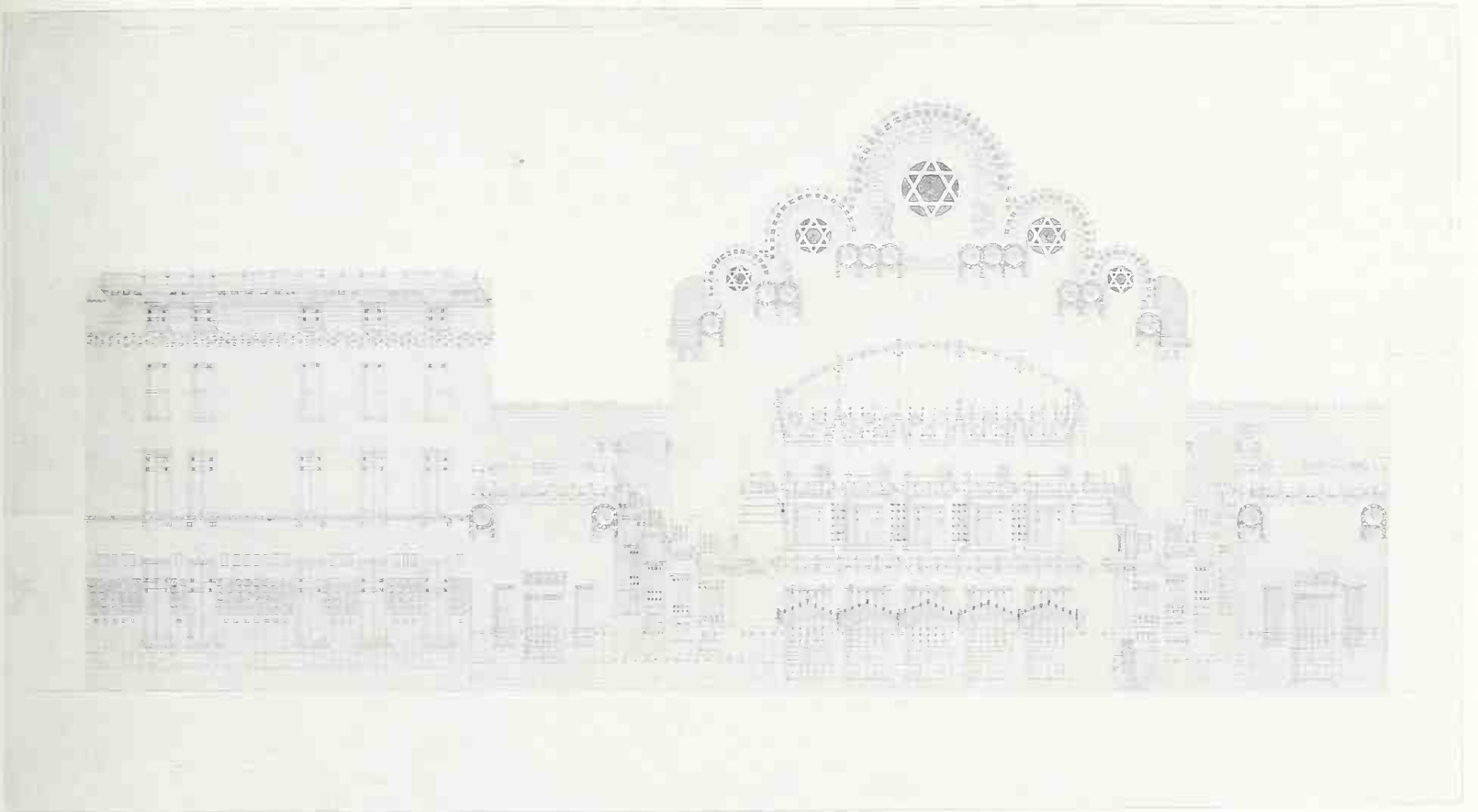
OTTO GÖTTNER

105. Emil Hoppe and Otto Schünthal, Project for a Jewish synagogue, 1903/04.

107. Emil Hoppe and Otto Schünthal, Competition project for a synagogue in Trieste, 1905/04. From elevation.







109. Emil Hoppe and Otto Schönthal, Competition project for a synagogue in Trieste, 1903/04. Section

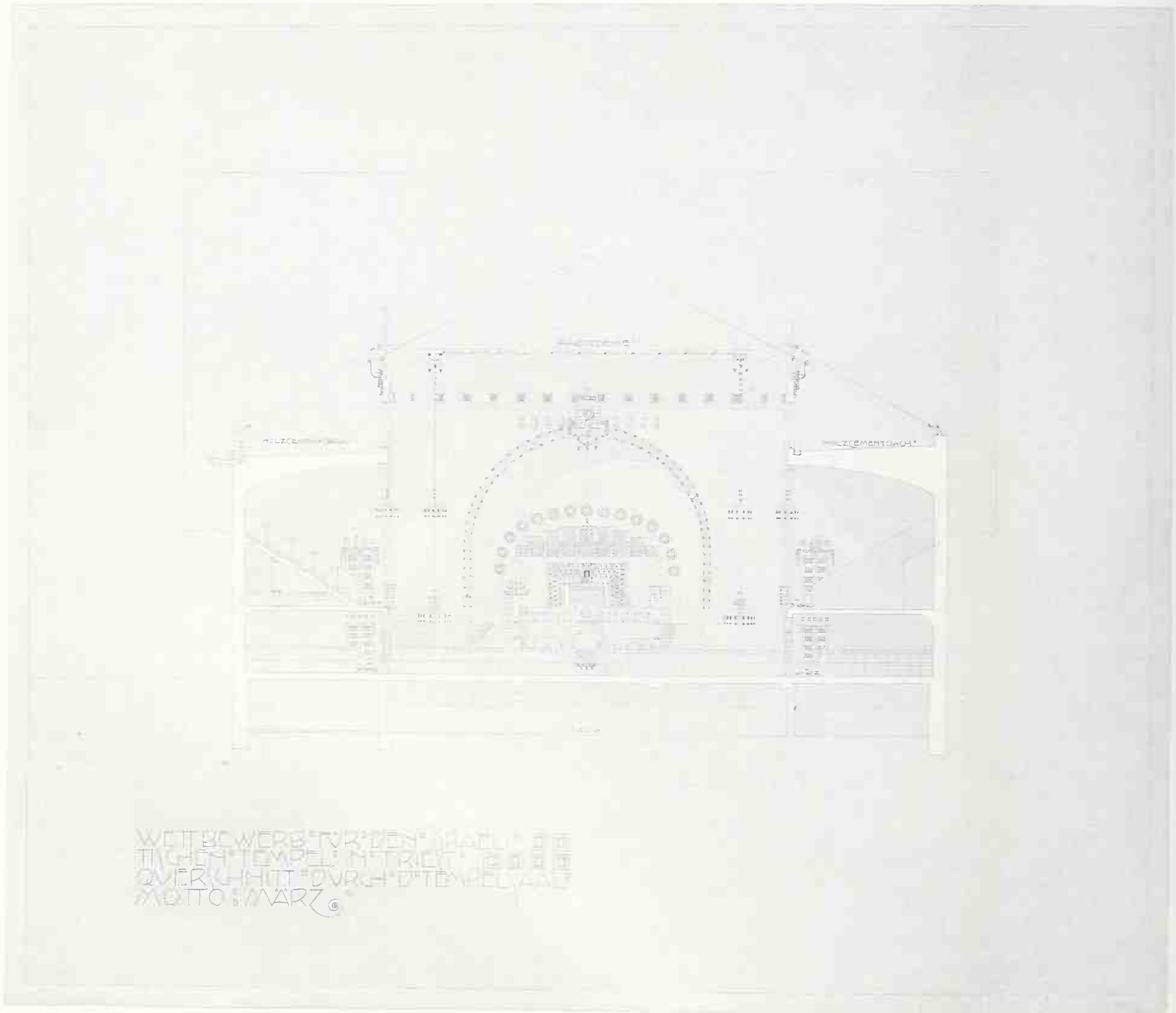
110. Emil Hoppe and Otto Schönthal, Competition project for a synagogue in Trieste, 1903/04. Pediment detail

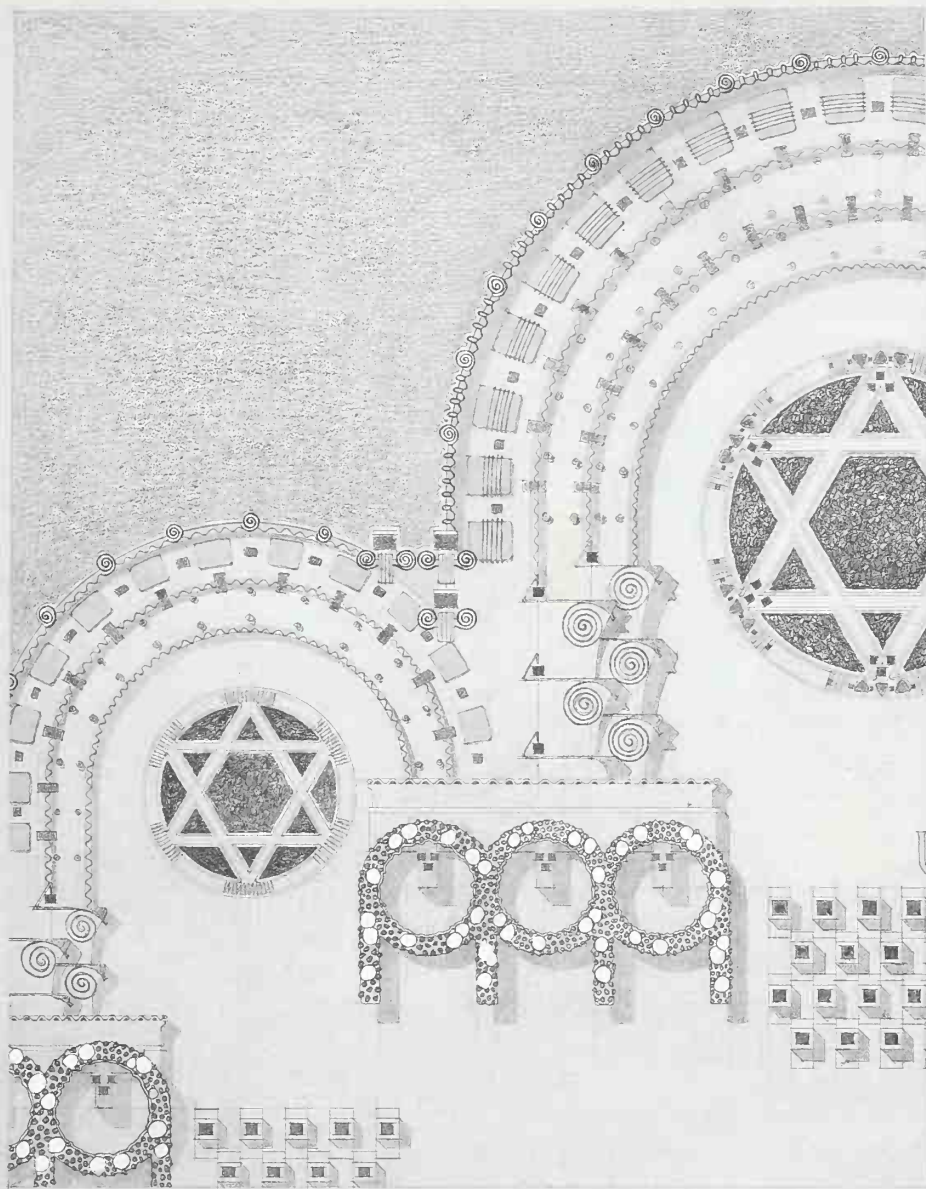
page 142

111. Emil Hoppe, Project for a monastery church, 1904

page 145

112. Emil Hoppe, Study for a tomb, 1904



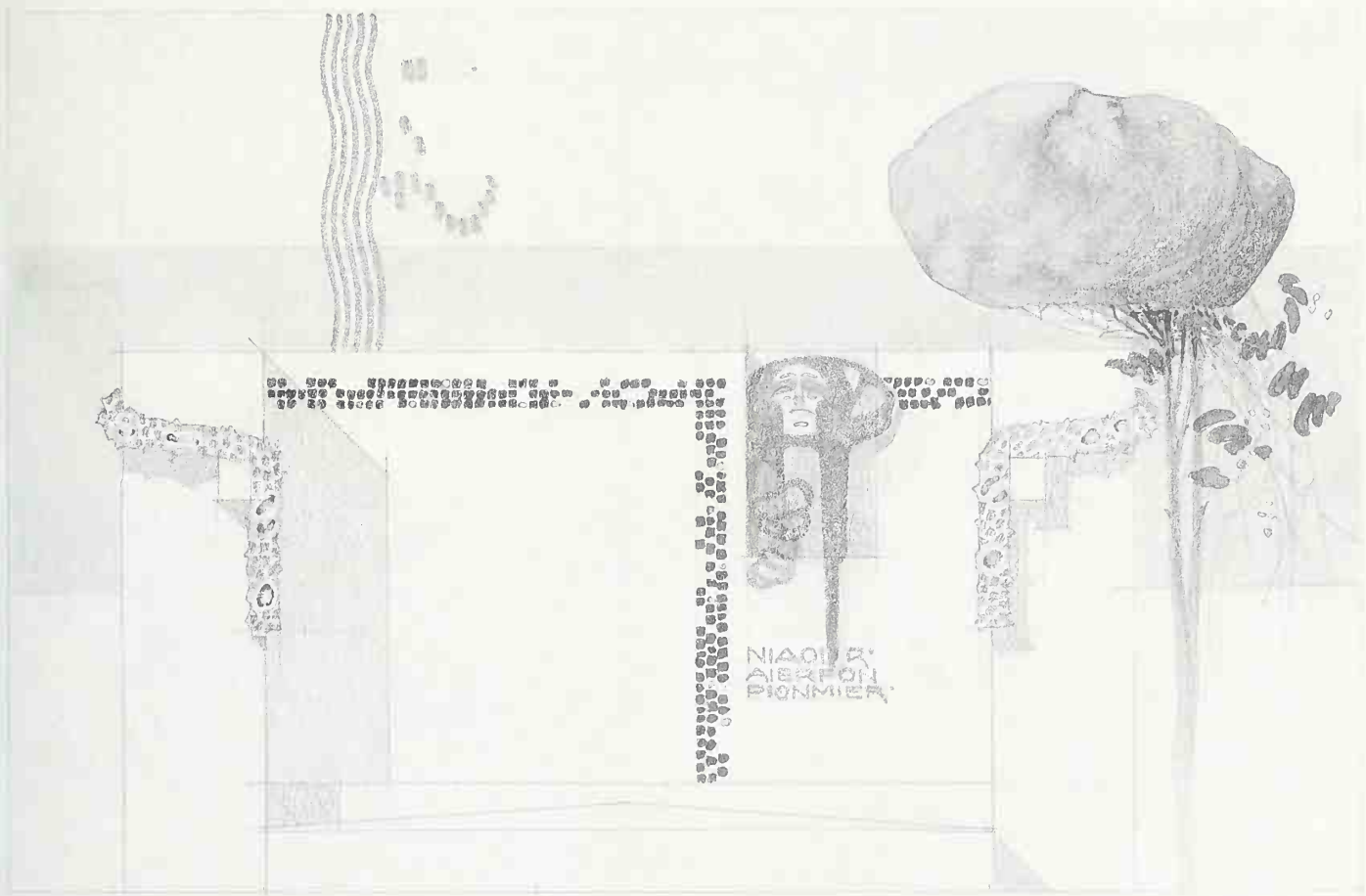


WETBEWERB FÜR  
DEN ISRAELITISCHEN  
TEMPEL IN TRIEST  
MOTTO: MARZ

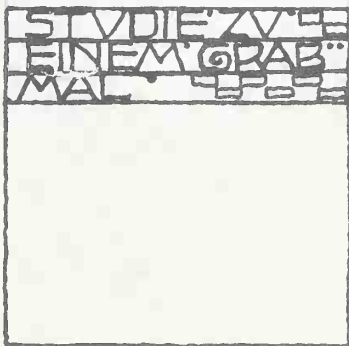
FACADENDETAIL  
1:20 VOM GIEBEL







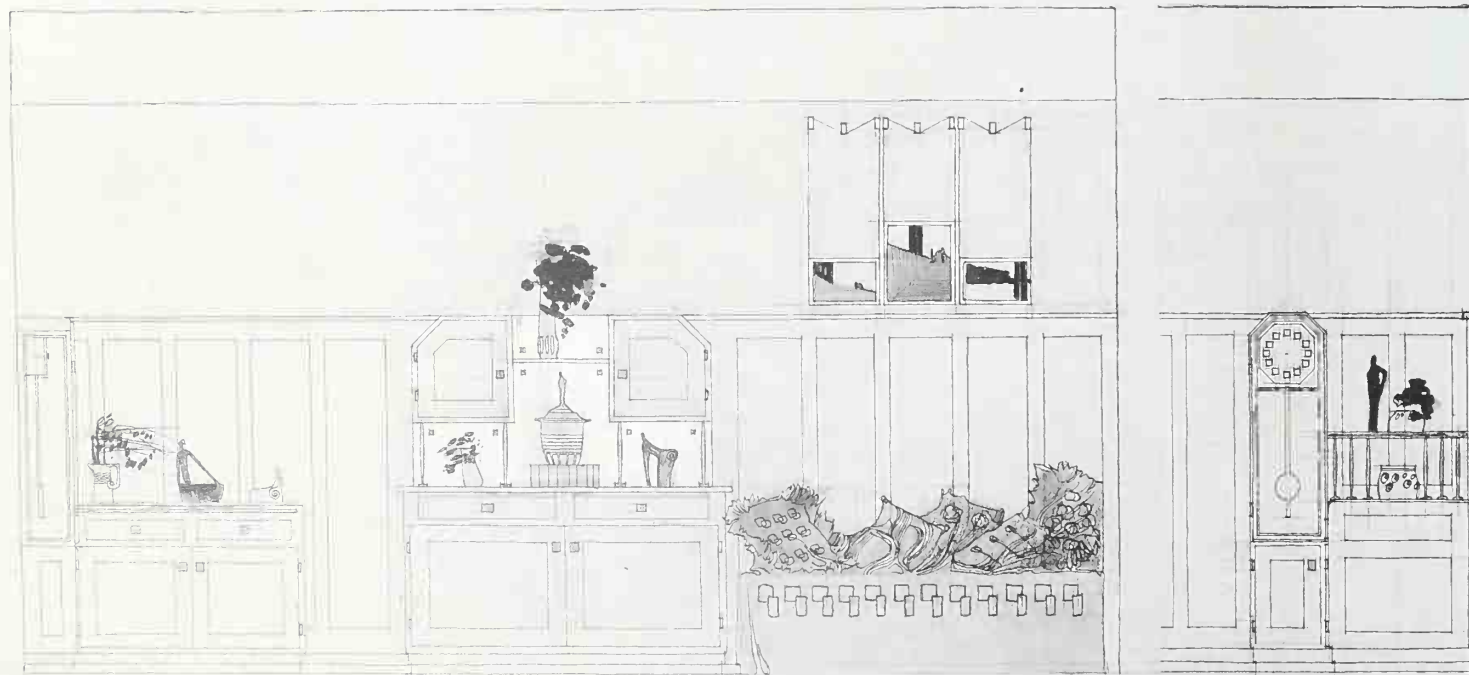
NACH  
 ABERFON  
 PIONIER



*S. H. H. 09.*

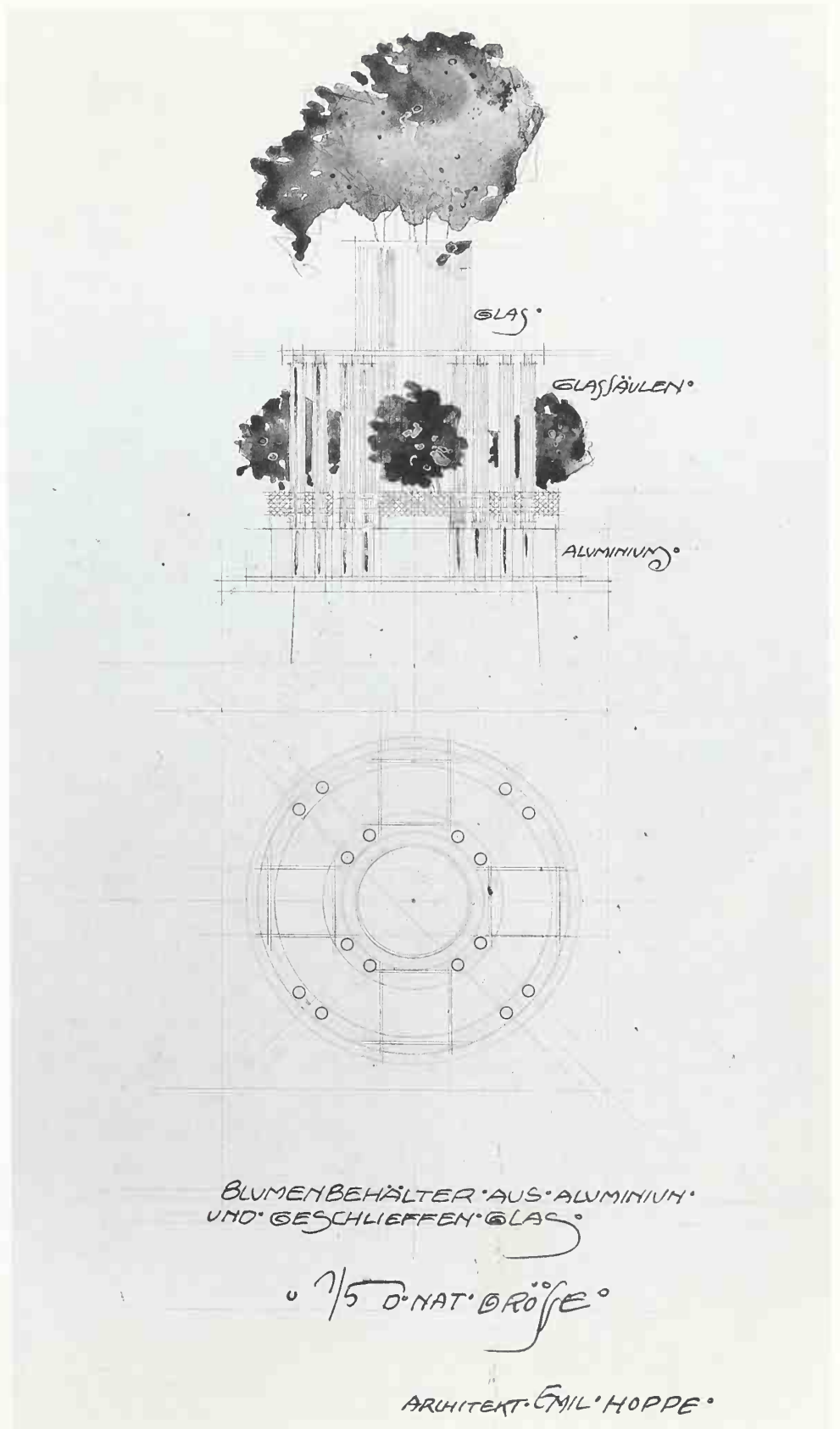
0 1 2 3 4 5 6 7 8 9 10

2.2M



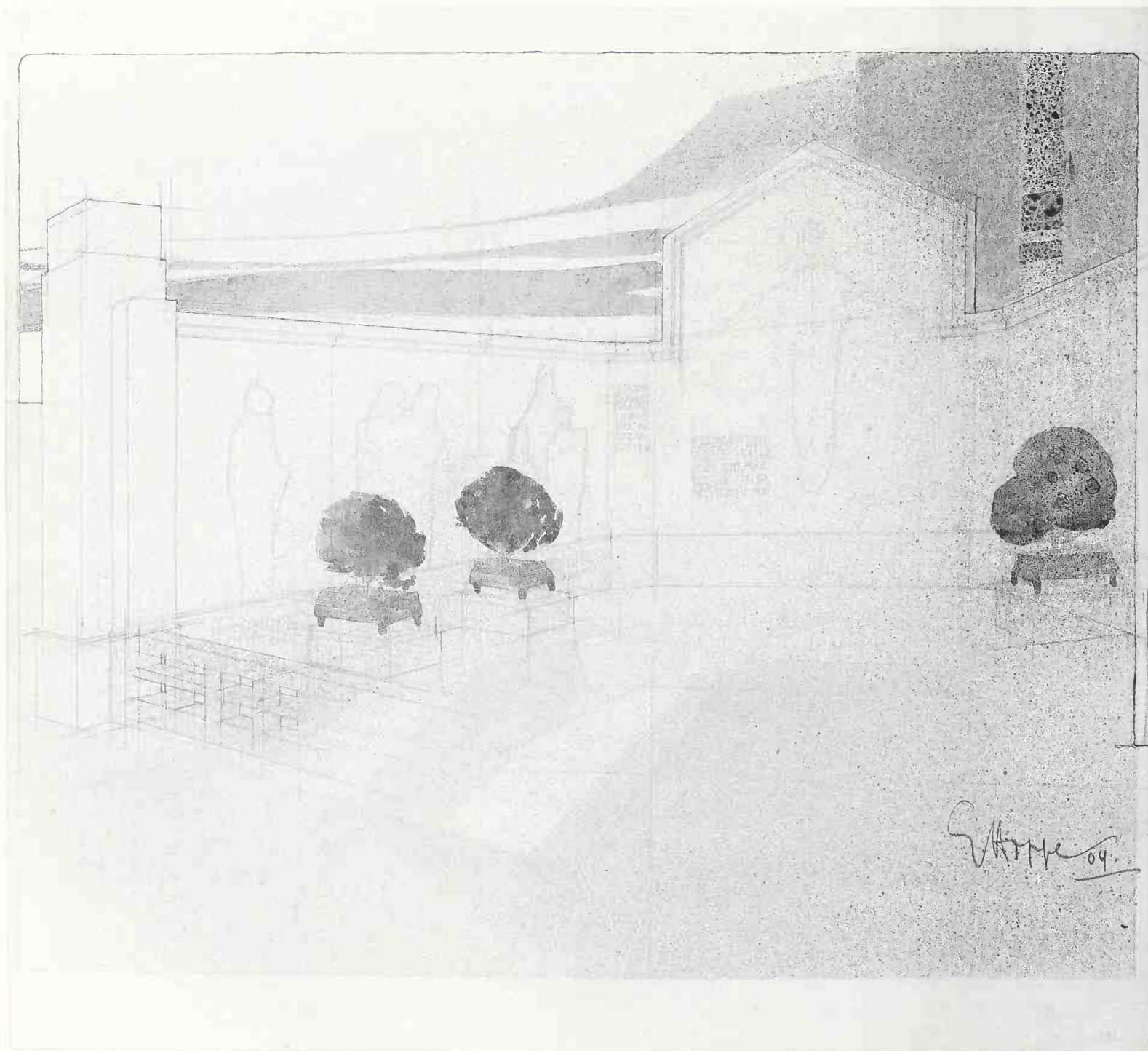
Hoppe 04.

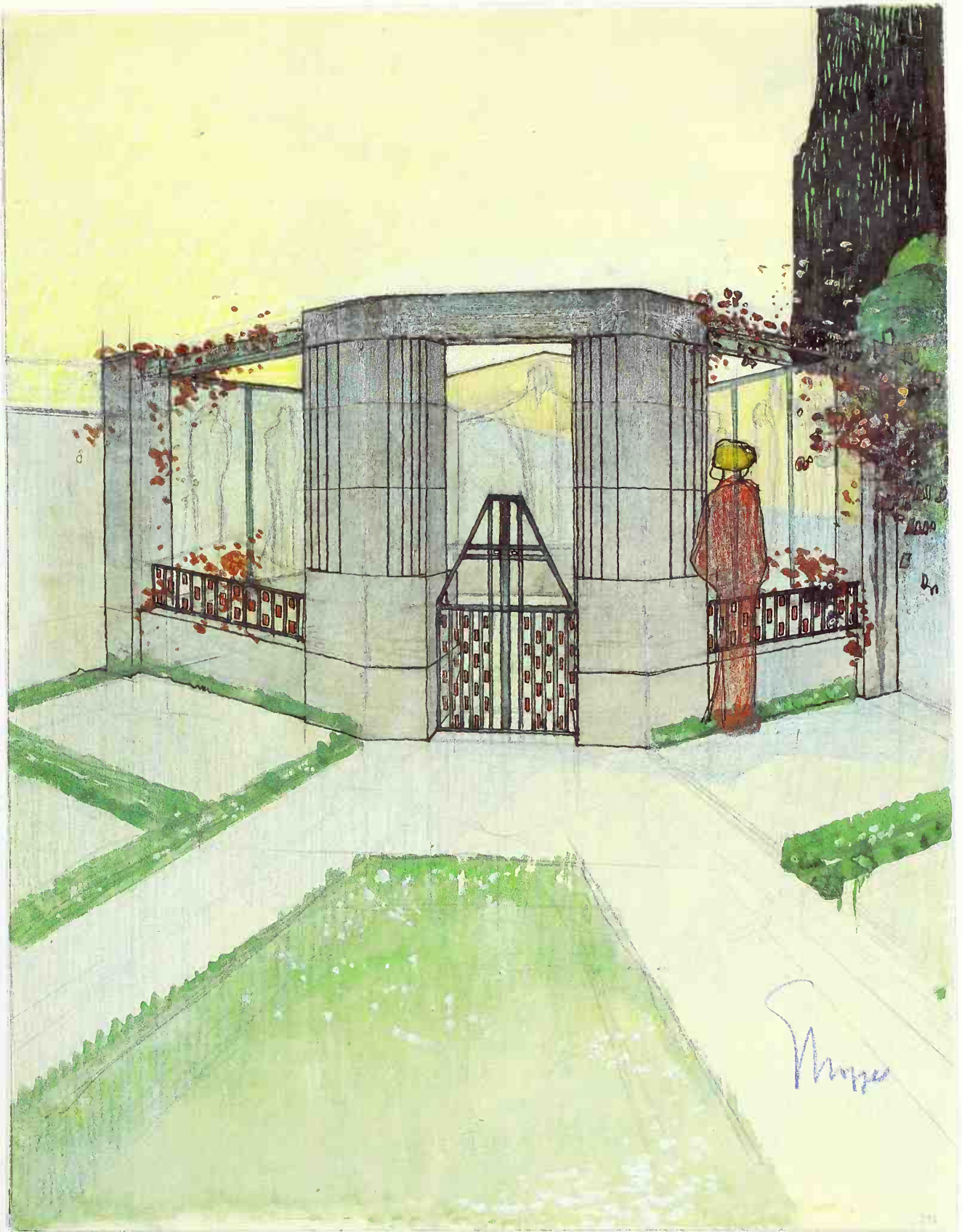




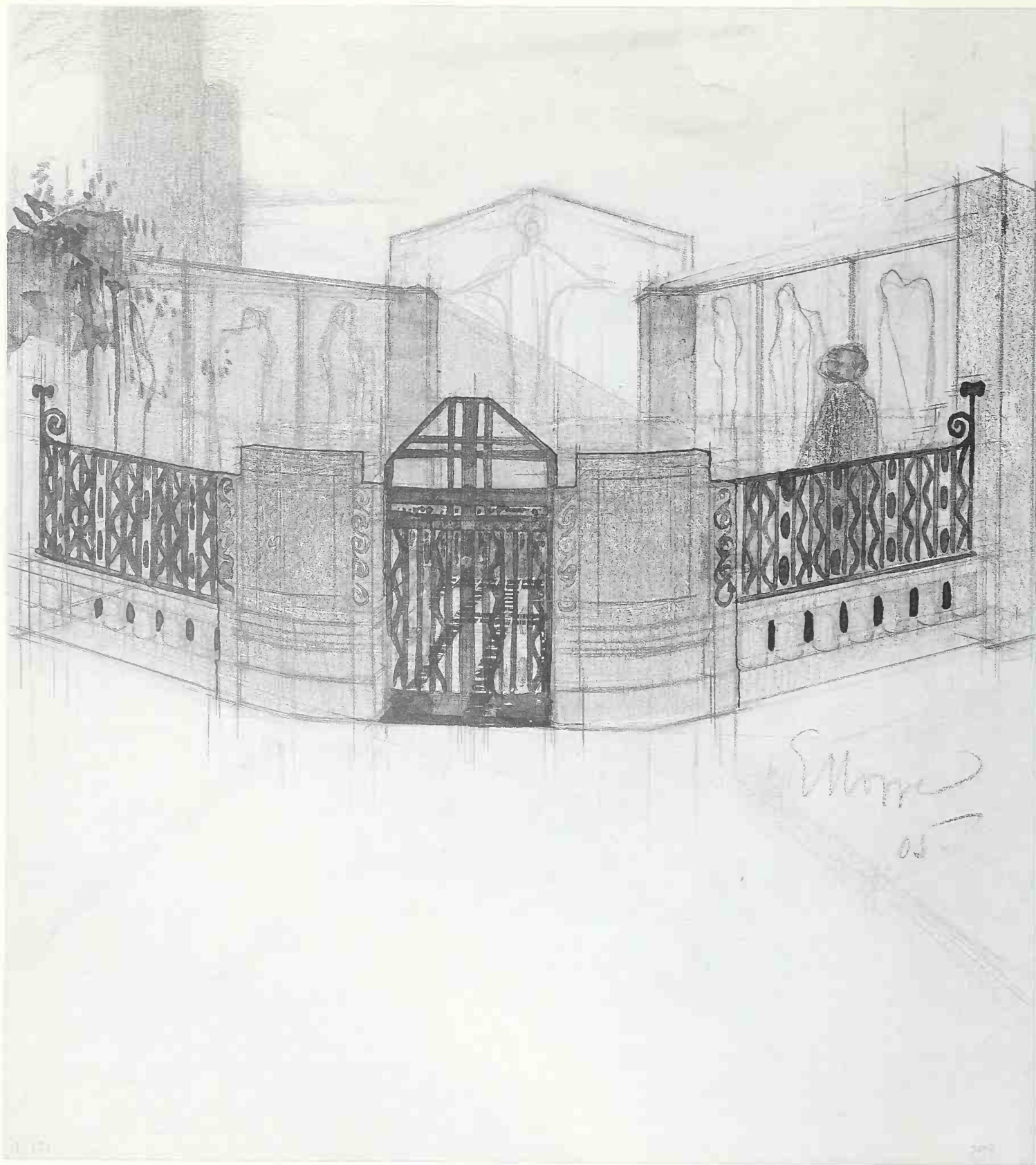
125. Emil Hoppe. Study for the Ludwig tomb,  
Kalksburg, 1904

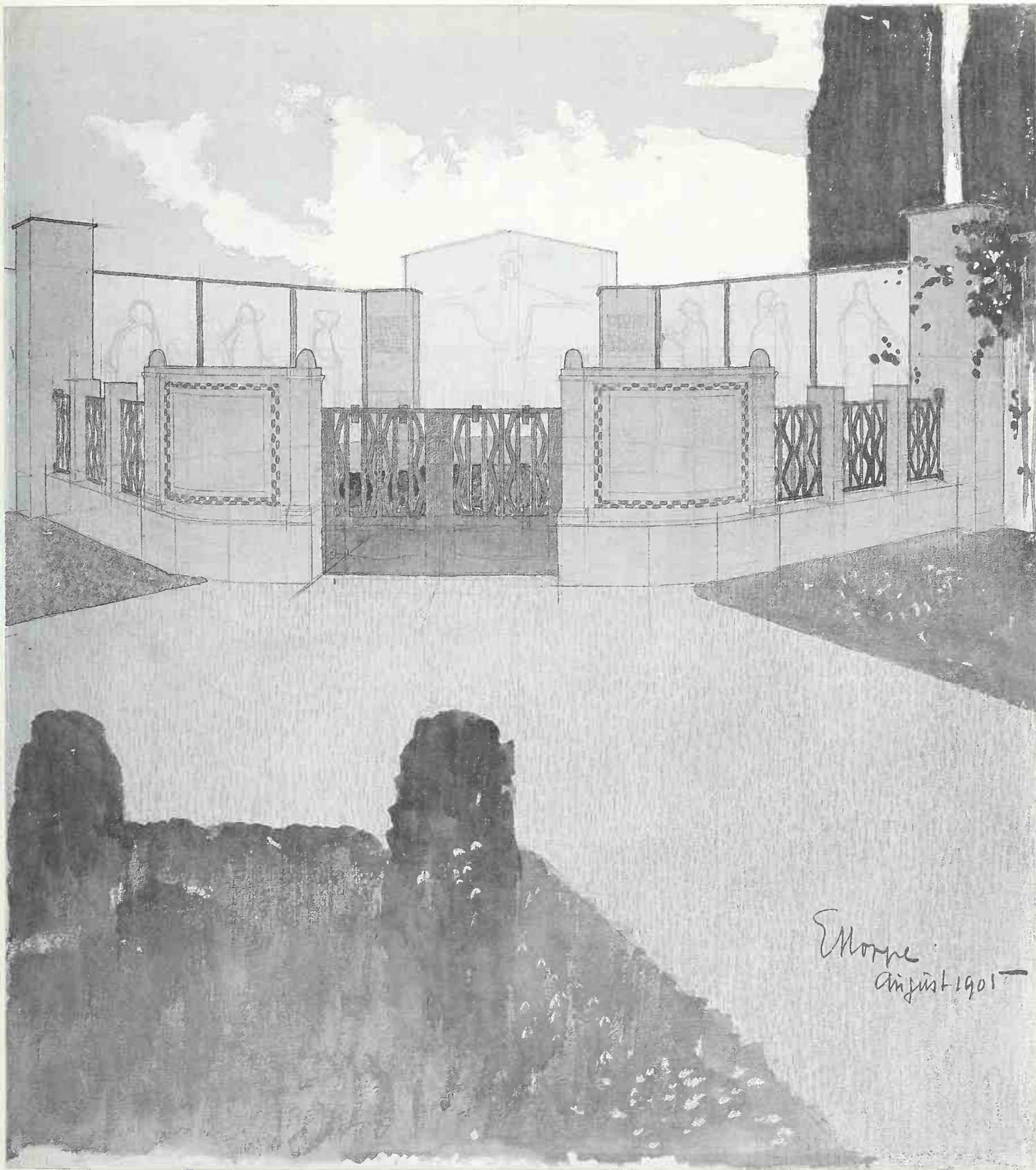
126. Emil Hoppe. Study for the Ludwig tomb,  
Kalksburg, 1904/05











E. Morpe  
August 1901



page 148

127. Emil Hoppe, Study for the Ludwig tomb,  
Kalksburg, 1905

page 149

128. Emil Hoppe, Study for the Ludwig tomb,  
Kalksburg, 1905

132. Emil Hoppe, Study for a villa, c. 1905.

Front elevation

135. Emil Hoppe, Study for a villa, c. 1905.

Presentation perspective

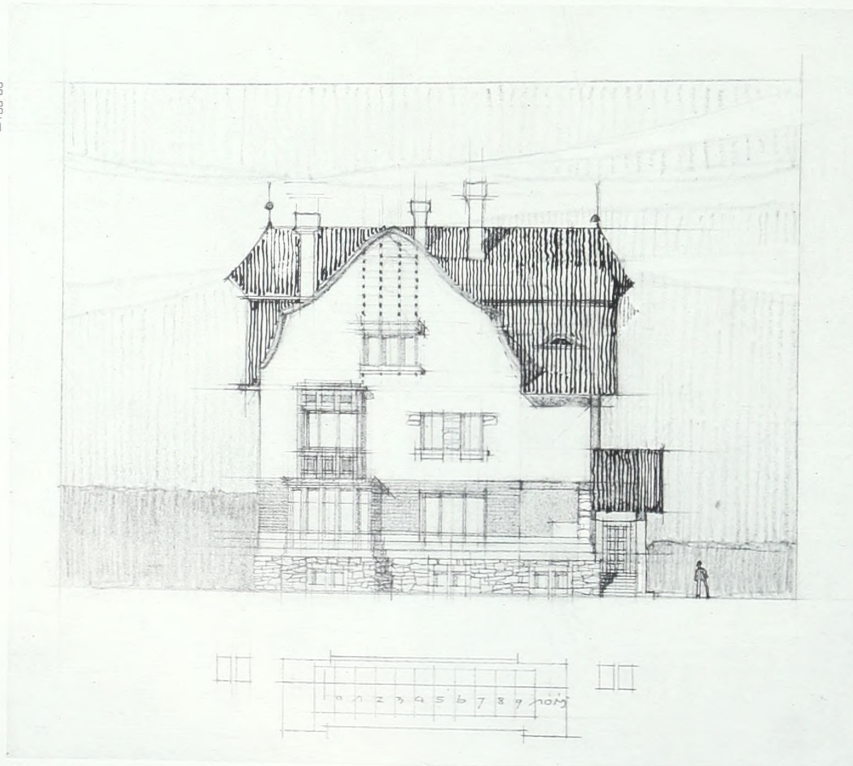
page 152

134. Otto Schönthal, Study for an apartment  
building, 1905

page 155

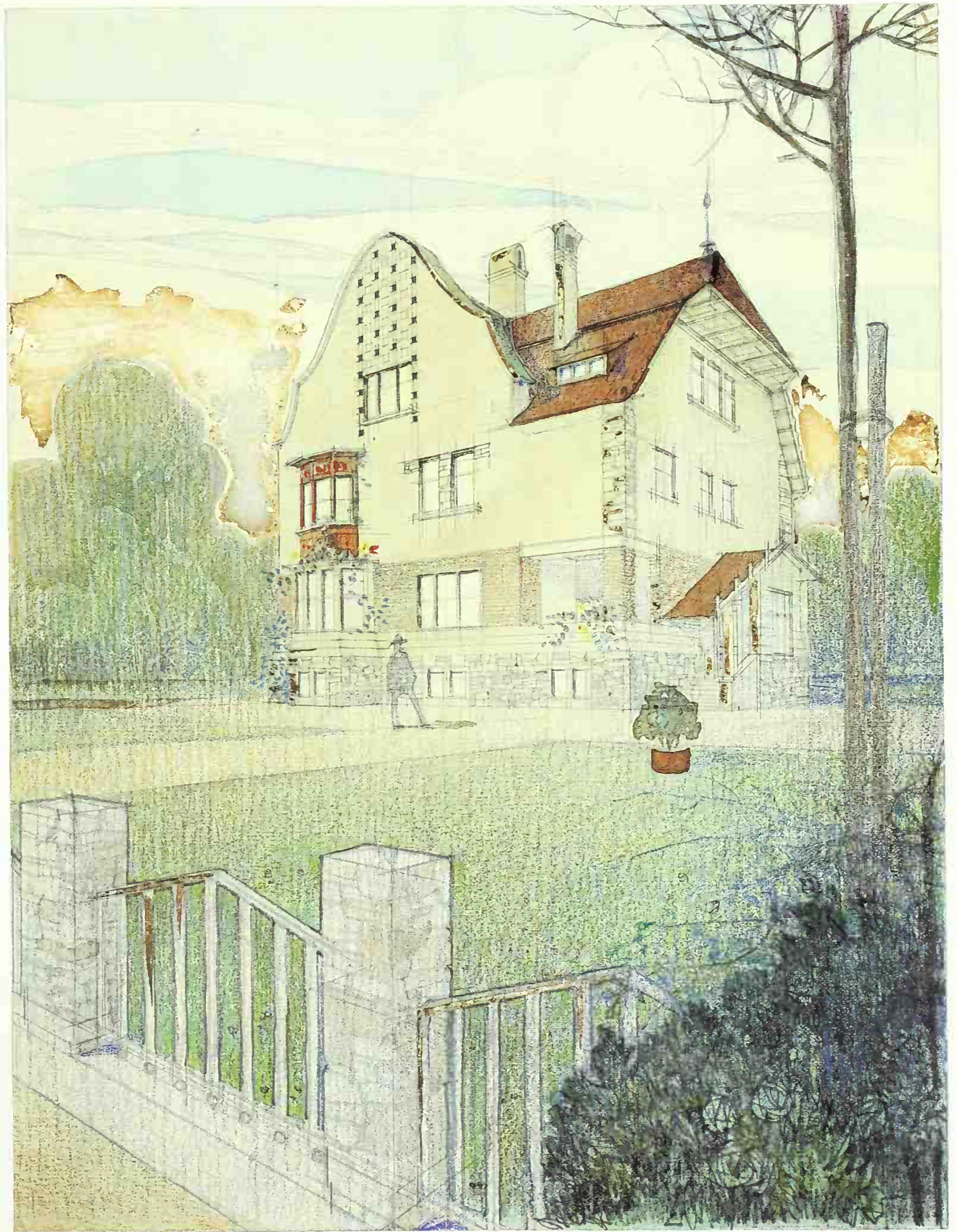
135. Otto Schönthal, Study for a house at  
Krems, 1905

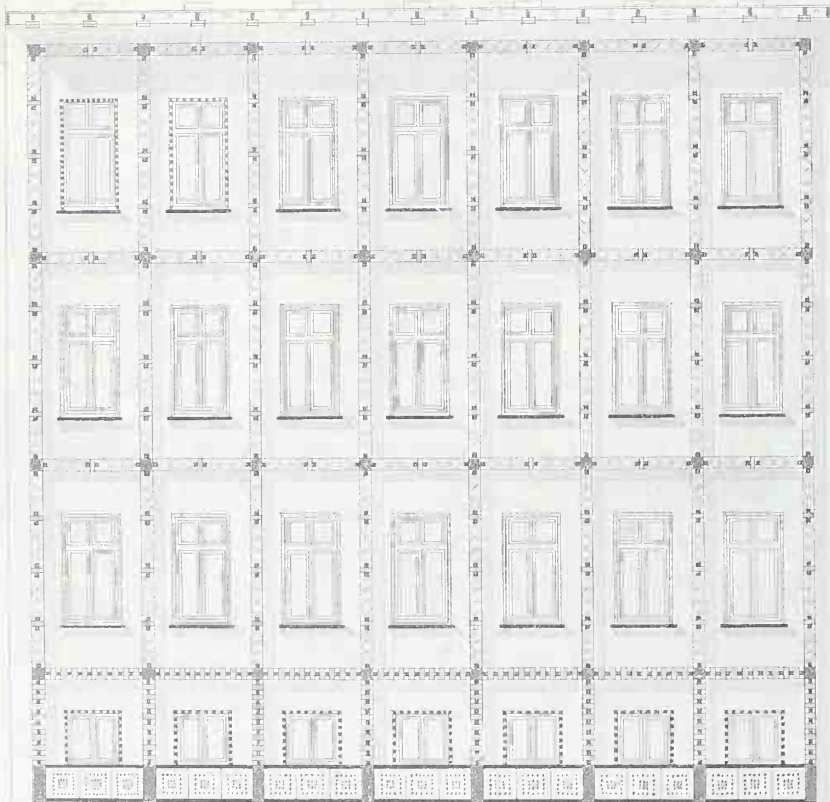
SKIZZE ZUM  
BAUEINES  
WOHNHAUSES



FACADENSTUDIE







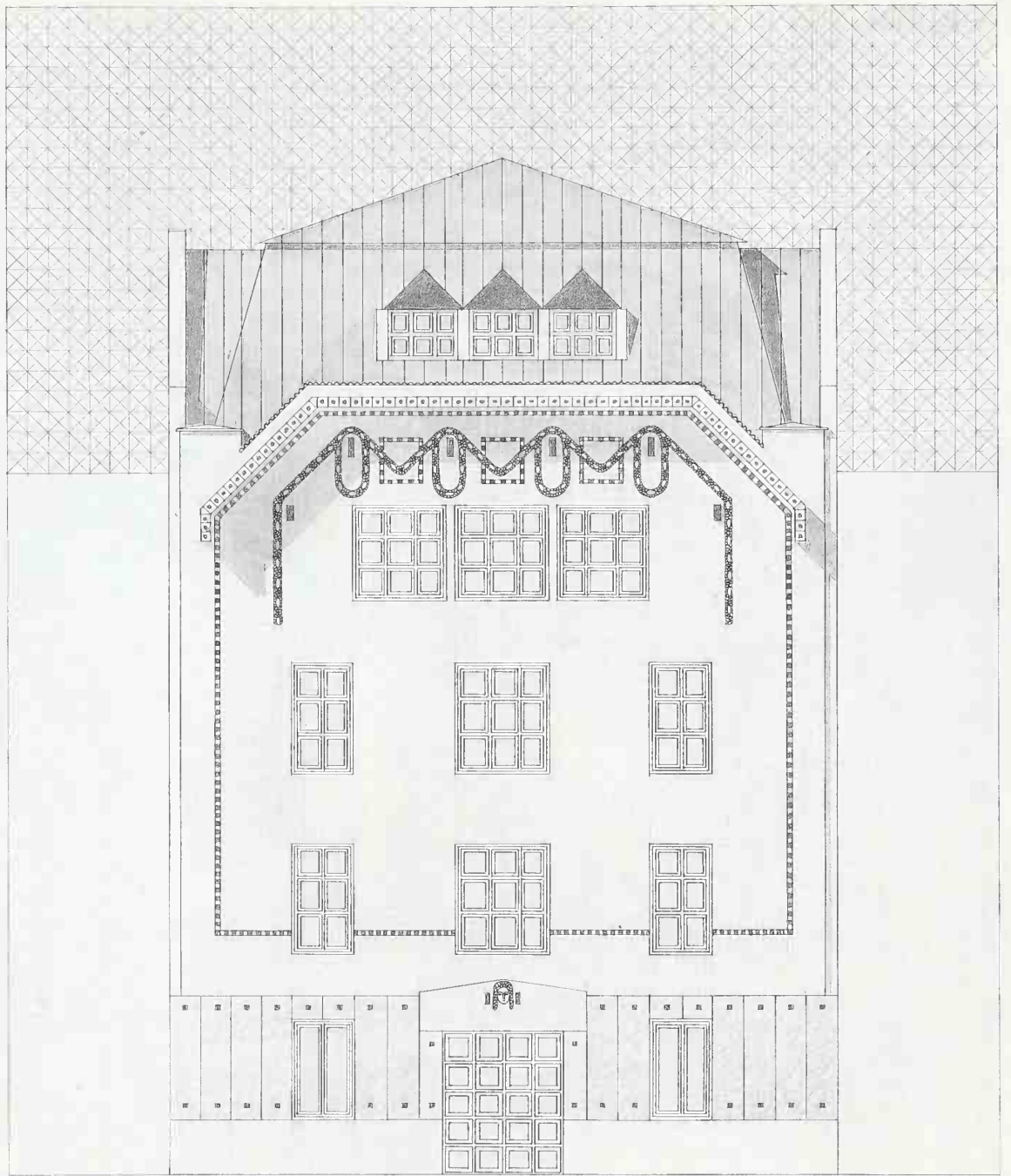
ANSICHTSKARTE WOHNSERIE I. HEUTZTAGEHELDIE  
 KÖNIGSBERG ZWAN BERKAUFEN ANZUMSONSTAM  
 DIE DIE DICH NITROSEIDEN MITTIG HAUSO  
 ELBSTADT KOMM USENZU HOHEW ESELCHTES UNO  
 IZADOF WASKYZ DIENSTAGS UN NARMEKNAL KWI



0.14.1914

ANSICHTSKARTE WOHNSERIE I. HEUTZTAGEHELDIE  
 KÖNIGSBERG ZWAN BERKAUFEN ANZUMSONSTAM  
 DIE DIE DICH NITROSEIDEN MITTIG HAUSO  
 ELBSTADT KOMM USENZU HOHEW ESELCHTES UNO  
 IZADOF WASKYZ DIENSTAGS UN NARMEKNAL KWI





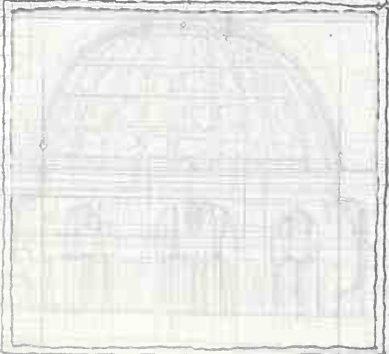
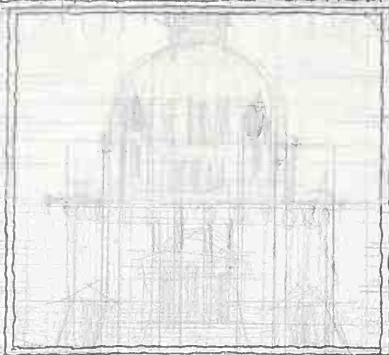
STUDIE FÜR EIN WOHNHAUS IN KREMS A/D

OTTO SCHONHALS



# DER ARCHITEKT.

WIENER MONATSHEFTE FÜR BAUWESEN UND DEKORATIVE KUNST.  
REDAKTEUR: F. V. FELDEGG



9. HEFT SEPTEMBER 1905  
XI. JAHRGANG  
PREIS K 2.00  
M 1.65 ABONNEMENT 12 HEFTE K 24 M 20

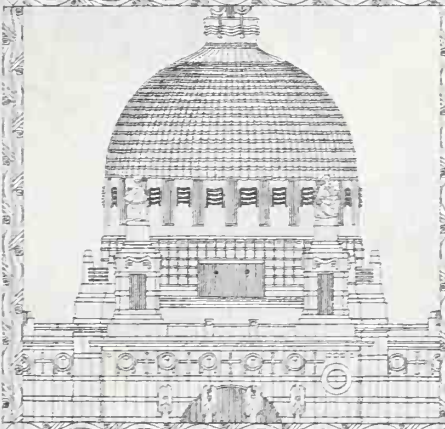
VERLAG VON ANTON SCHROLL V. G. WIEN

*Handwritten signature or mark, possibly 'E. H. 05.'*

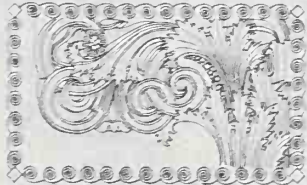
# DER ARCHITEKT.



WIENER MO  
NATSHEFTE  
FÜR BAUWE  
SEN UND DEKO  
RATIVE KUNST  
REDAKTEUR  
F. FELDEGG



1. HEFT JAN  
NER 1906  
XI. JAHRGANG  
PREIS K. 2.00  
M. 1.65 ABONNE  
MENT 12 HEFT  
E K. 24 M. 20



VERLAG VON ANTON SCHROLL & CO. WIEN



page 154

156. Emil Hoppe, Title page for *Der Architekt*,  
1905. Preliminary design

page 155

157. Emil Hoppe, Title page for *Der Architekt*,  
1905. Presentation drawing

158. Emil Hoppe, Study for an unidentified  
building, 1906

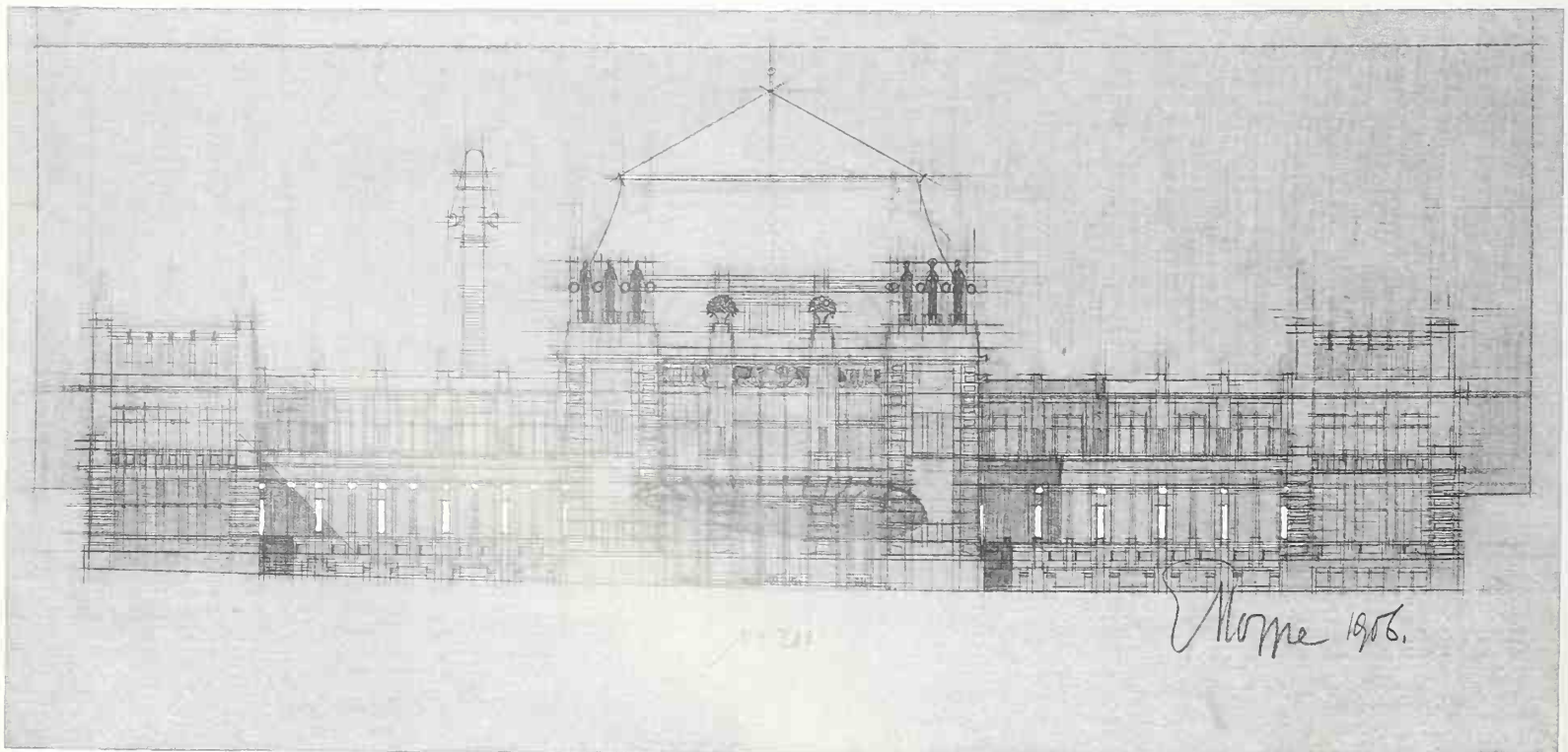
145. Otto Schönthal, Competition project for a  
Post Office at Teschen, 1906. Front elevation

page 158

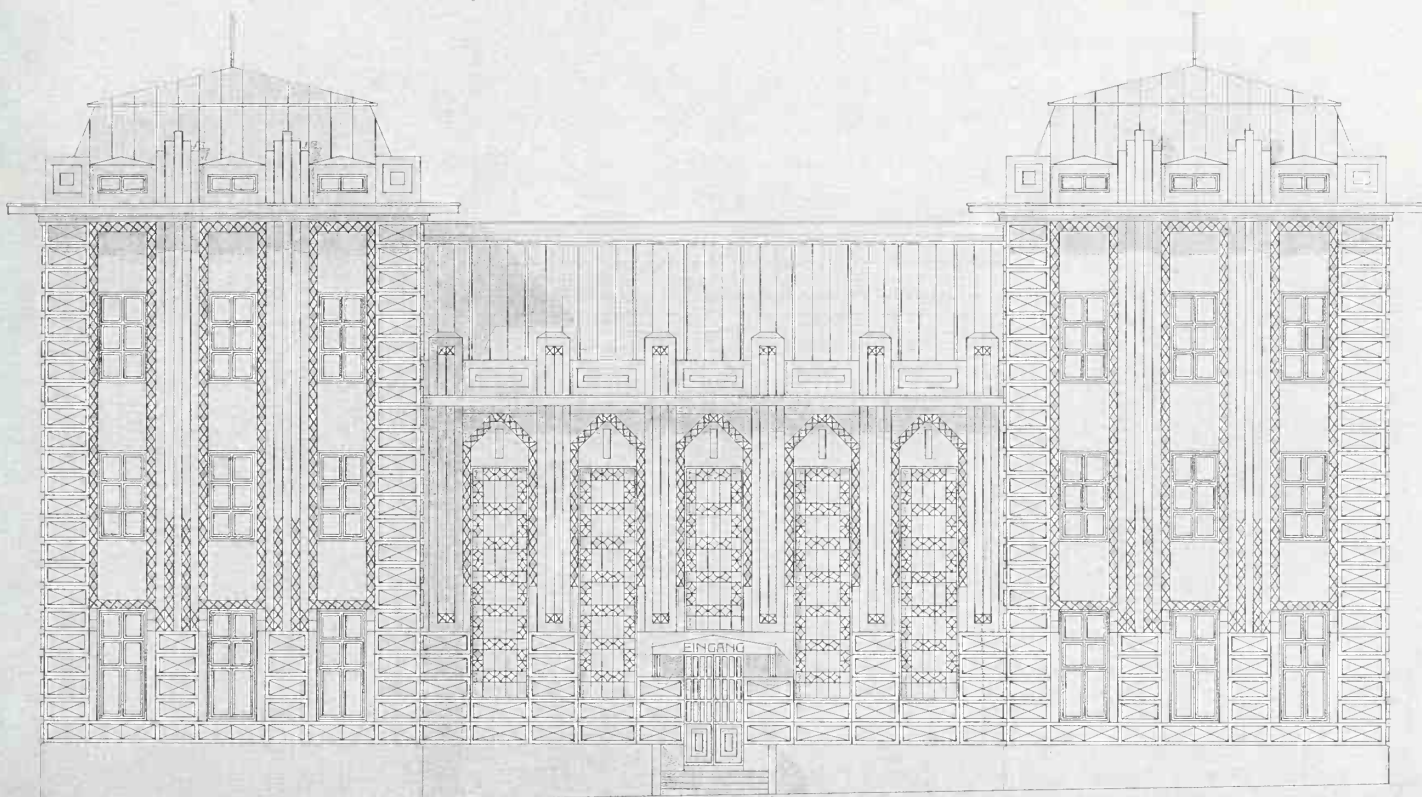
145. Otto Schönthal, Design for a fireplace and  
ingle nook, c. 1906

page 159

146. Otto Schönthal, Design for a cashier's  
office, e. 1906



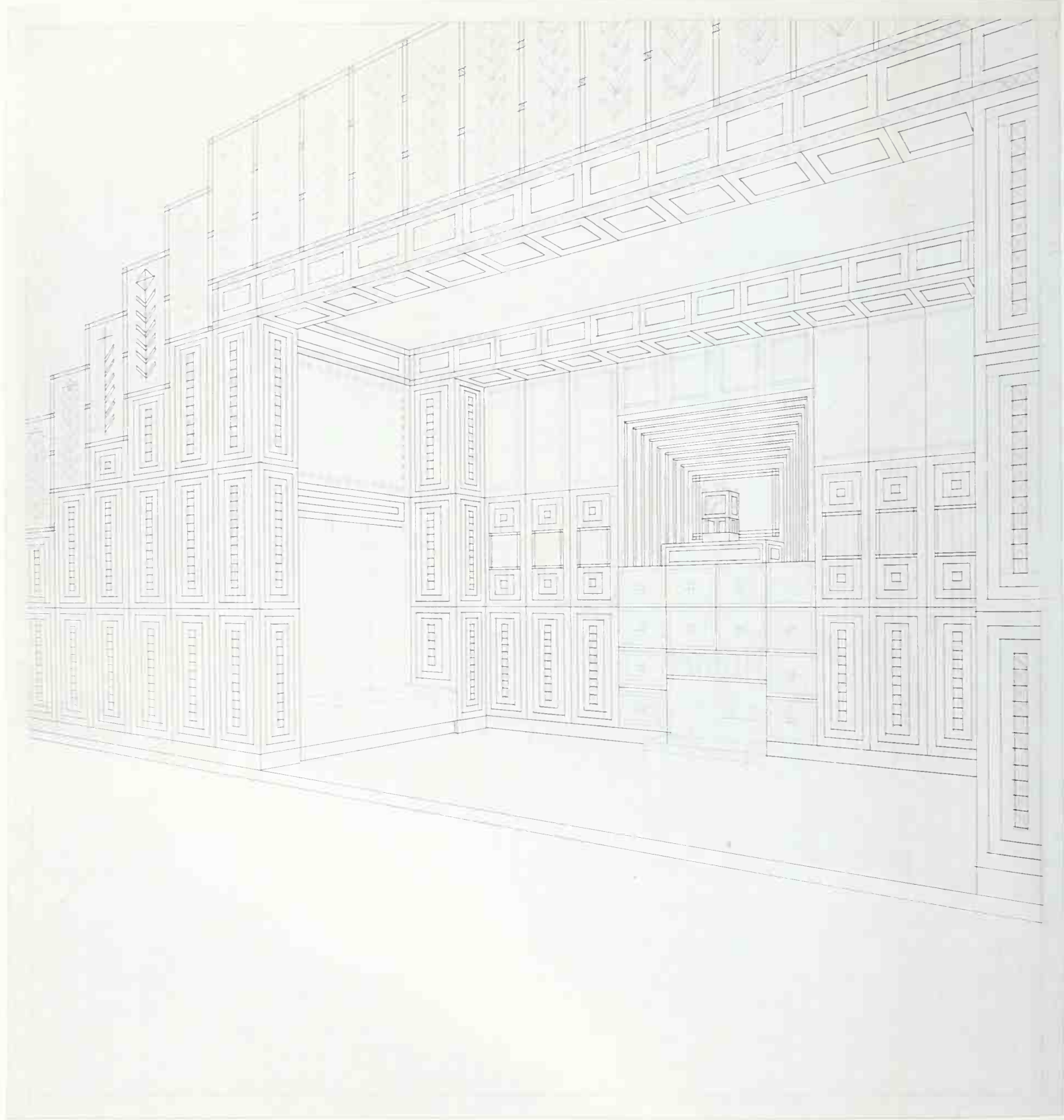


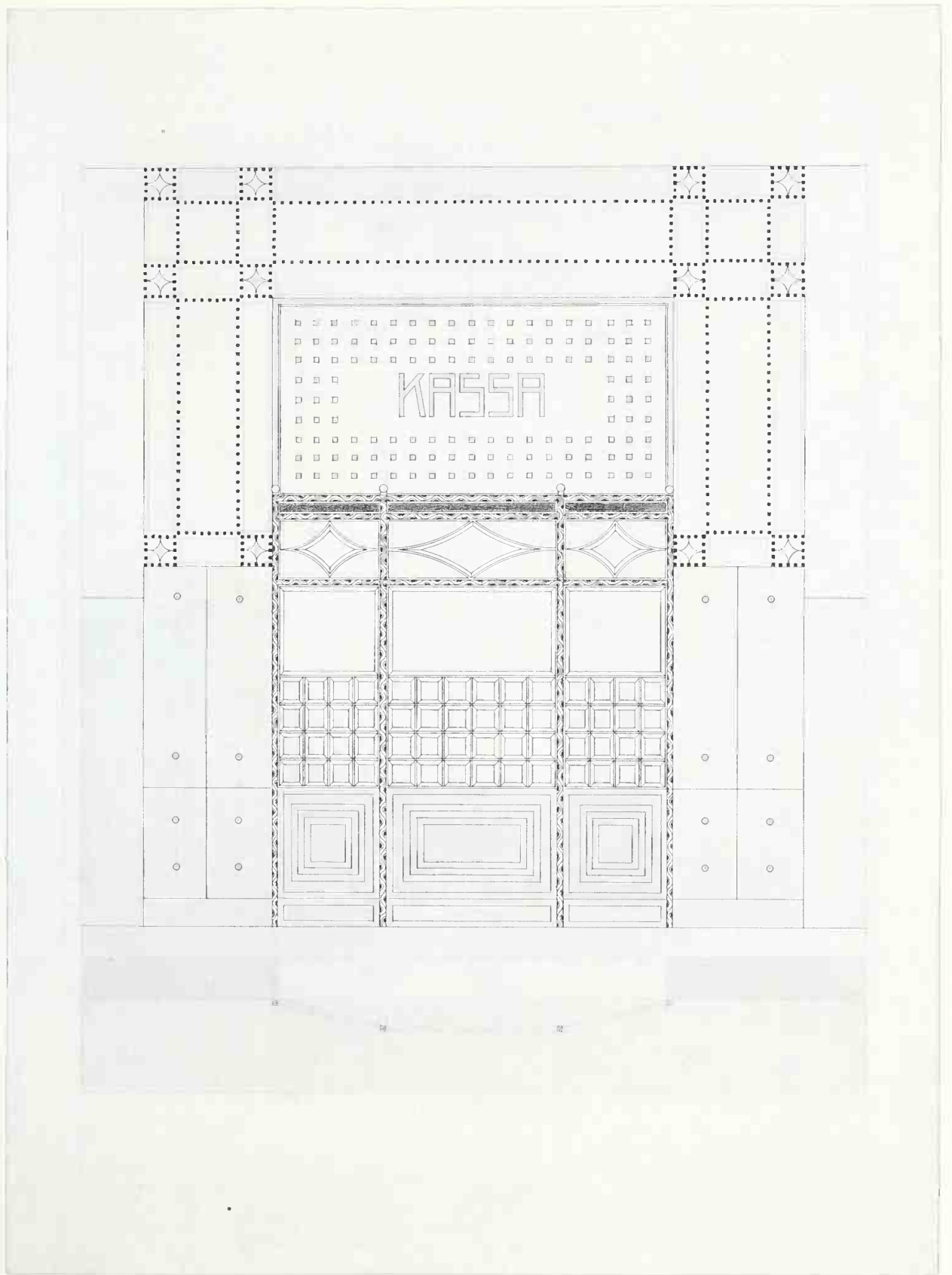


KKPOSTGEBÄUDE  
ANSICHT GEGEN DIE NONNENASSE  
MASSSTAB 1:100

OTTO MONTAG

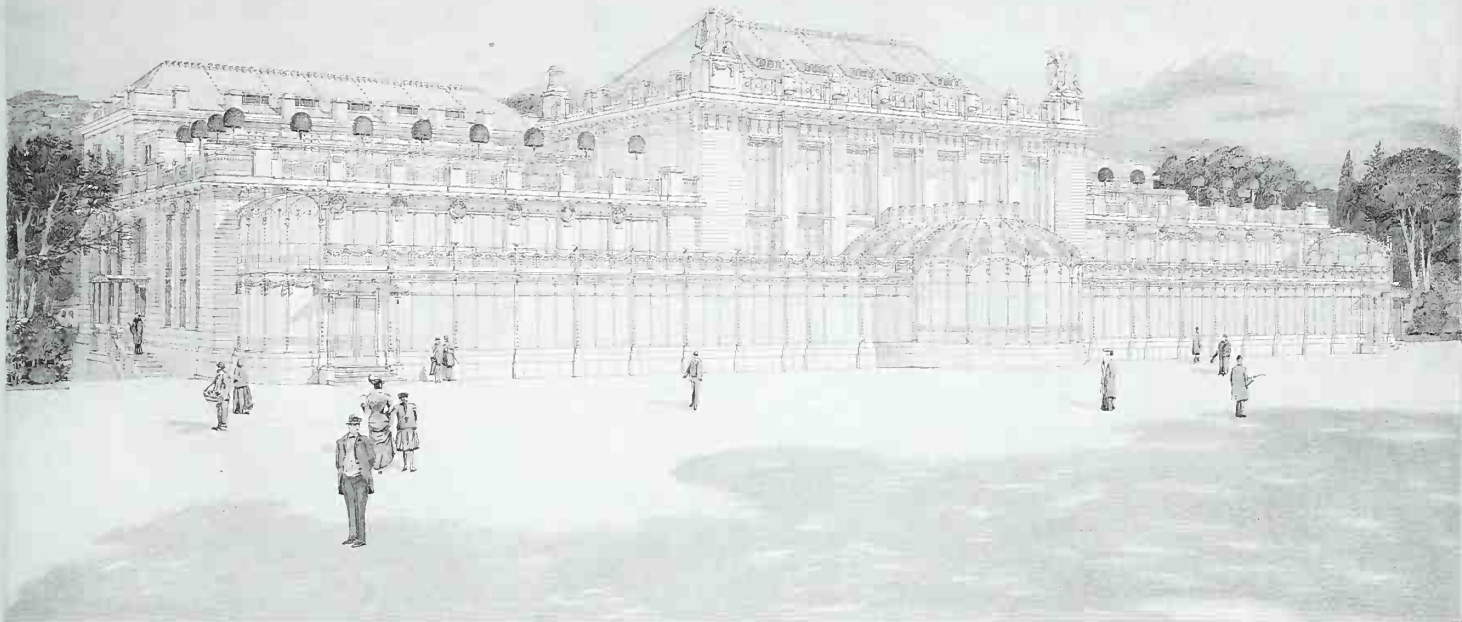
MOTTO: MARKE











PROJEKT FÜR DEN UM- UND NEUBAU DES KURHAUSES IN MERAN--GISELA-PROMENADE

ARCHITECT  
WIRCEL KAMMERER  
WIEN IM OKTOBER 1906





ARCHITECT  
MARCELL  
KAMMERER  
WIEN IM  
FEBRUAR 1907

II. PROJEKT. FÜR. DEN. NEUBAU. D

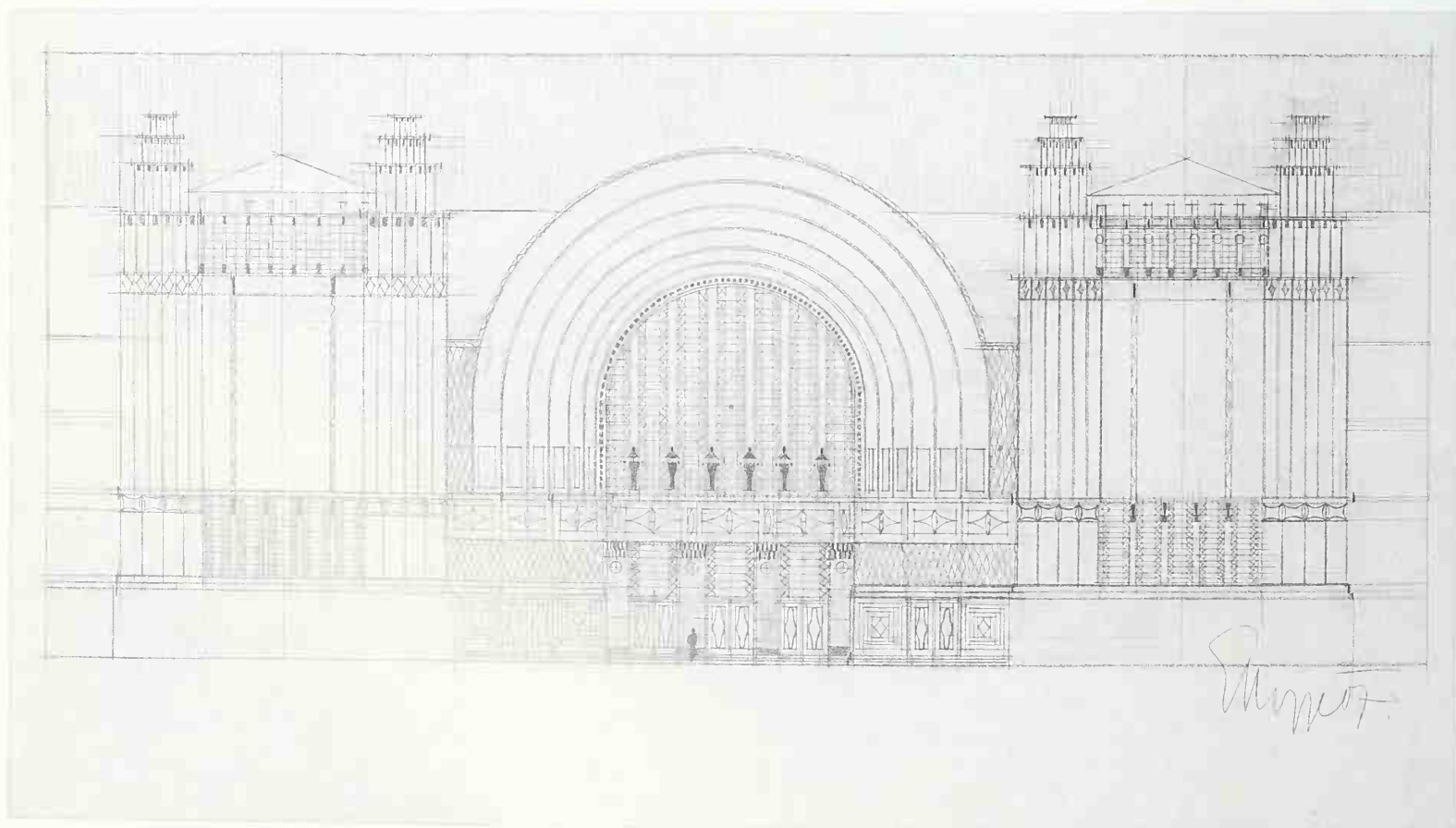




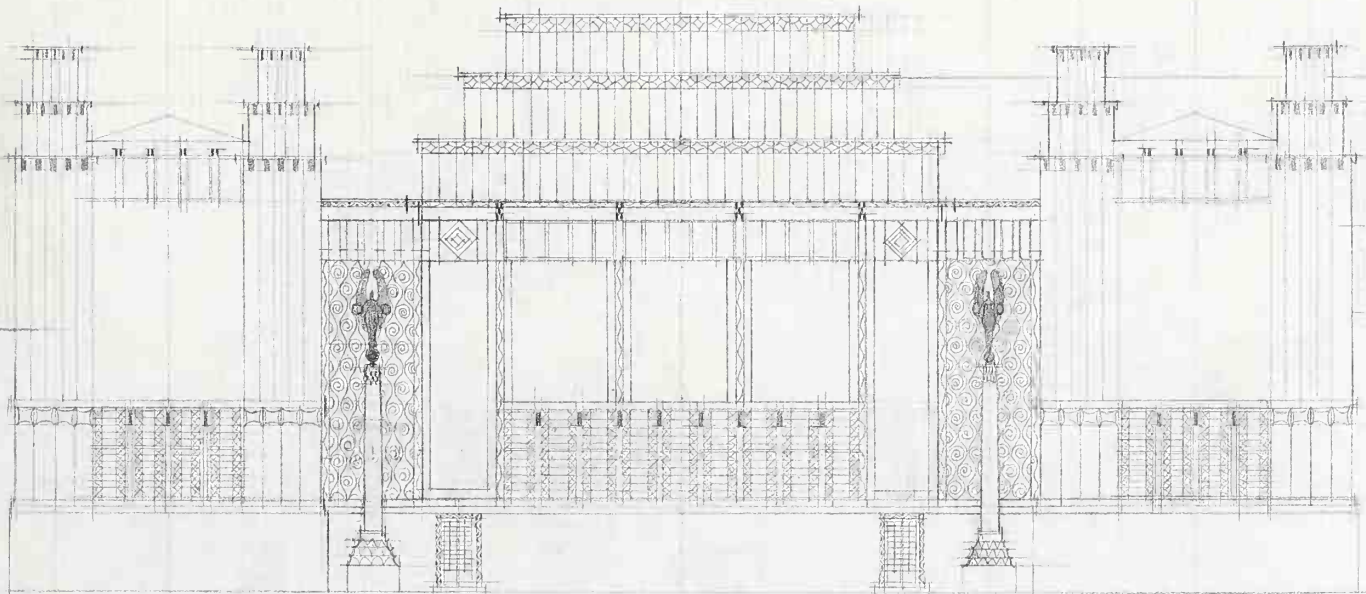
.KURHAUSES.IN.MERAN.ANSICHT.VON.DER. GISELA-PROMENADE:

154. Emil Hoppe. Competition project for the Industry Hall at the Kaiser-Jubiläums-Ausstellung, Vienna 1908, 1907. Portal on main front

155. Emil Hoppe. Competition project for the Industry Hall at the Kaiser-Jubiläums-Ausstellung, Vienna 1908, 1907. South front





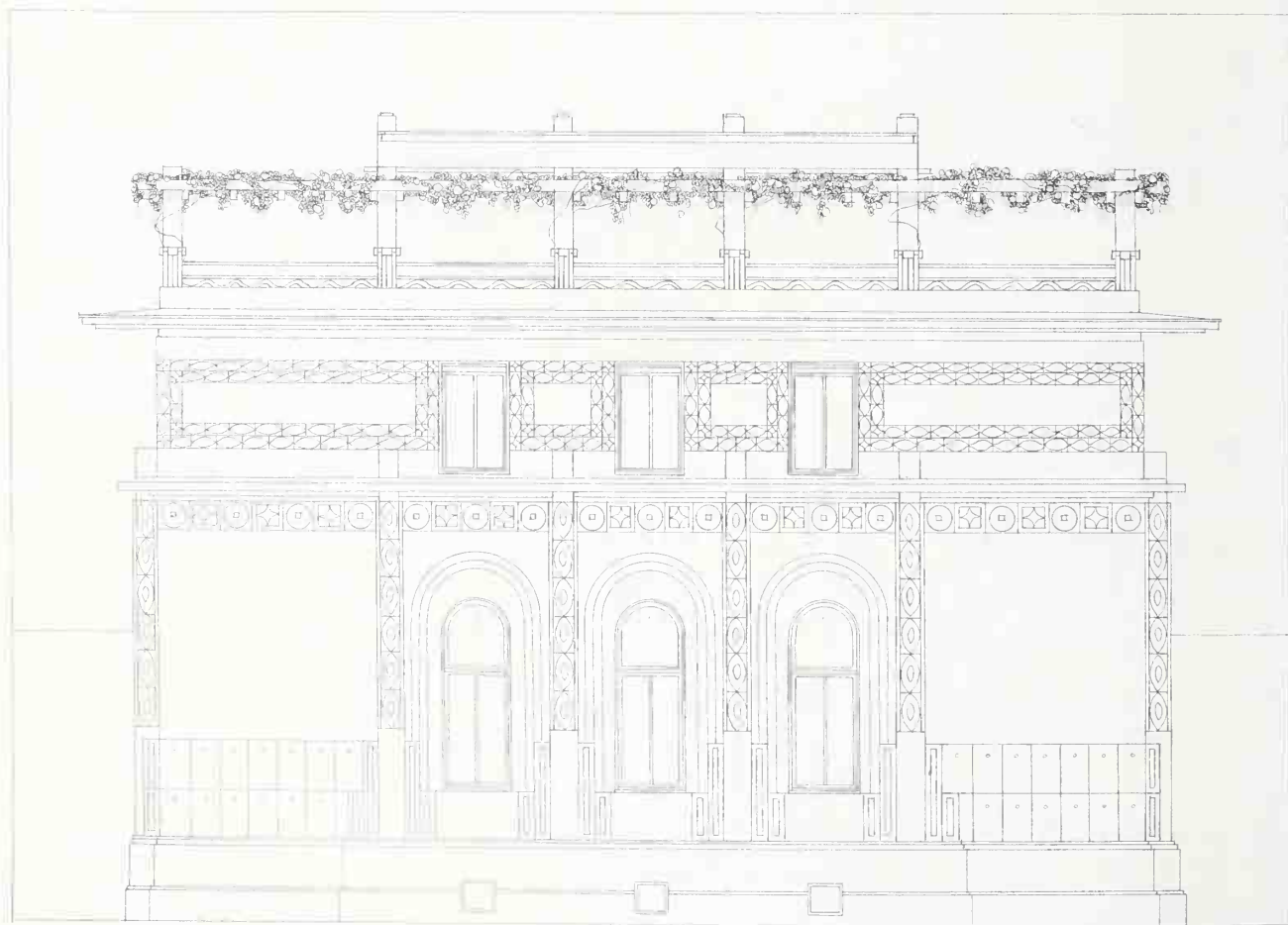


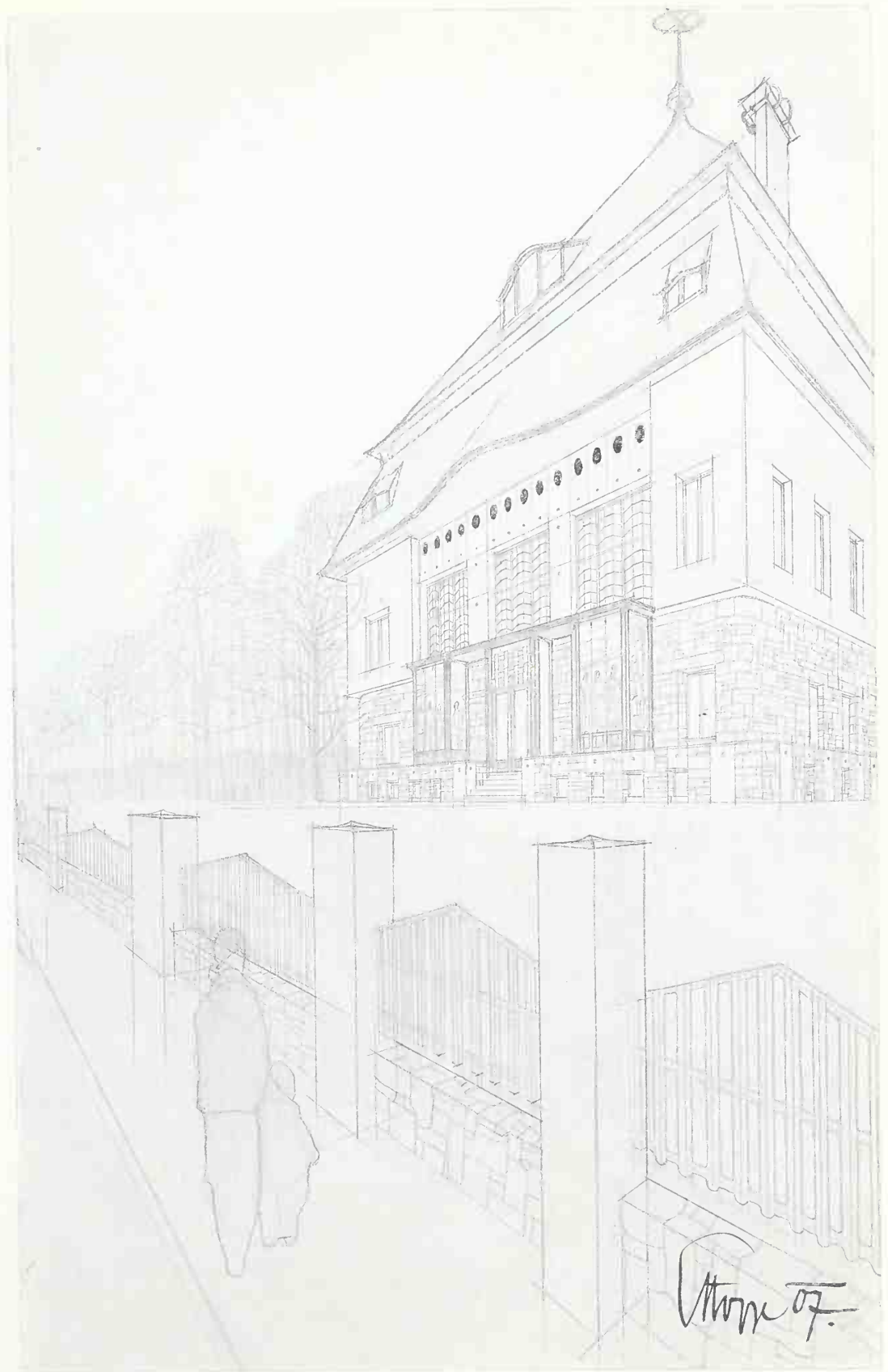
W. J. P. 07.



157. Otto Schönthal, Study for a villa, c. 1907

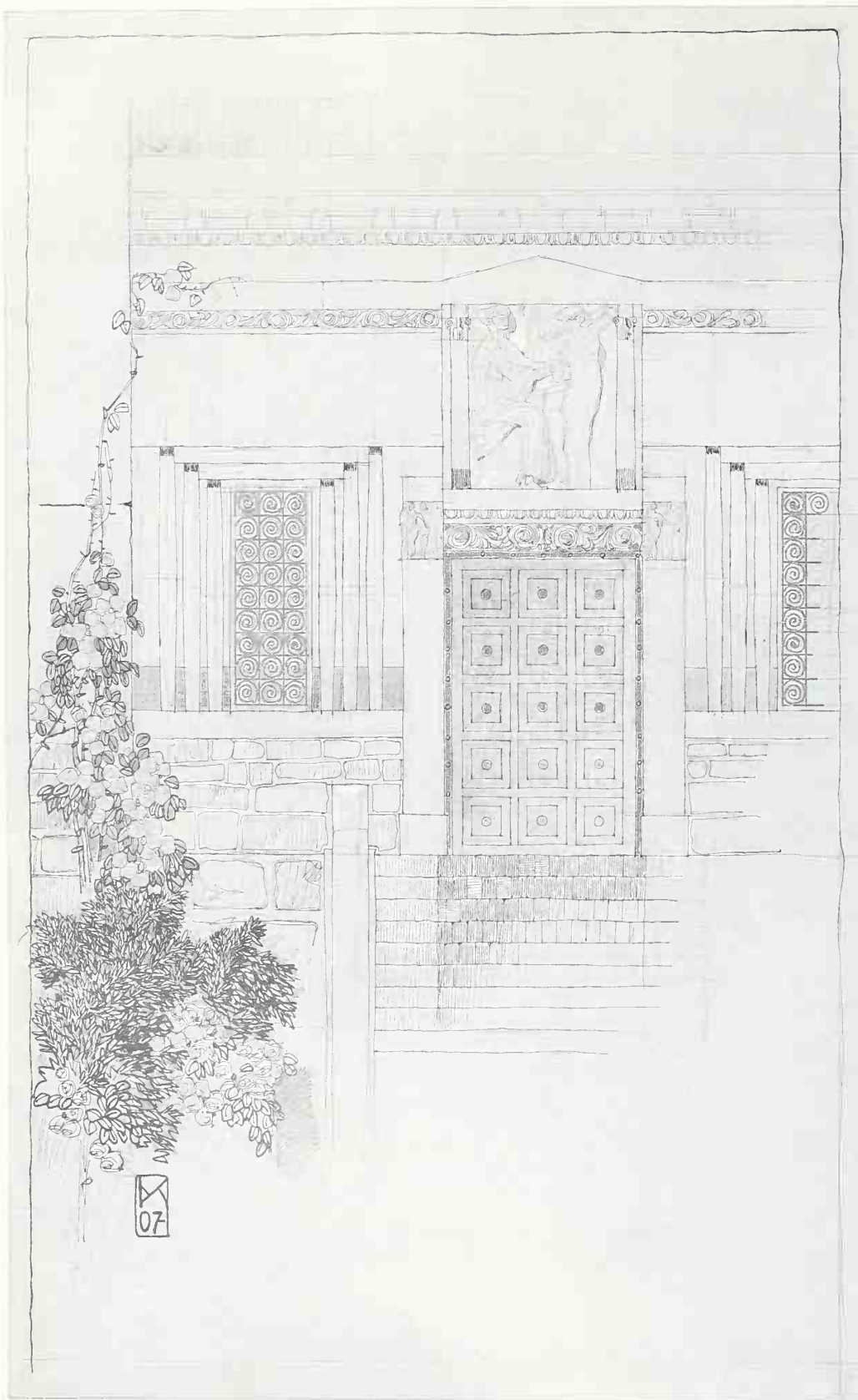
158. Emil Hoppe, Study for a villa near Vienna,  
1907



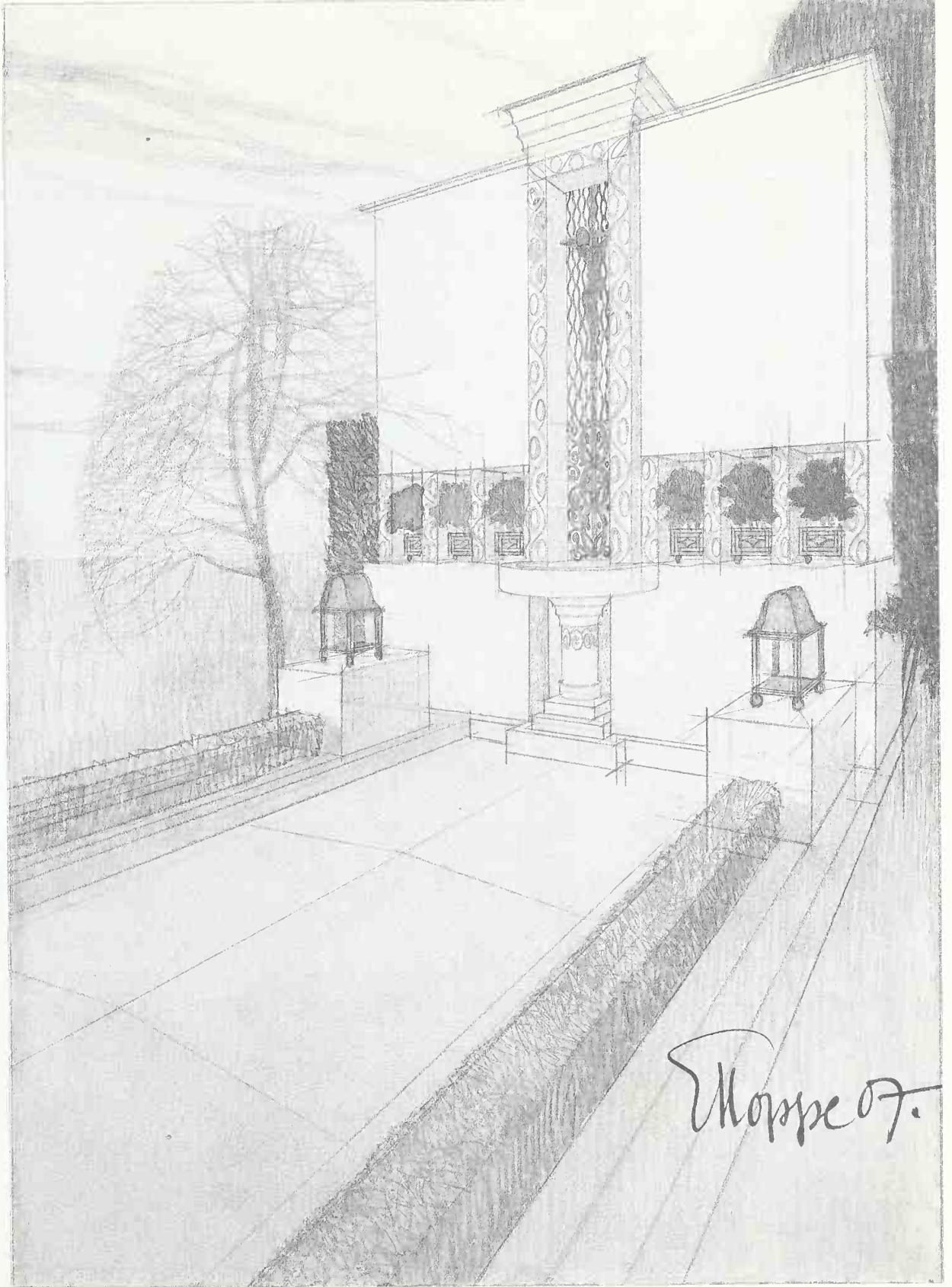


160. Marcel Kammerer, Roman architectural  
fantasy, 1907

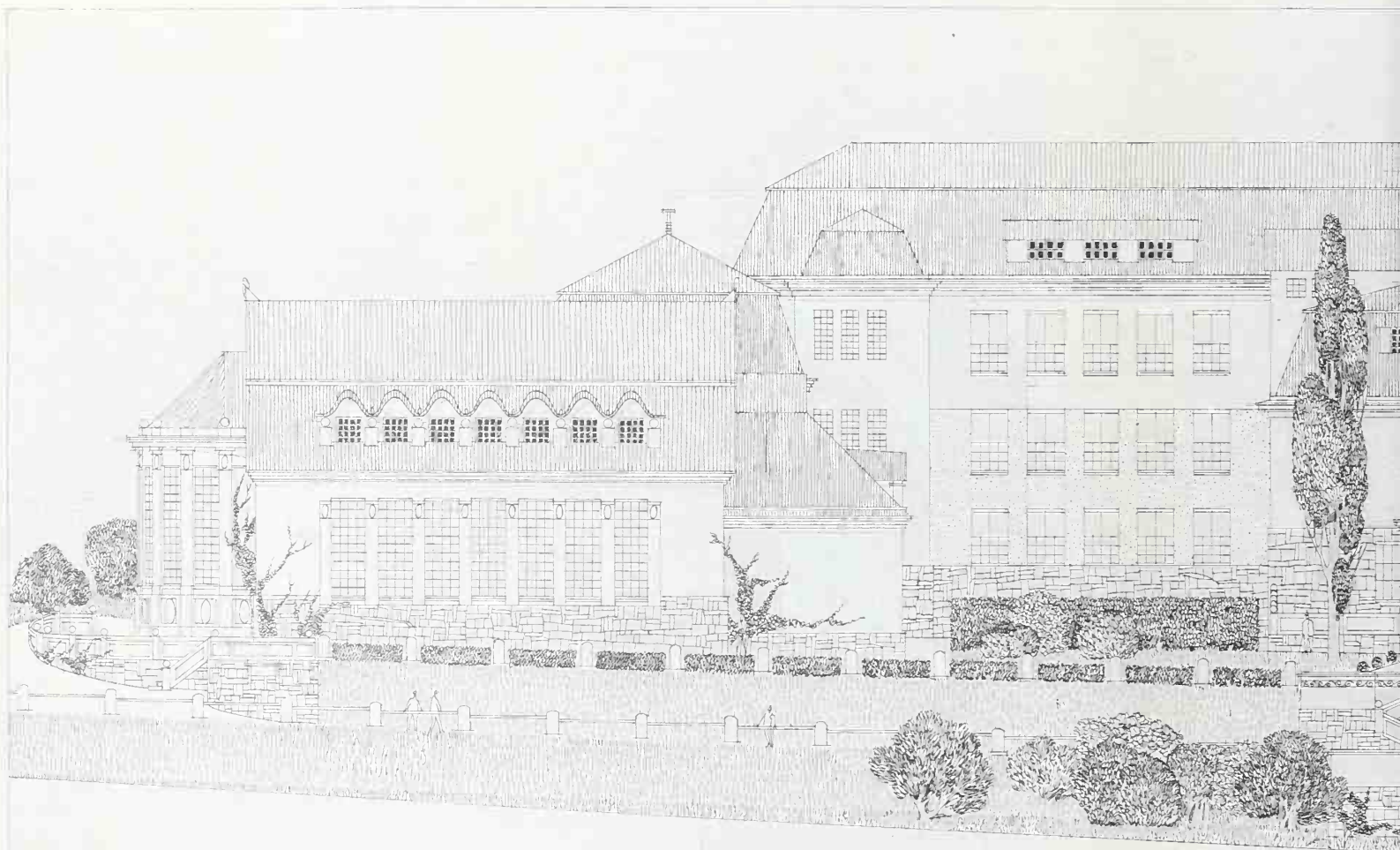
161. Emil Hoppe, Study for a tomb, 1907







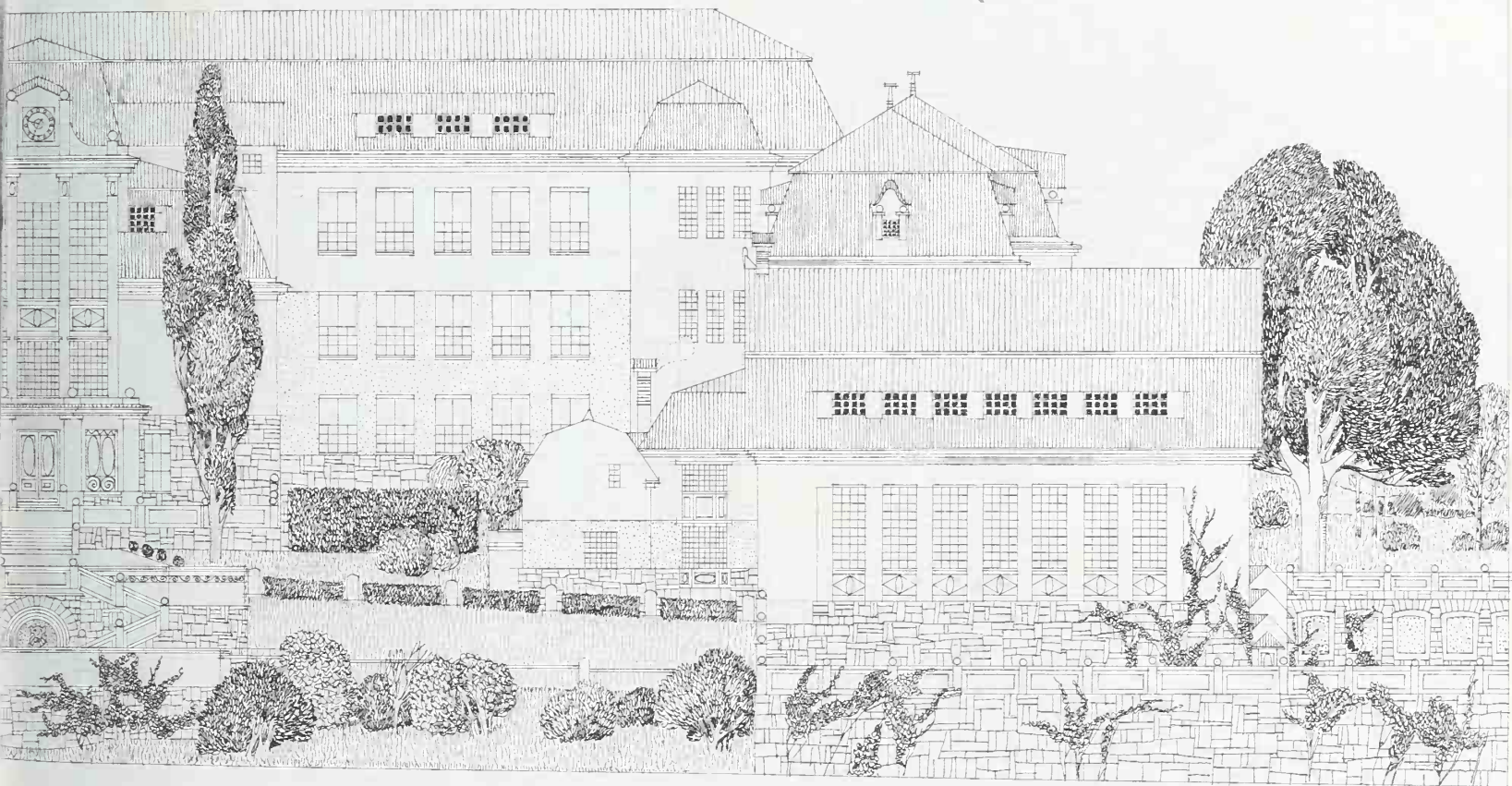
167. Marcel Kammerer. Competition project for  
a teacher training college at Oberhollabrunn.  
1907. East elevation



FAÇADE GEGEN OSTEN  
MASSSTAB 1:200

PROJEKT FÜR DEN NEUBAU DER  
LEHRERBILDUNGSANSTALT IN  
OBERHOLLABRUNN



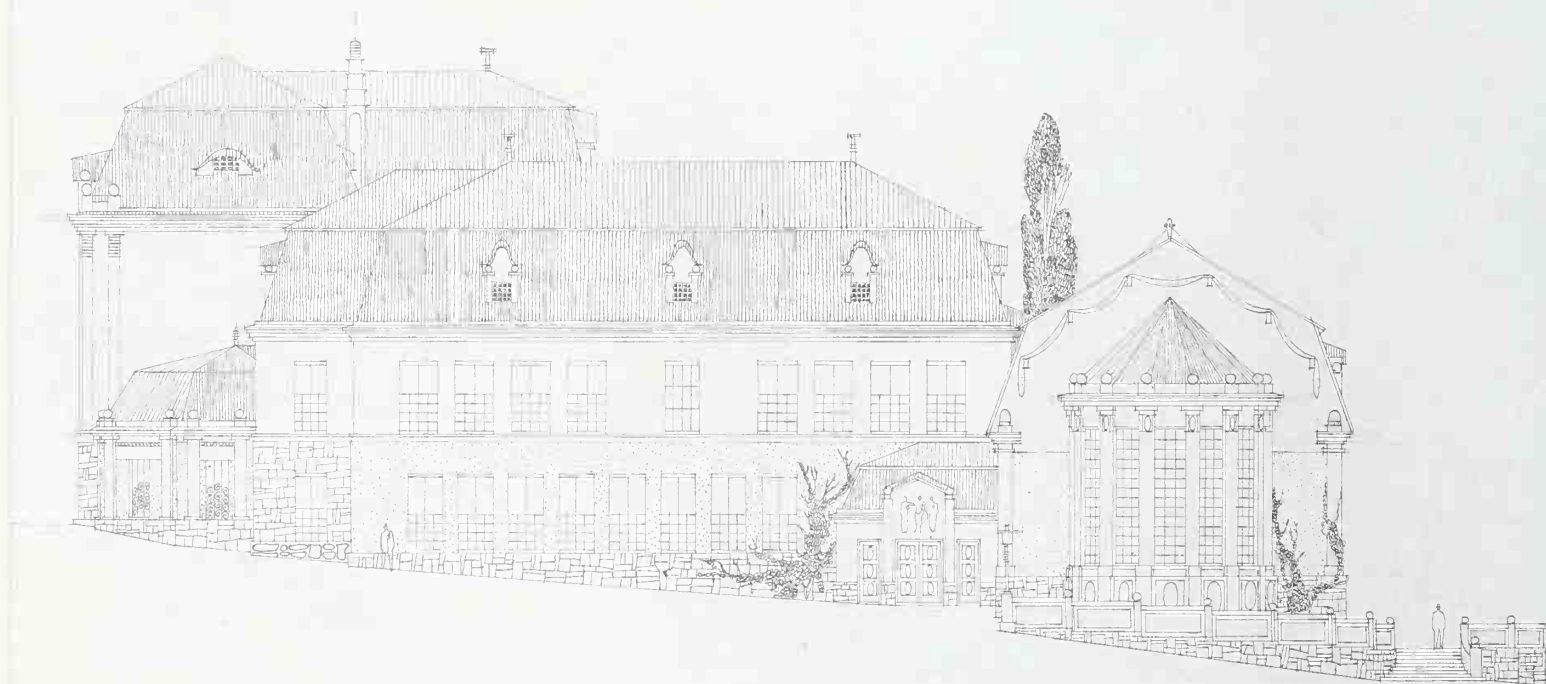


MOTTO  
"MAGISTER"

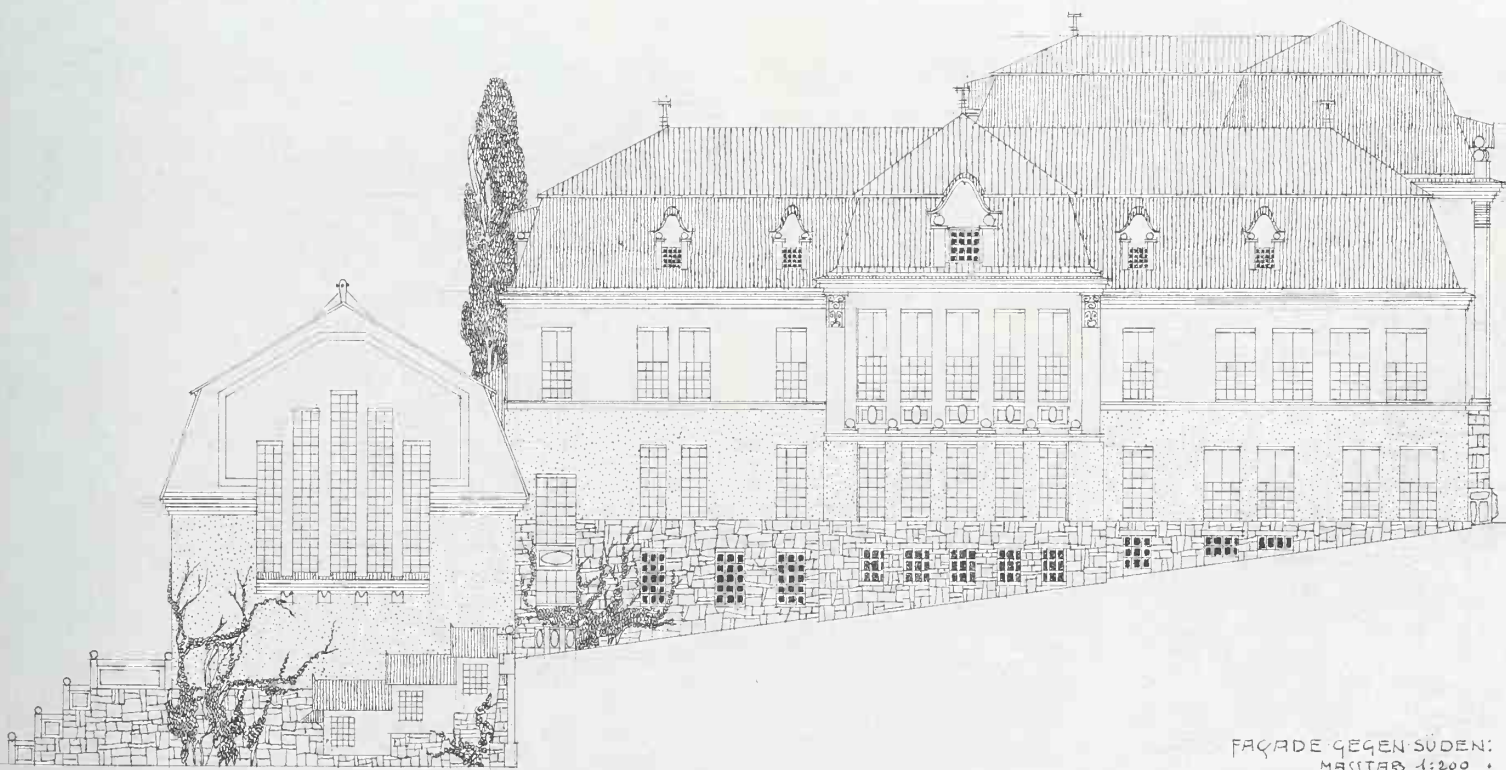


169. Marcel Kummerer. Competition project for  
a teacher training college at Oberhollabrunn.  
1907. North and south elevations

PROJEKT FÜR DEN NEUBAU DER  
LEHRERBILDUNGSANSTALT  
IN OBERHOLLABRUNN.  
MOTTO "MAGISTER"



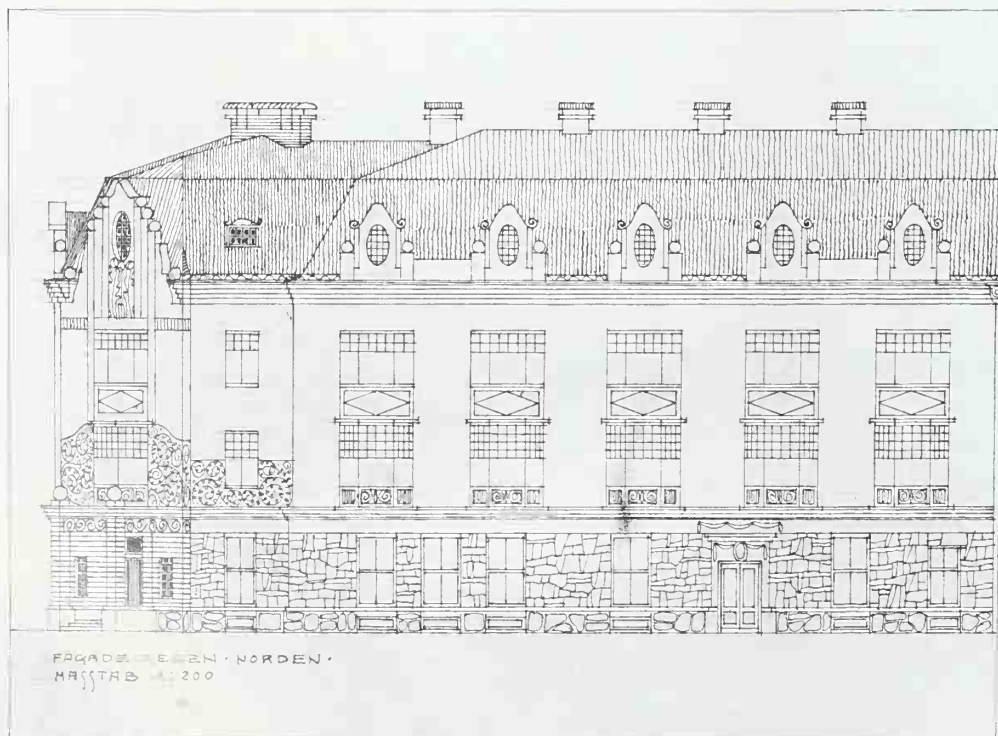
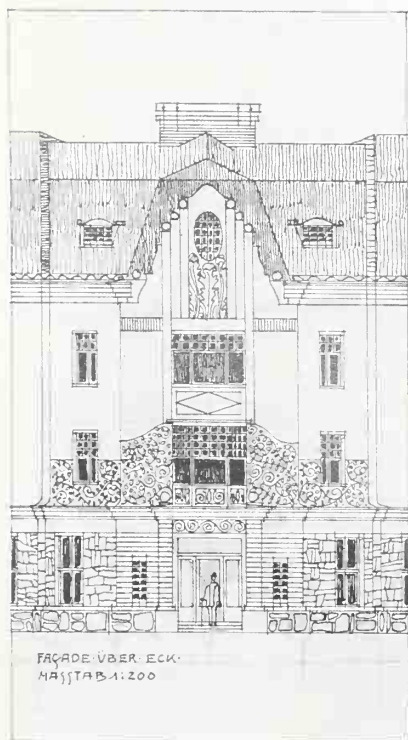
FAÇADE GEGEN NORDEN.  
MASSSTAB 1:200.



FAÇADE GEGEN SÜDEN:  
MASSAB 1:200

172. Marcel Kammerer. Competition project for a savings bank in Judenburg, 1907. Corner facade and north elevation

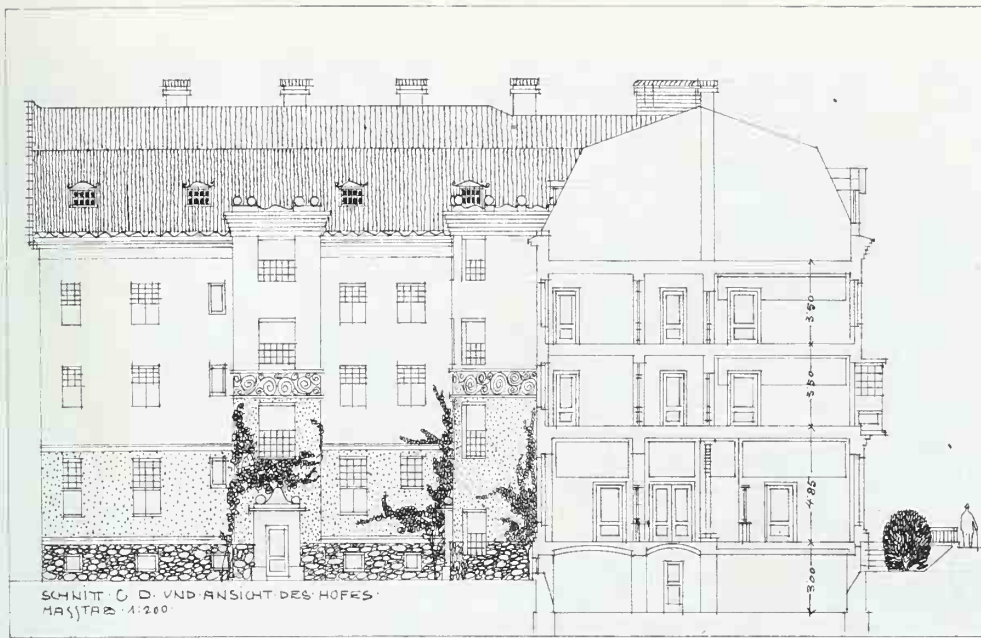
174. Marcel Kammerer. Competition project for a savings bank in Judenburg, 1907. Section and courtyard elevation



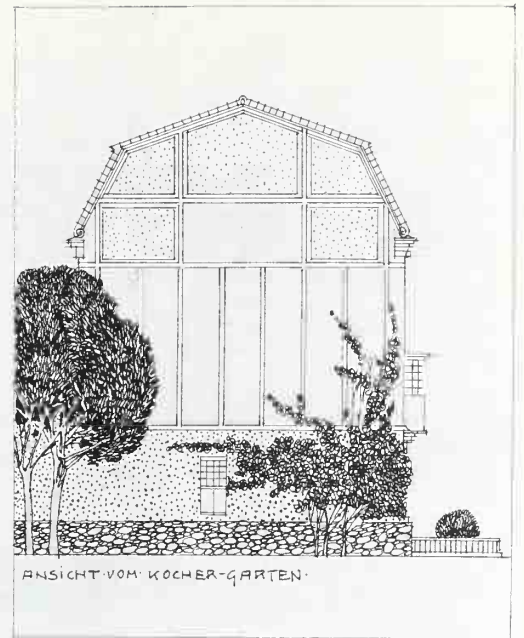
PROJEKT FÜR DAS SPARKASSEGEBÄUDE IN JUDENBURG.

MOTTO  
„BODENSTÄNDIG“

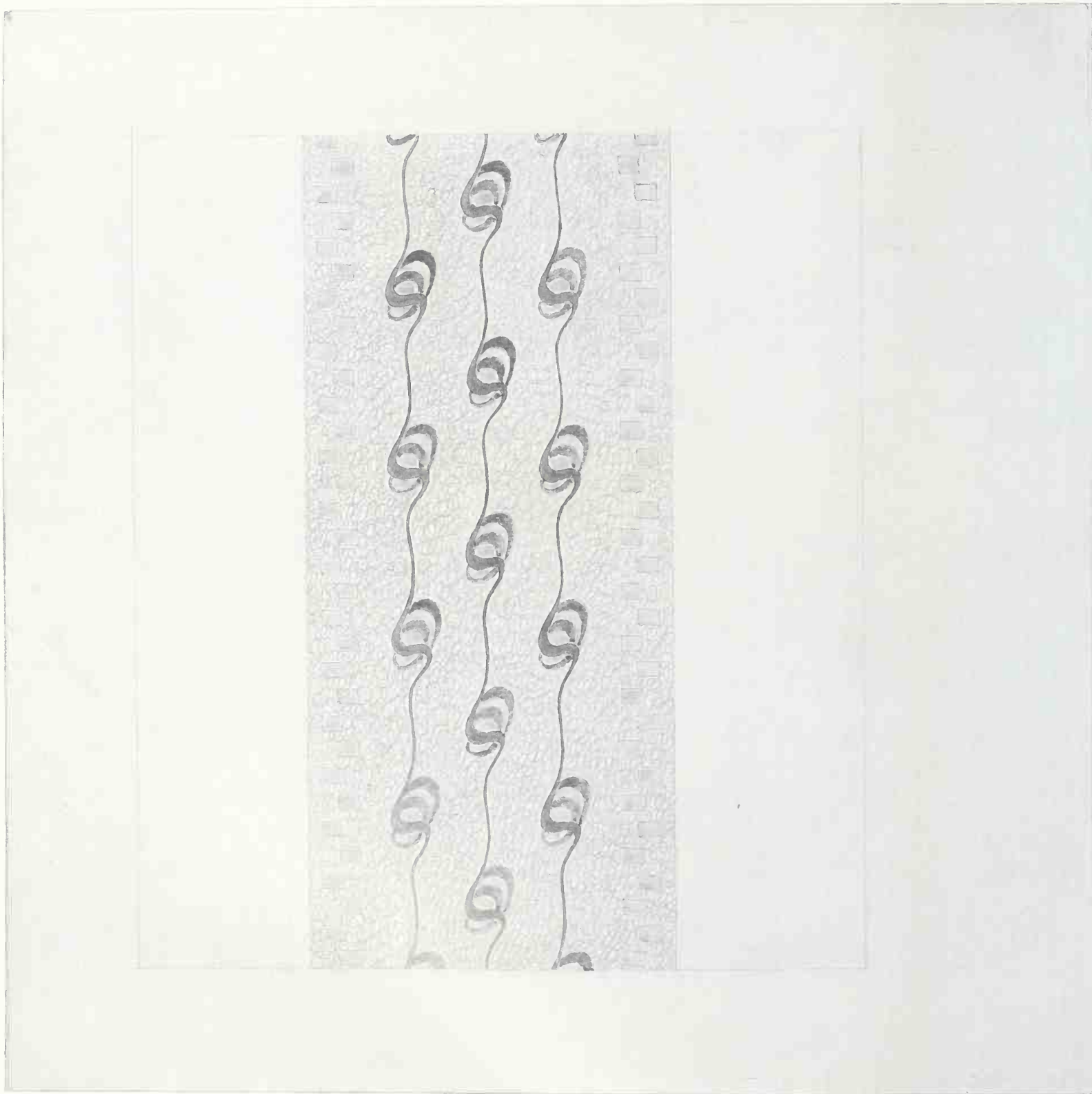




PROJEKT FÜR DAS SPARKASSENGEBÄUDE IN JUDENBURG.



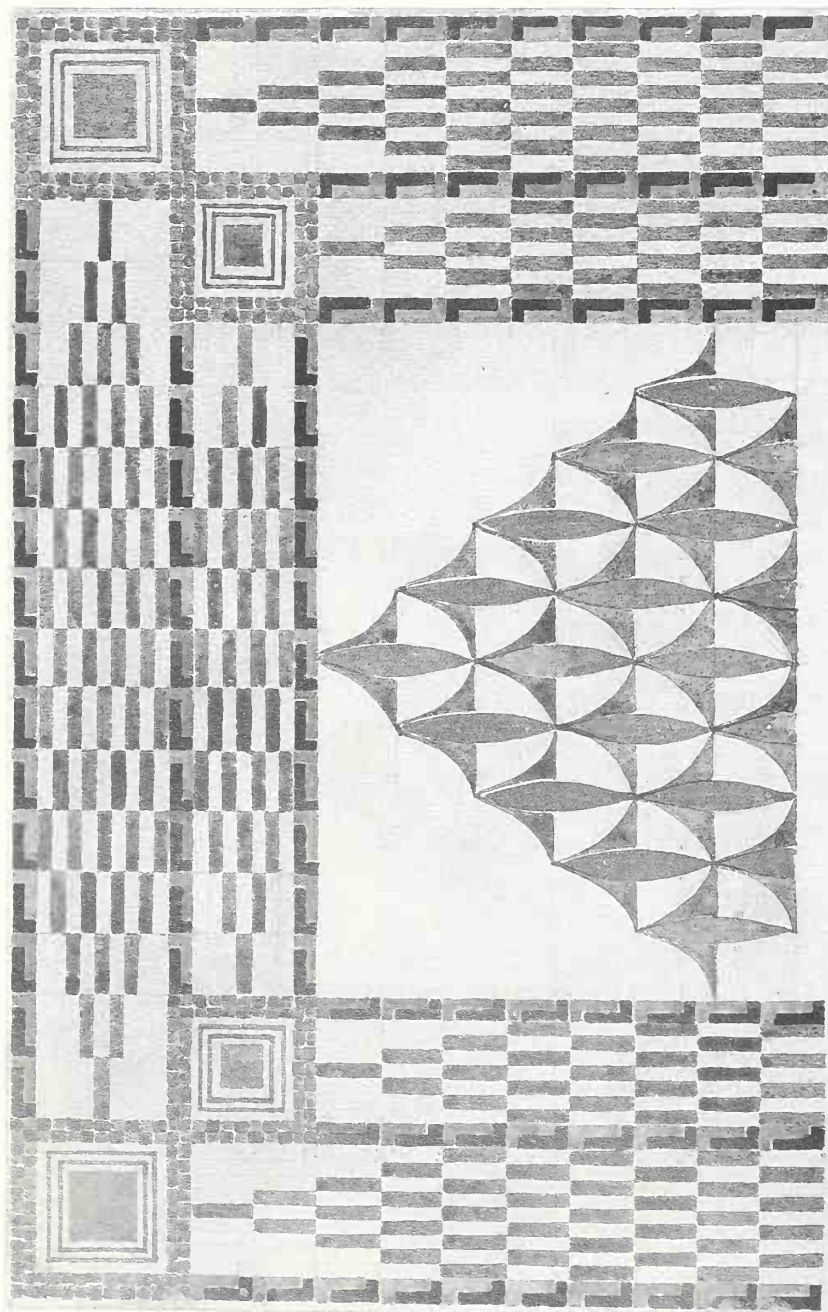
MOTTO  
 „BODENSTÄNDIG“



176. Emil Hoppe, Interior for the E. Bakolowits  
Söhne glassware shop, Spiegelgasse, Vienna,  
1907

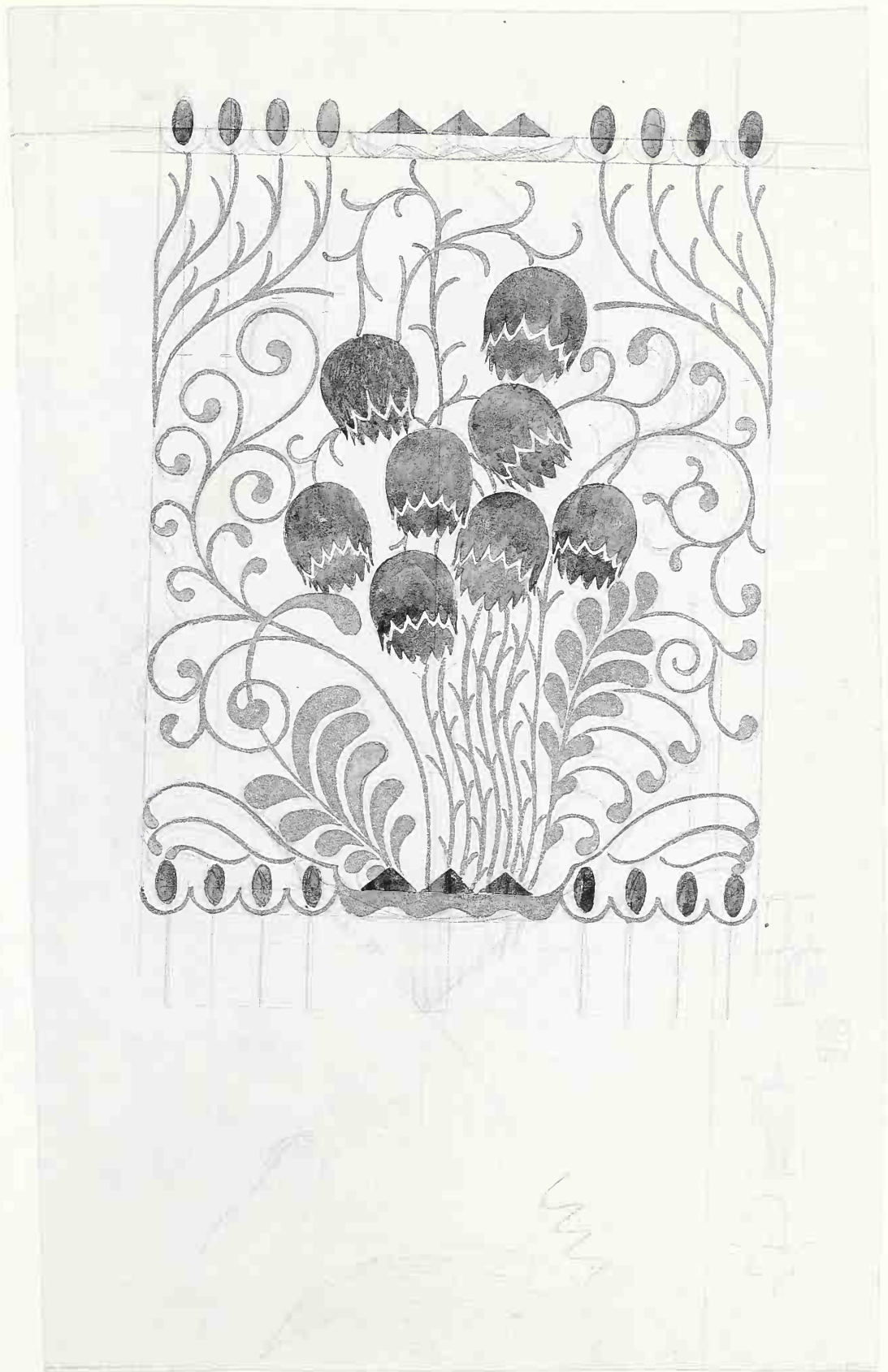






SKIZZE ZU  
EINEM TEPPICH

Hoppe.



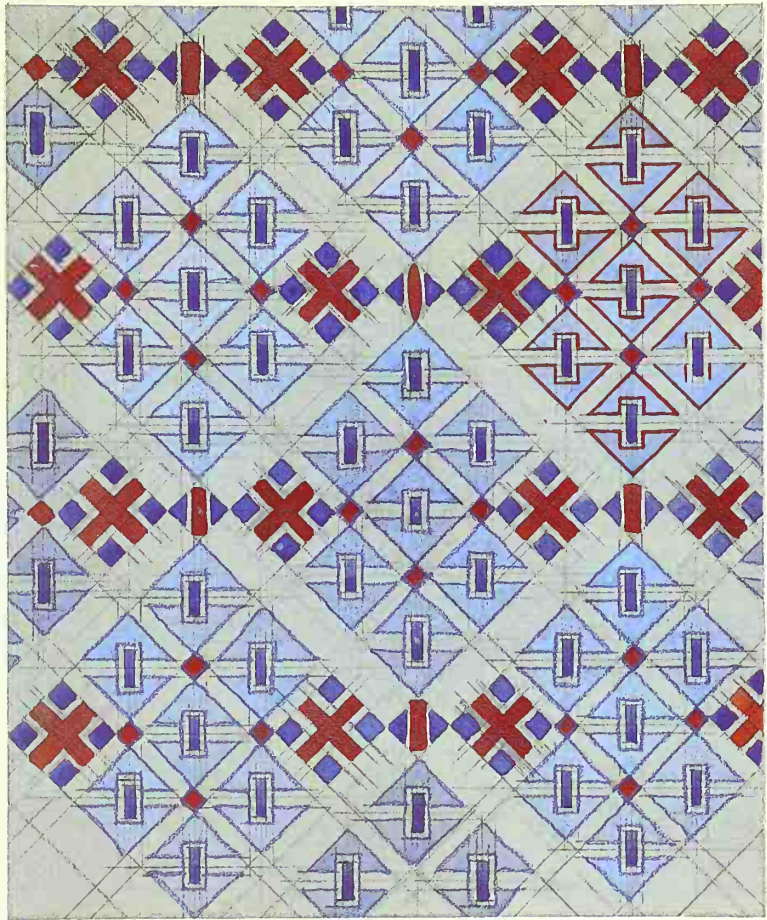


181. Emil Hoppe, Decorative pattern, 1907

182. Emil Hoppe, Decorative pattern, 1907



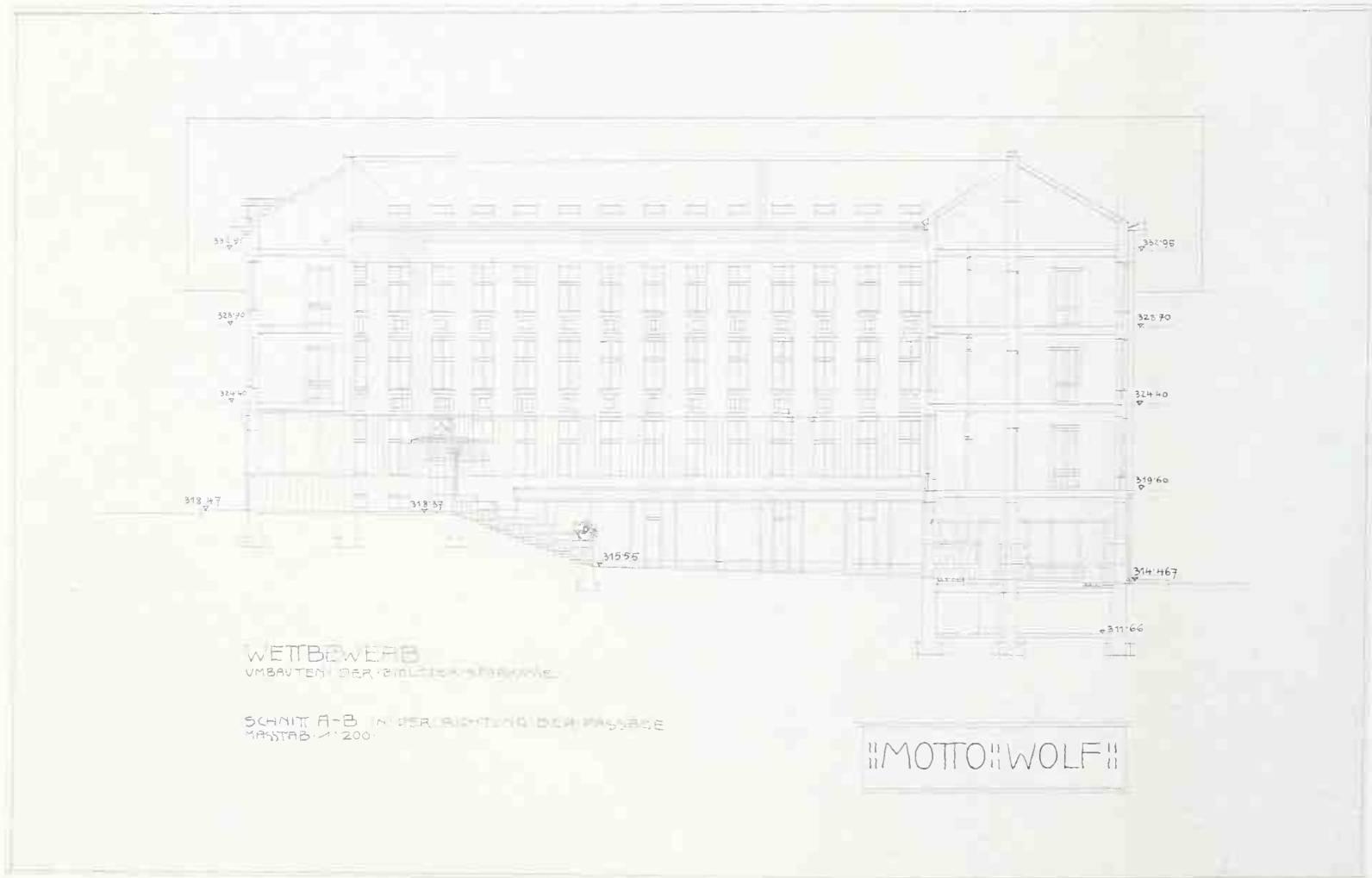


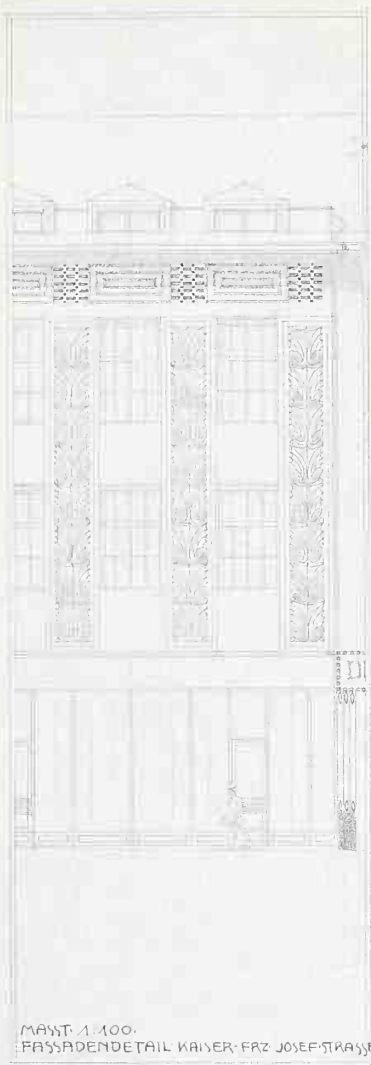


Altoppe of

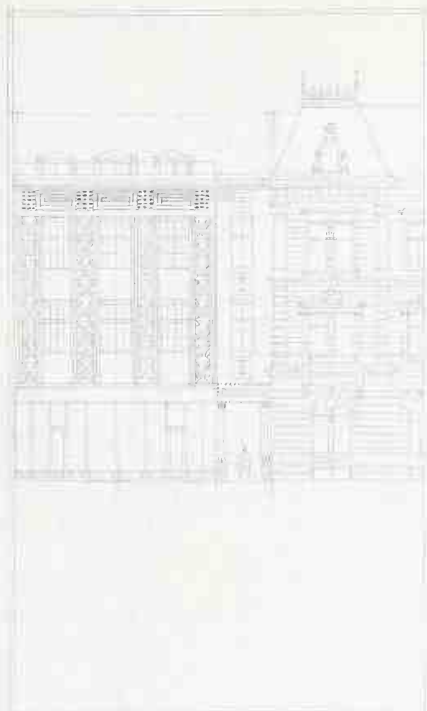
191. Otto Schönthal, Competition project for the rebuilding of the Bielitz Savings Bank, 1908.  
Section and courtyard elevation

192. Otto Schönthal, Competition project for the rebuilding of the Bielitz Savings Bank, 1908.  
Facade details





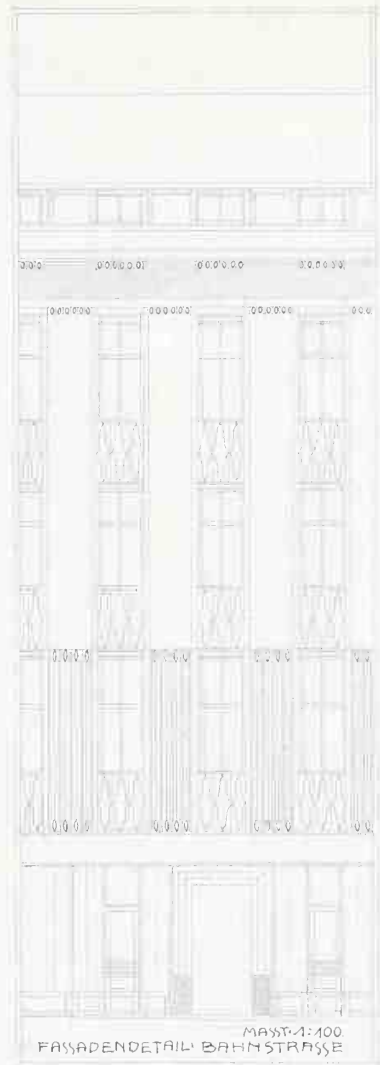
MAßT. 1:100.  
FASADENDETAIL KAISER FRZ JOSEF STRASSE



FASSADE GEGEN DIE KAISER FRANZ JOSEF STRASSE  
1:200

WETTBEWERB  
UMBAUTEN DER BIELTZER SPARKASSE

MOTTO WOLF



MAßT. 1:100  
FASADENDETAIL BAHNSTRASSE



196. Otto Schönthal, "Kaffeehaus" at the "Kunstschau 1908," Vienna, 1908

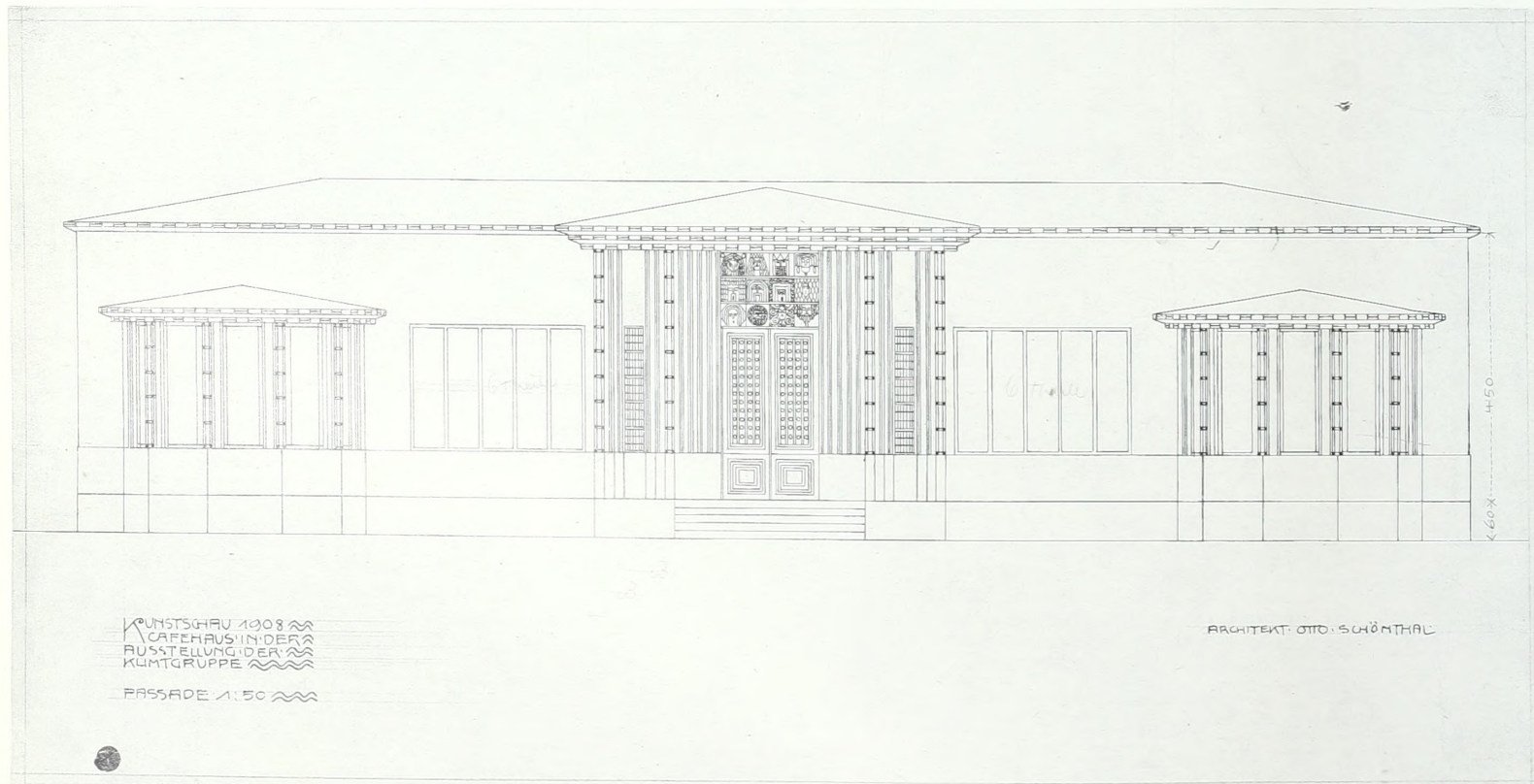
197. Emil Hoppe, Study for the small concrete courtyard at the "Kunstschau 1908," Vienna, 1908

page 186

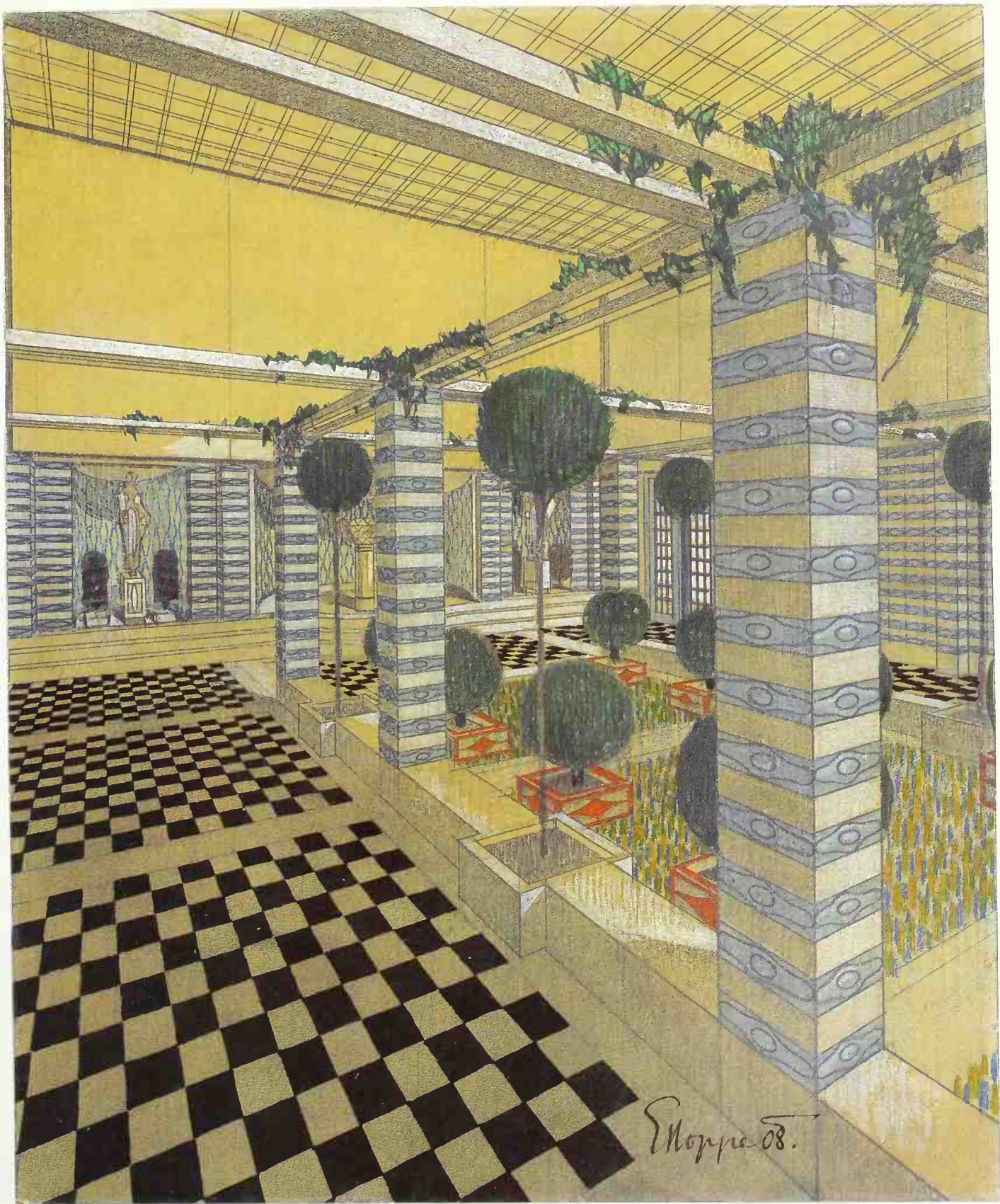
198. Emil Hoppe, Design for an invitation or poster to the International Architects' Congress Vienna 1908, 1908

page 187

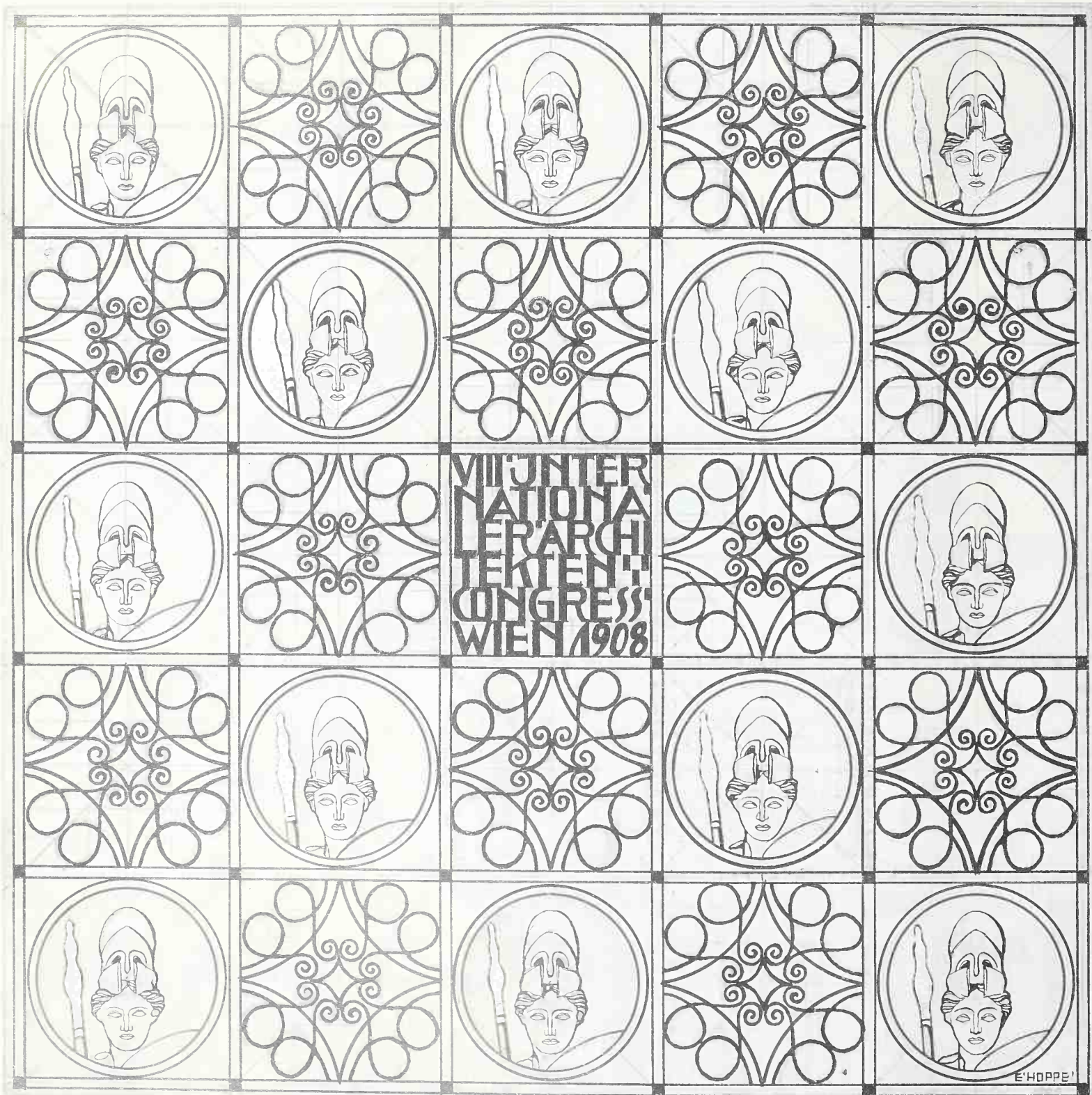
199. Emil Hoppe, Design for a commemorative certificate, 1908





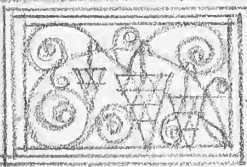




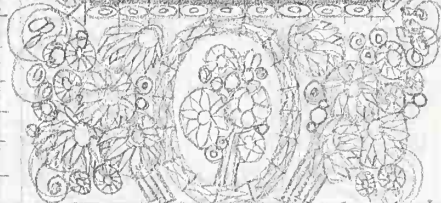
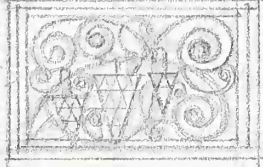


E'HOPE'





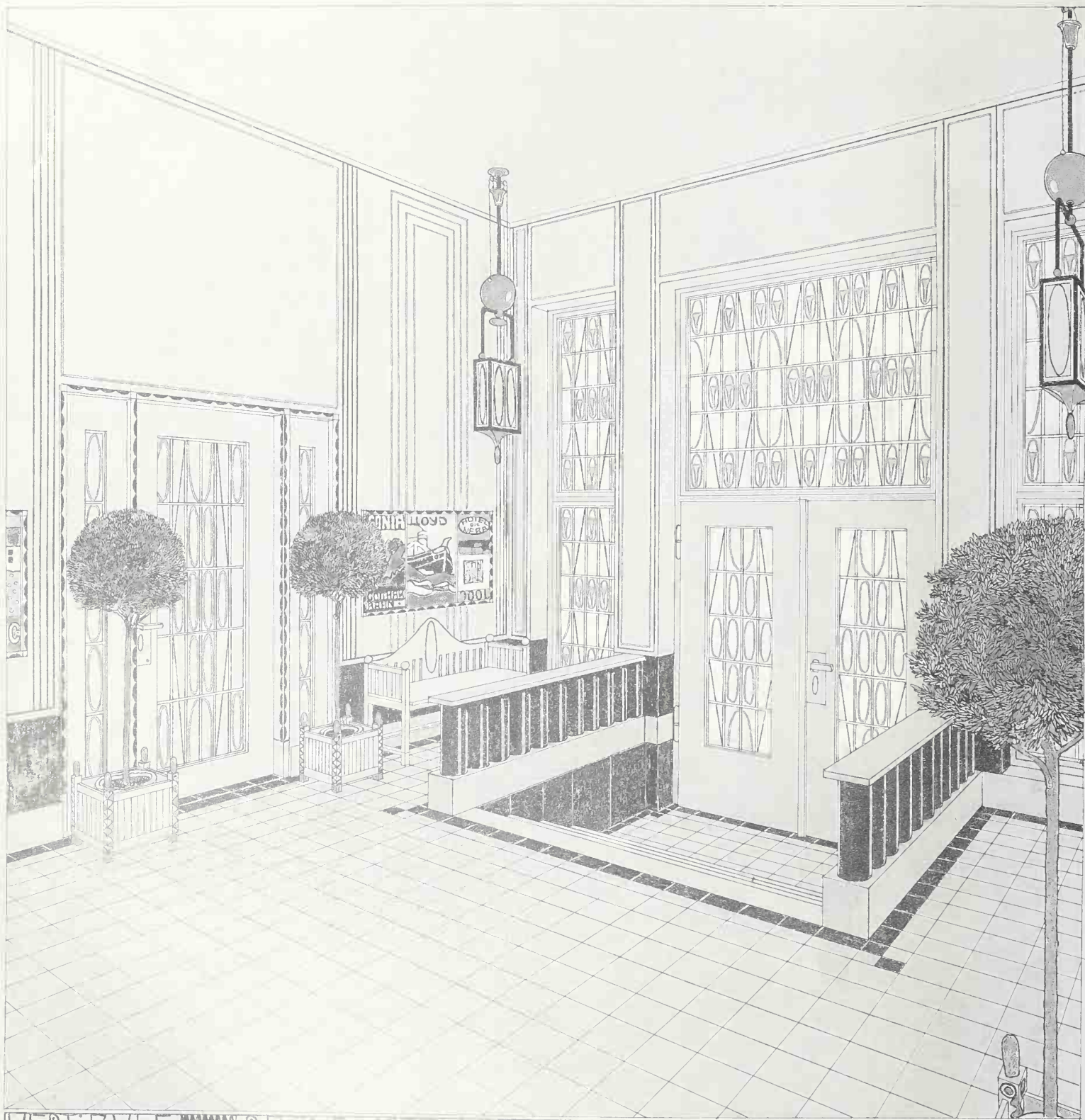
ALPINE  
 GESELLSCHAFT  
 KRAUMHOLZ  
 IN WIEN



DIE ALPINE GE-  
 SELLSCHAFT  
 KRAUMHOLZ  
 ERKENNT HIER  
 MIT HERRN  
 HANS DWORAK  
 ALS NEUEM  
 ZUM 25. JAHR  
 GEBILDETEN  
 MITGLIEDER  
 ERKENNUNG  
 SEINER VERDIEN-  
 STE UM DIE AL-  
 PINE GESELLSCHAFT  
 ZU JAHREM 1908  
 EHRENMITGLIEDER

WIEN' 22 SEPT 1908

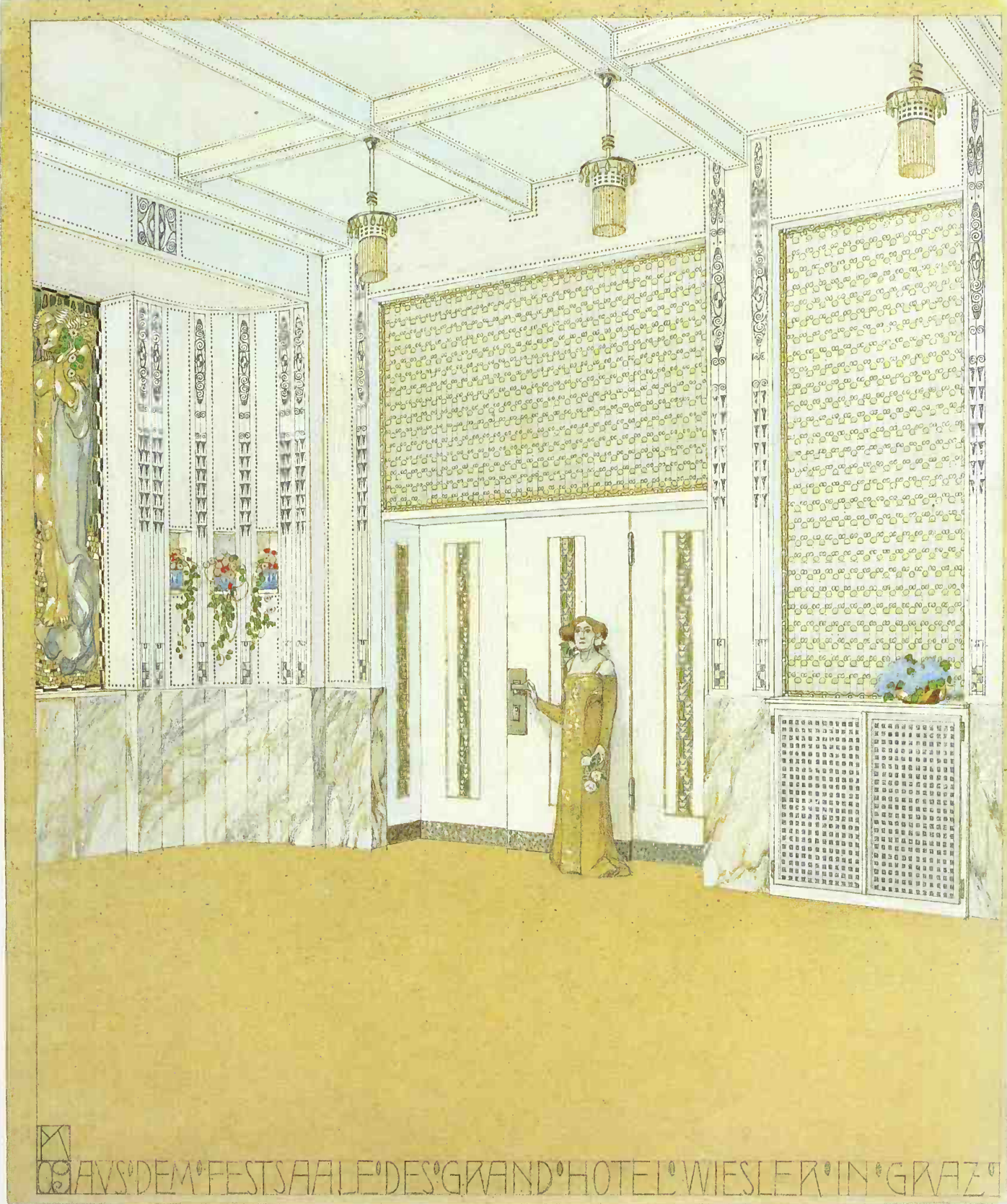
*Dworak 08.*



VESTIBULE DES GRAND HOTEL WILSON

M'08





GRAV'S DEM FESTSAALE DES GRAND HOTEL WIESLER IN GRAZ





page 188

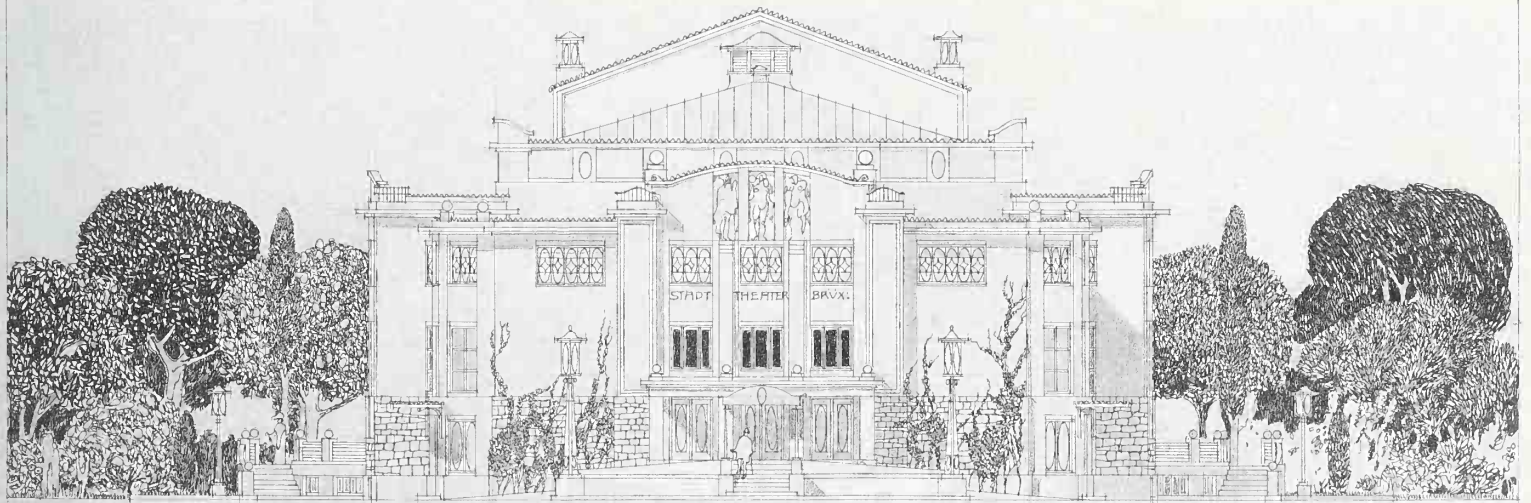
201. Marcel Kammerer, Grand Hotel Wiesler,  
Graz, 1908. Entrance hall

page 189

202. Marcel Kammerer, Grand Hotel Wiesler,  
Graz, 1909. Ballroom

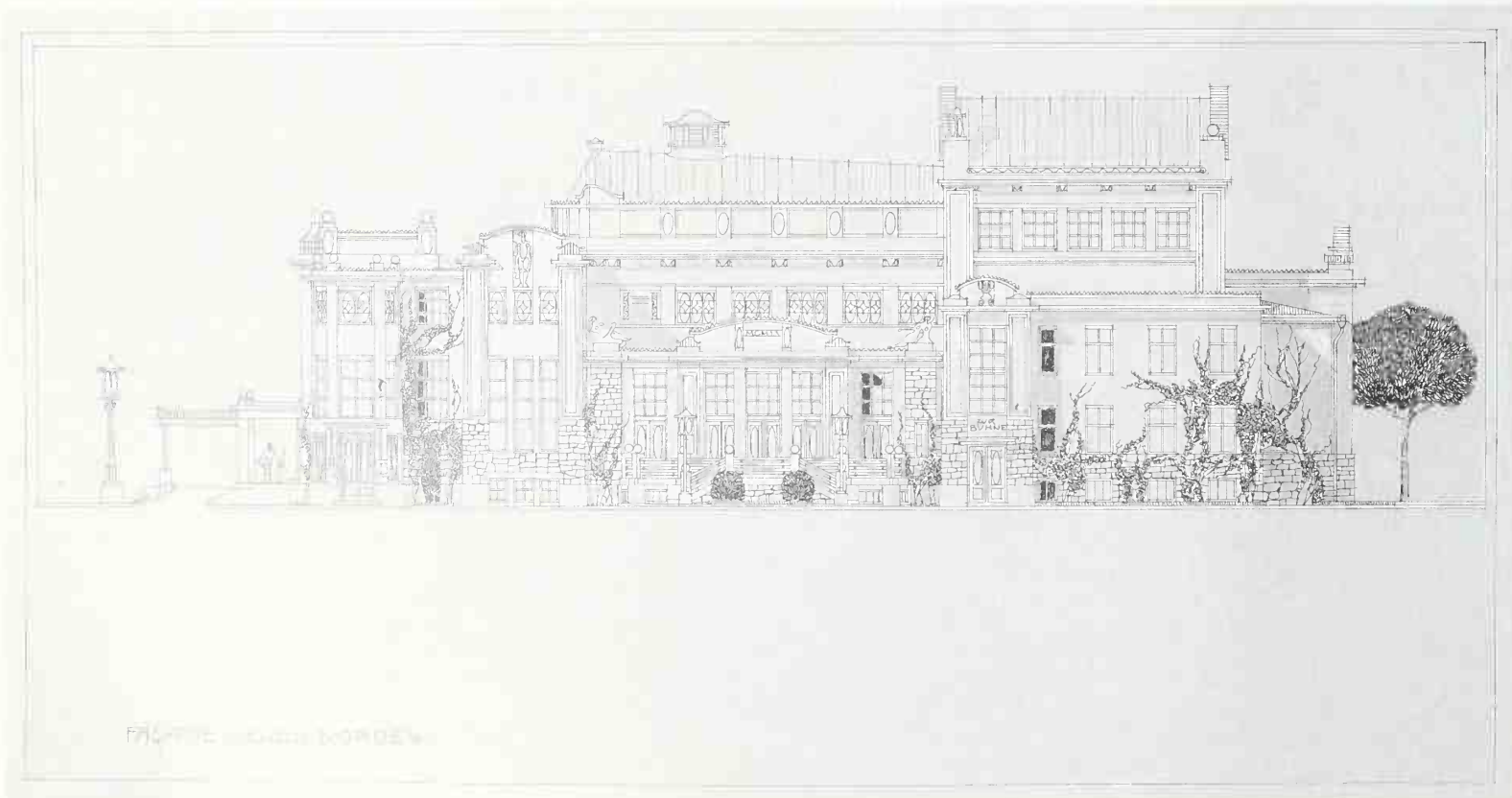
203. Emil Hoppe, Study for a villa, 1908

204. Marcel Kammerer, Competition project for  
the Brüx City Theater, 1908. Front elevation

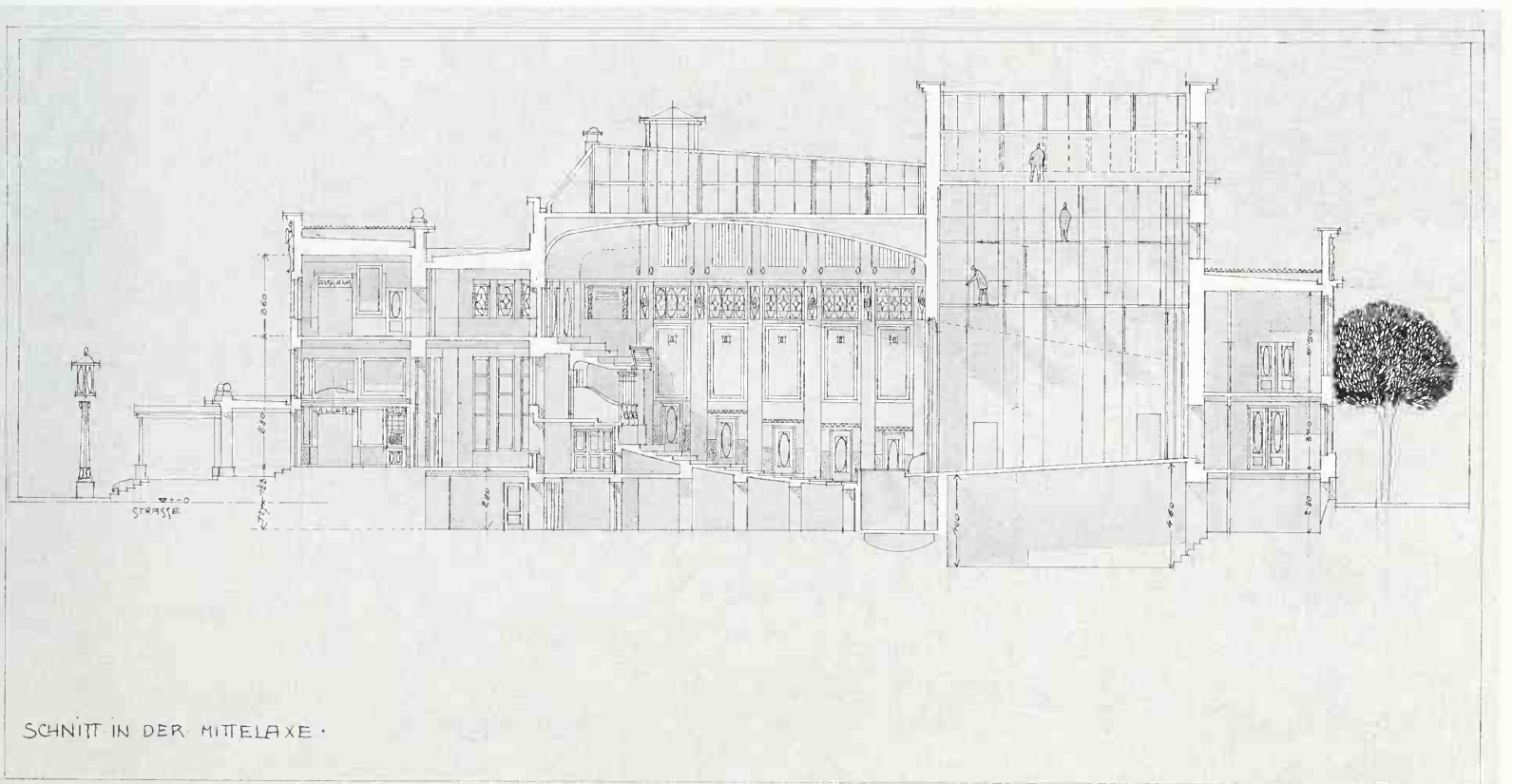


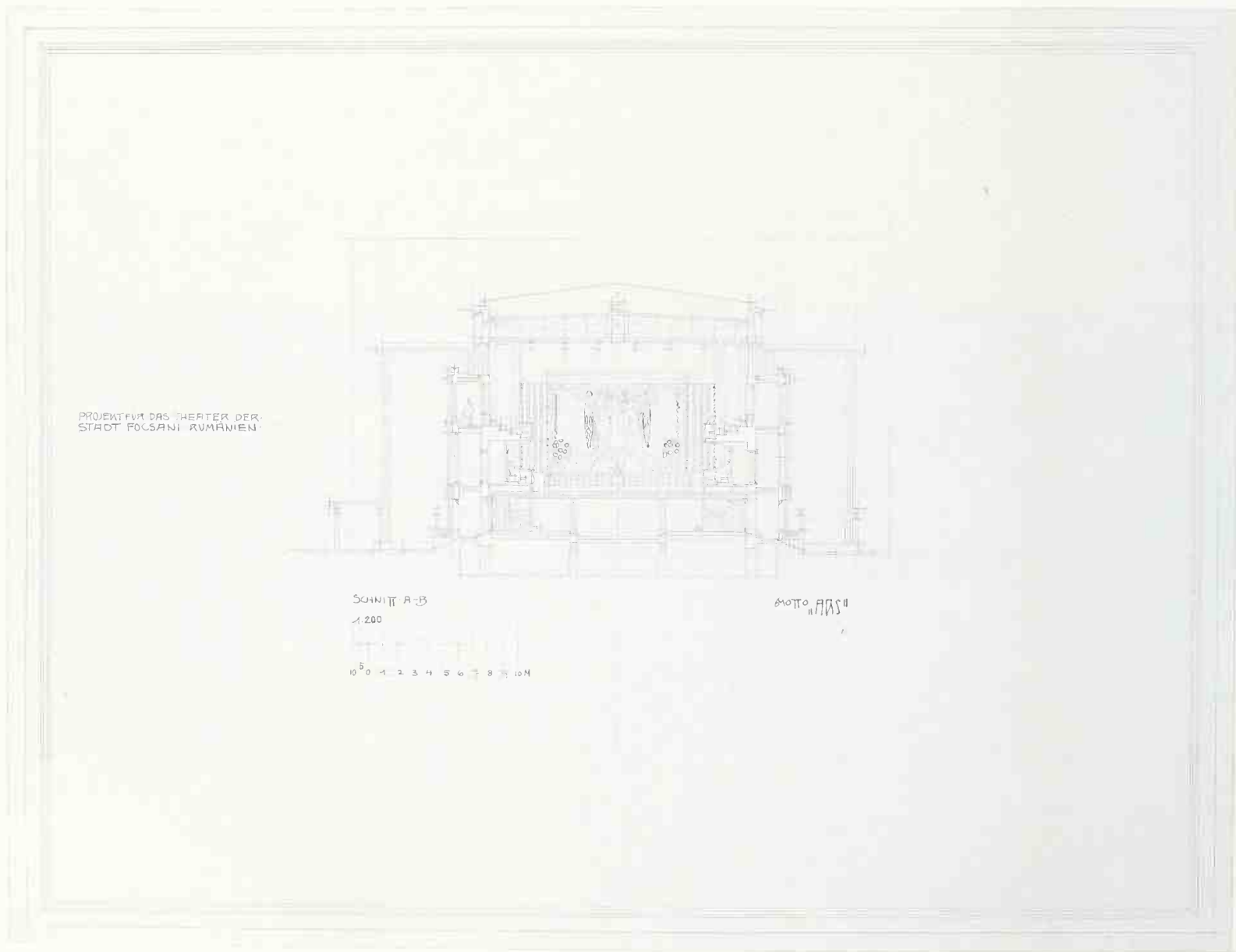
FAÇADE GEGEN OSTEN ·

205. Marcel Kummerer, Competition project for  
the Brno City Theatre, 1908. Side elevation



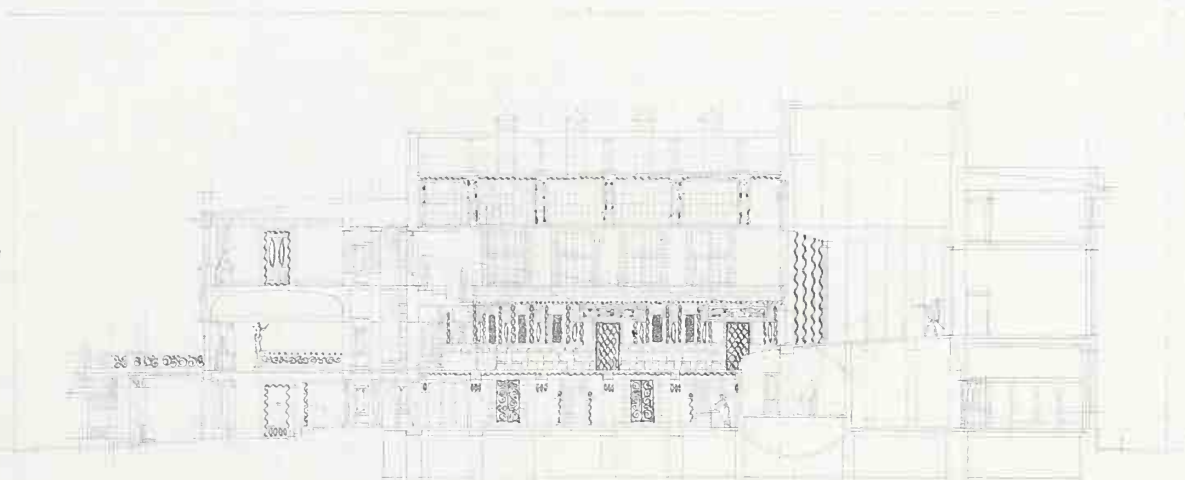






215. Marcel Kammerer, Competition project for the Focsani City Theater, 1909. Longitudinal section

PROJEKT FÜR DAS  
THEATER DER STADT  
FOCSANI RUMÄNIEN



LÄNGENSCHNITT  
1:200

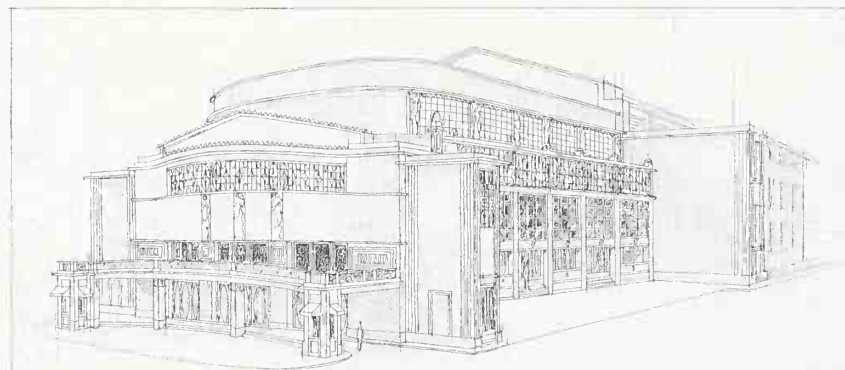
10 5 1 2 3 4 5 6 7 8 9 10 M

MOTTO "ARS"



214. Marcel Kammerer. Competition project for the Focsani City Theater, 1909. Perspective

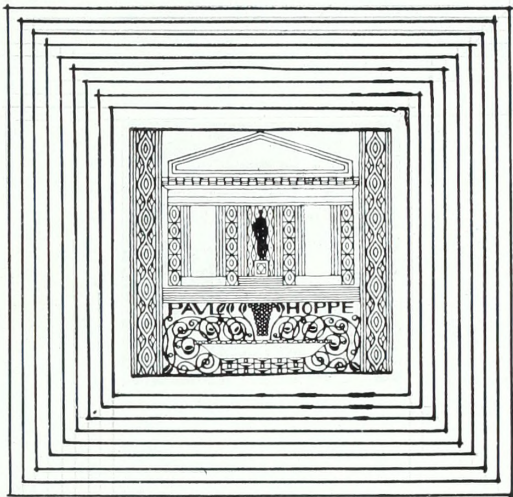
215. Emil Hoppe. Design for an ex libris (?) for Paul Hoppe, 1909



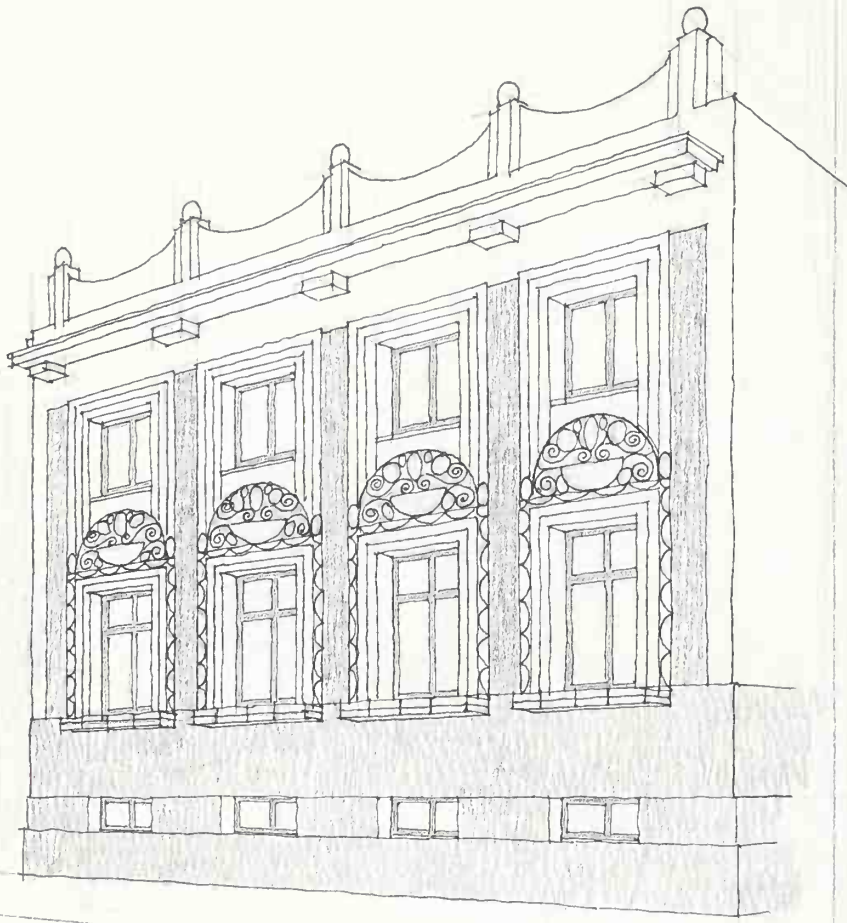
PROJEKT FÜR DAS THEATER IN  
DER STADT FOCSANI,  
RUMANIEN.

PERSPEKTIVE  
"LOTTO ARS" " " " " " "





*Paul & Hoppe 1809*



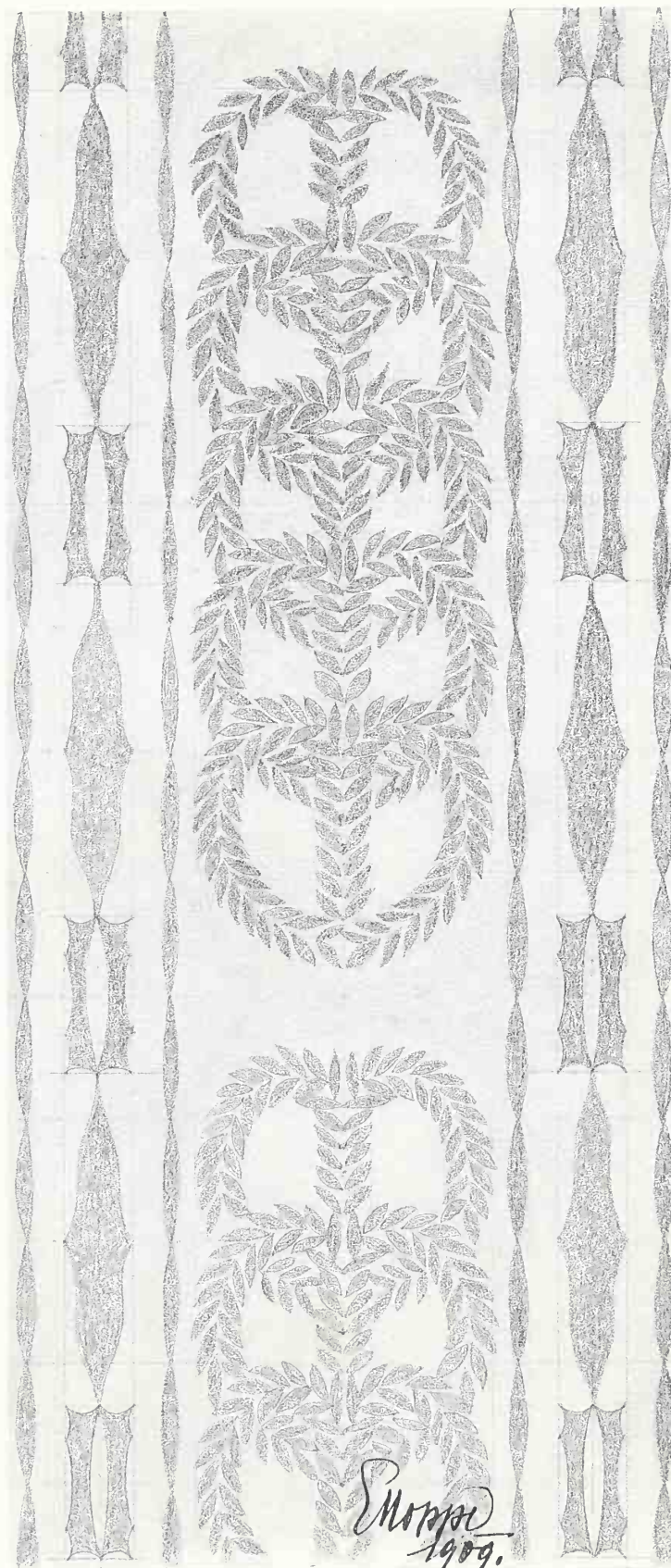
STUDIE HAUS, SCHRAMM.

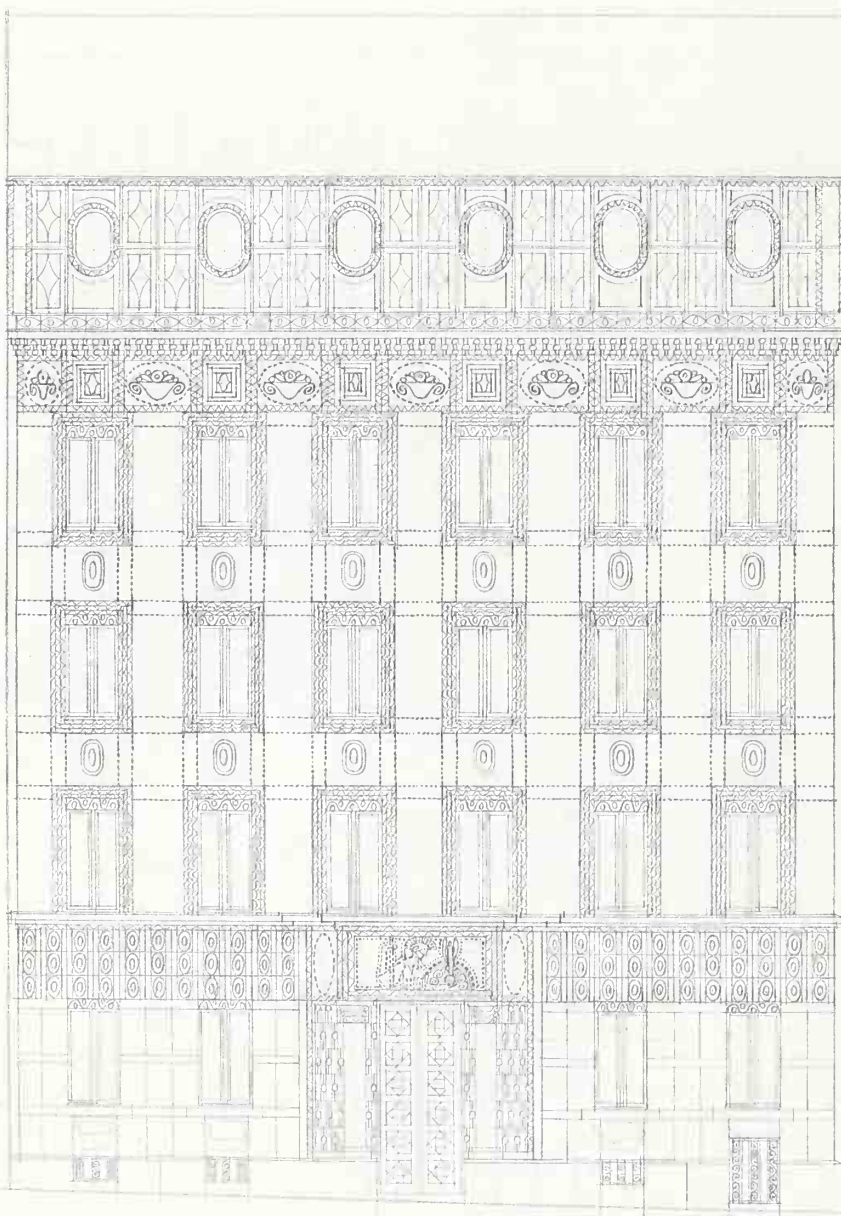
O. SCHÖNTHAL



219. Otto Schönthal, Study for the Villa  
Schramm, c. 1910/11. Elevation

221. Emil Hoppe, Decorative pattern, 1909



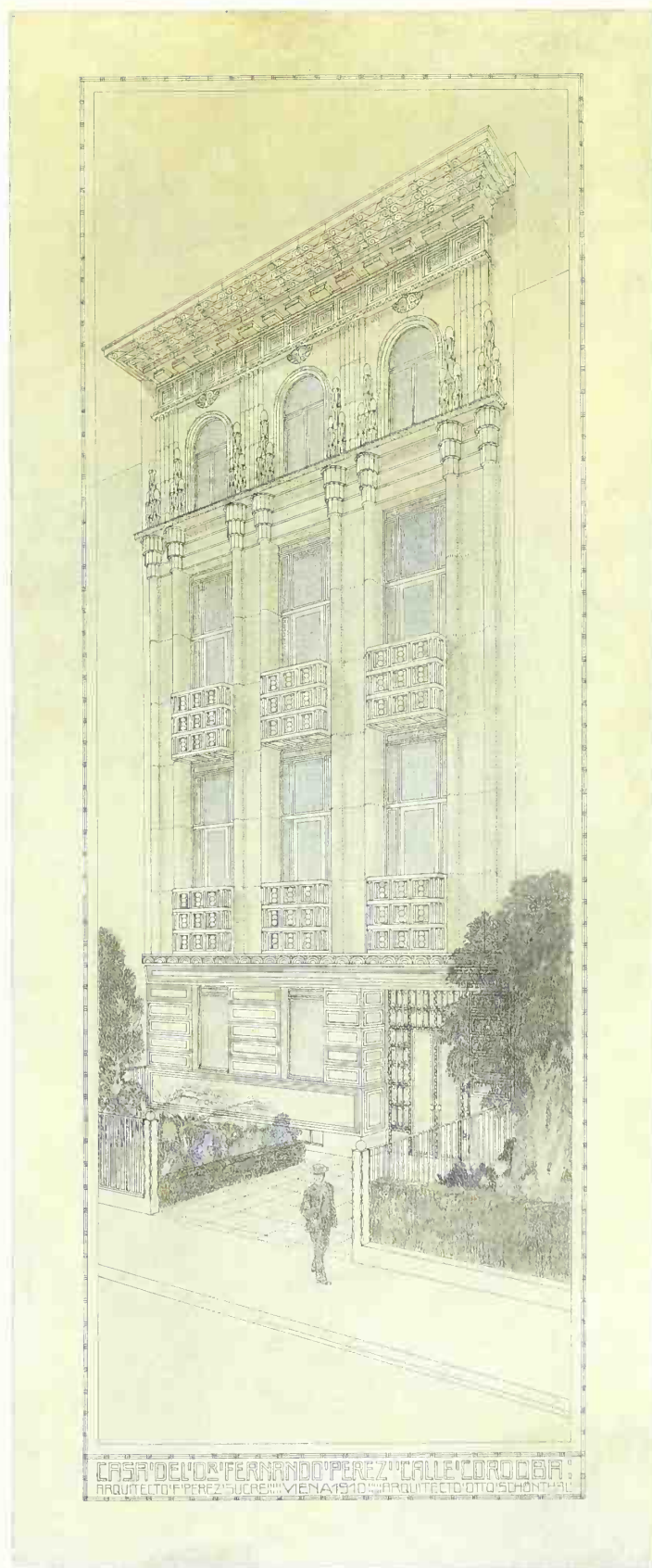


11400

Мотопе 1910

222. Emil Hoppe (Marcel Kammerer, Otto Schönthal), Palais Fischer, Frankenberggasse 5, Vienna, 1910

221. Otto Schönthal and F. Perez Sucre, Project for a house in Buenos Aires, 1910







*Morpe 1910*

225. Emil Hoppe (Marcel Kammerer, Otto Schönthal). Apartment building Martinstrasse 17, Vienna, 1910

226. Emil Hoppe, Marcel Kammerer, Otto Schönthal, Competition project for an apartment and commercial building in Meran

page 204

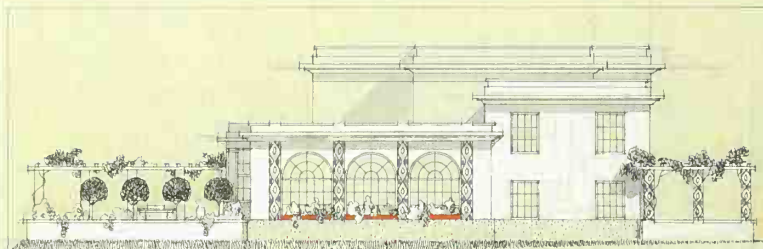
252. Marcel Kammerer, Competition project for a villa in Rome, 1910. Veranda and pergola elevations

page 205

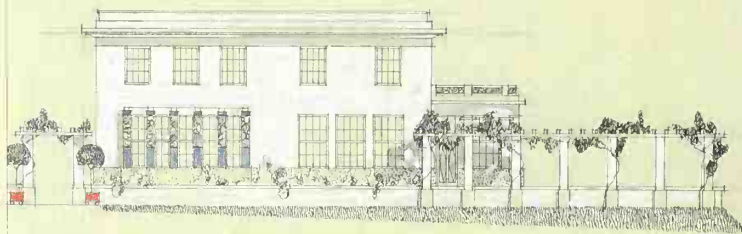
254. Marcel Kammerer, Competition project for a villa in Rome, 1910. Presentation perspective



ROM 1811.



VERAND-FASSADE

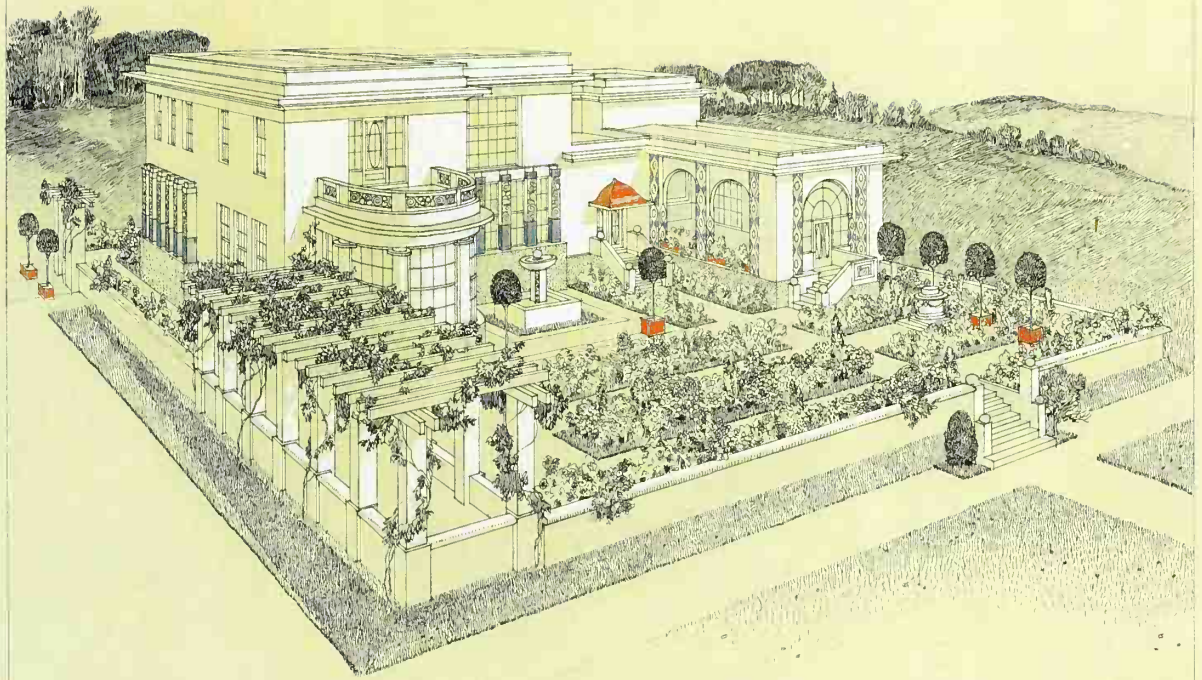


PERGOLA-FASSADE

KAMMERER 1810.

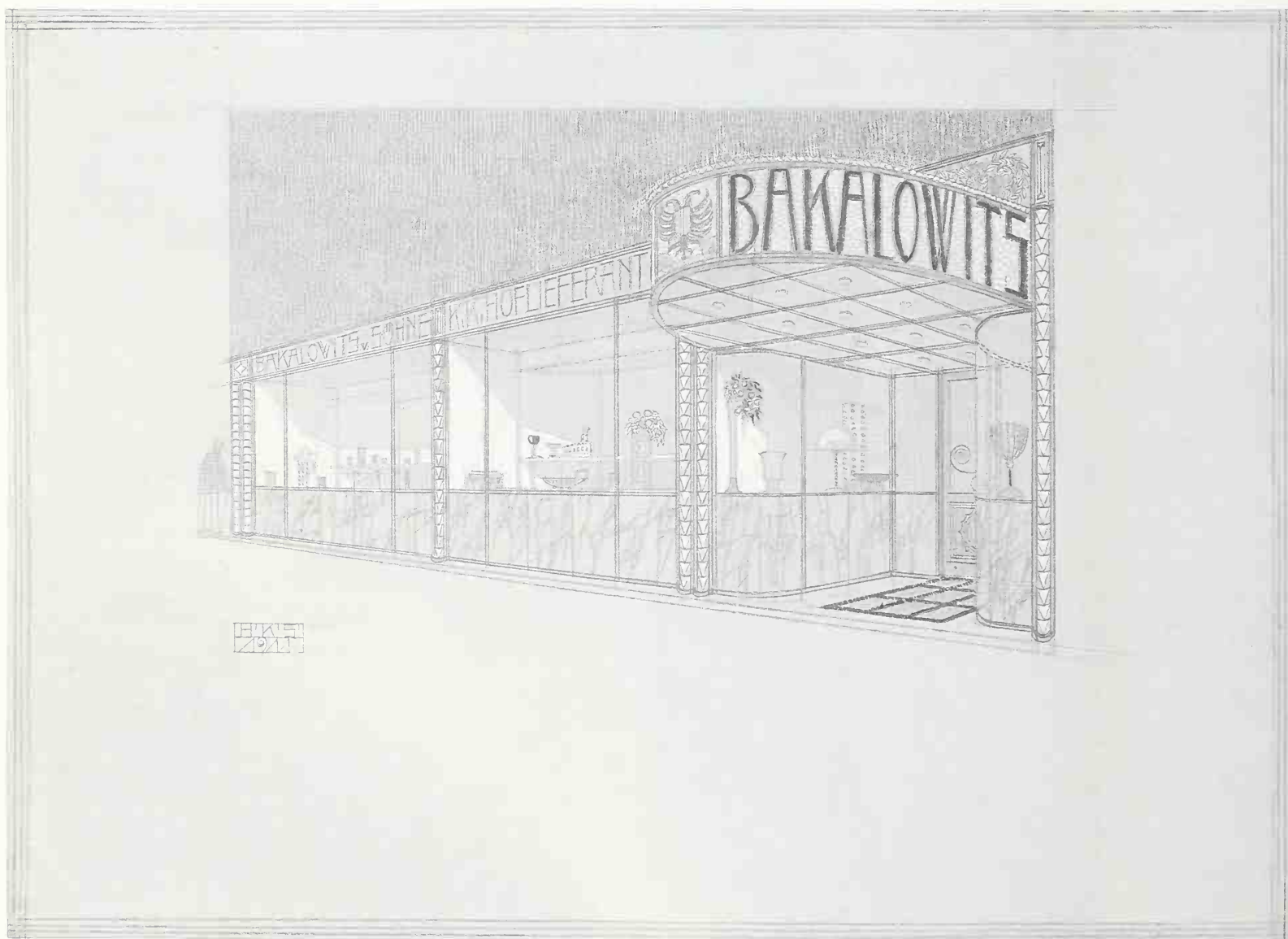


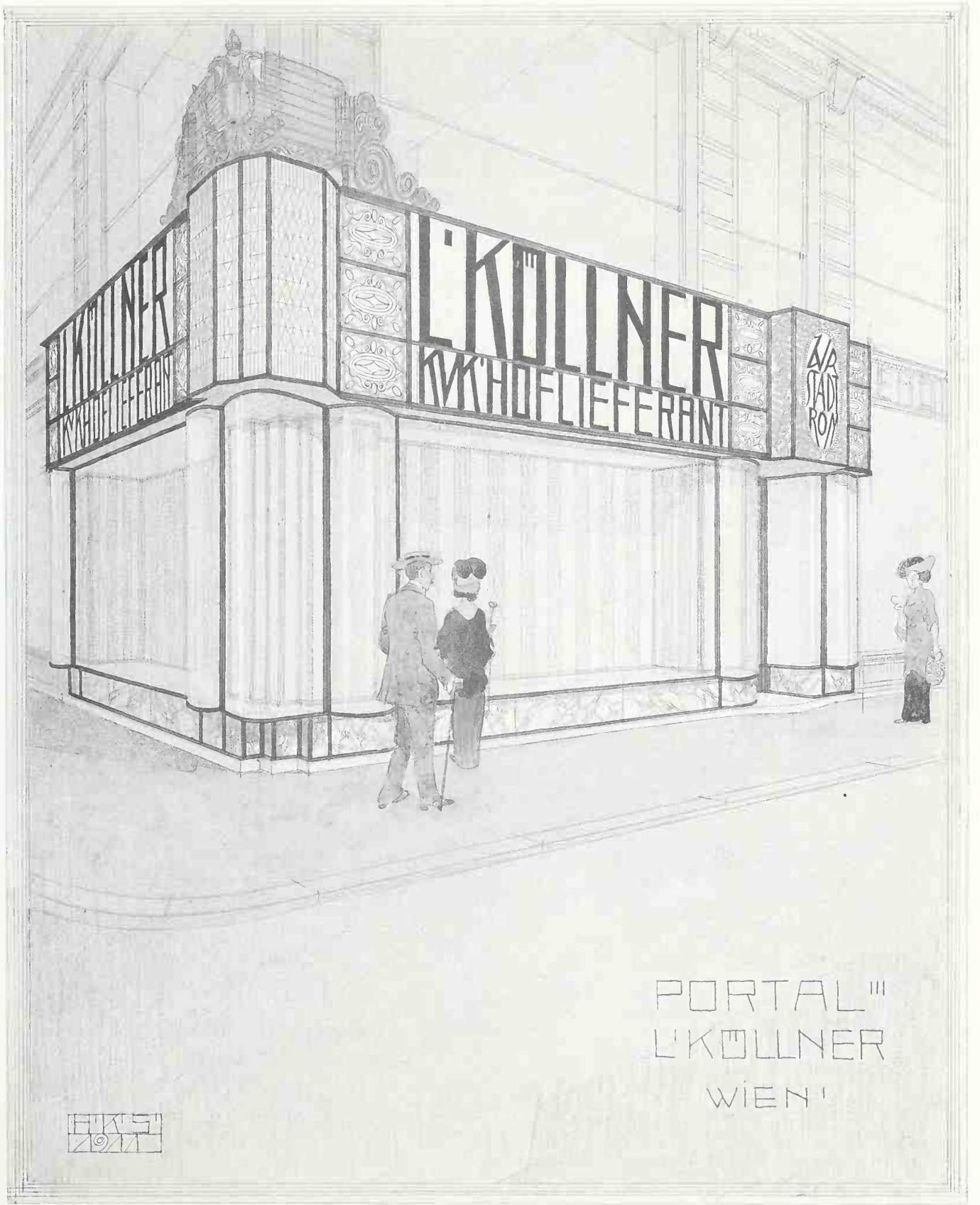
ROM 1911



256. Emil Hoppe, Marcel Kammerer, Otto Schönthal, E. Bakalowits Söhne shop front, Spiegelgasse, Vienna, 1911

258. Emil Hoppe, Marcel Kammerer, Otto Schönthal, L. Köllner shop front, Kärntner Strasse, Vienna, 1911

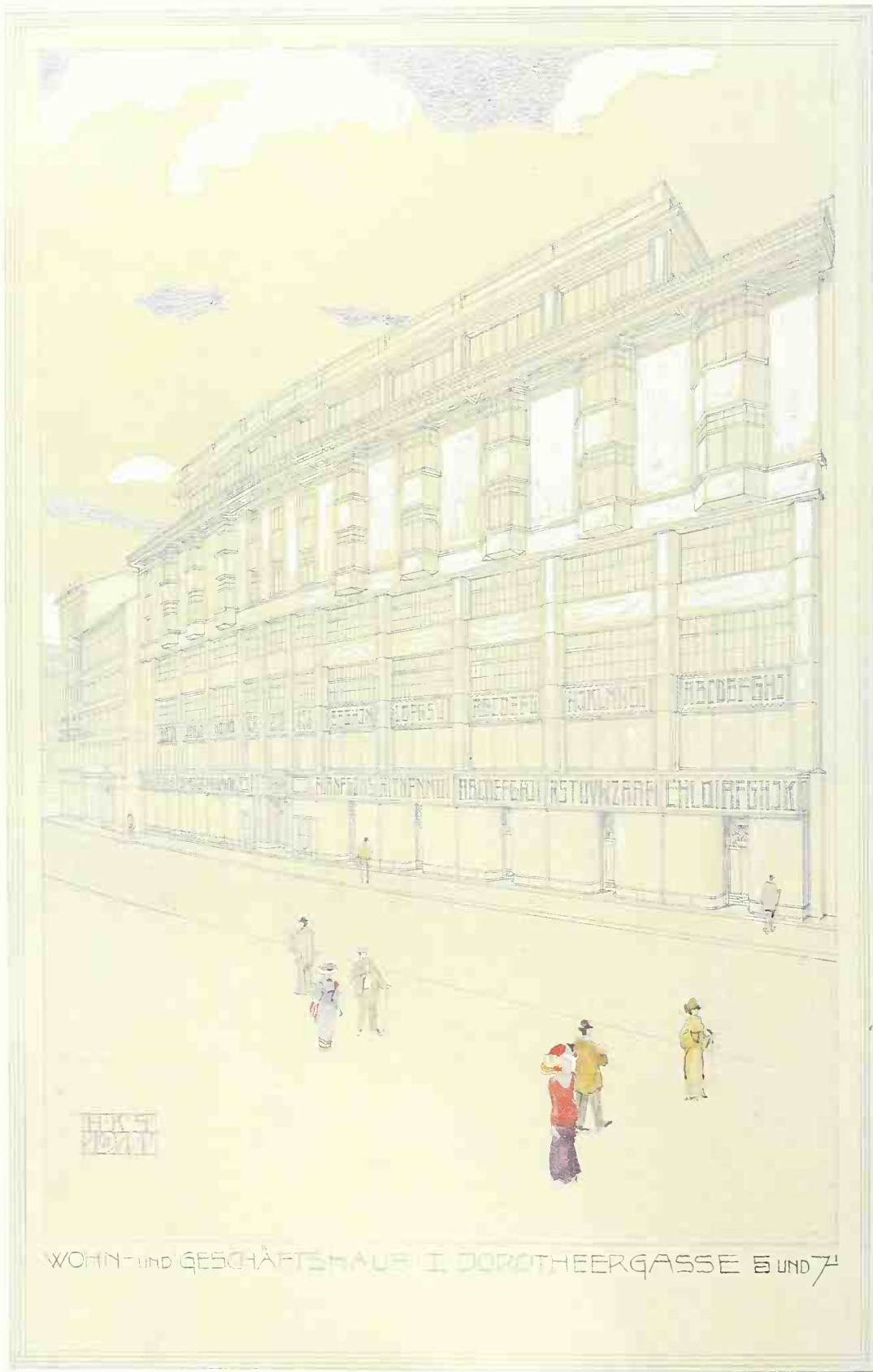




PORTAL III  
L'KÖLLNER  
WIEN I

EKS  
1911

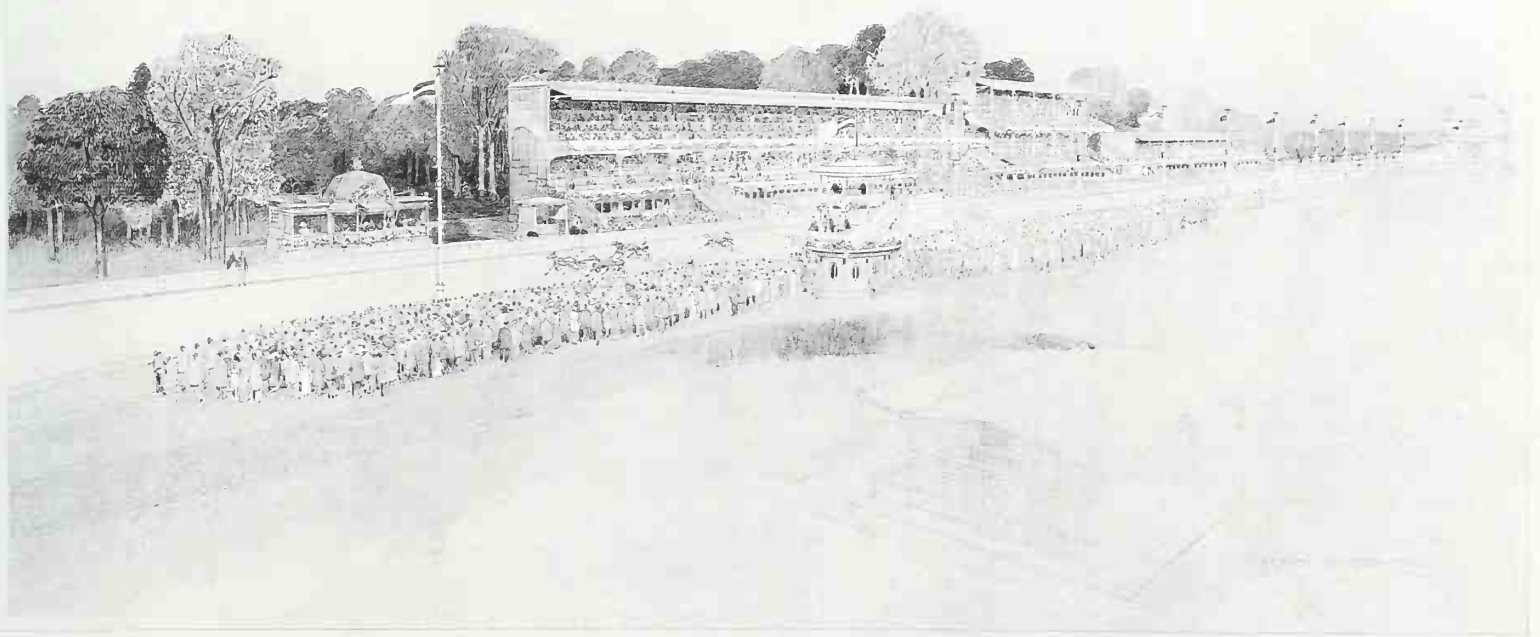




WOHN- UND GESCHÄFTSHAUS I. DOROTHEERGASSE 5 UND 7

239. Emil Hoppe, Marcel Kammerer, Otto Schönthal, Apartment and office building, Dorotheergasse 5 and 7, Vienna, 1911

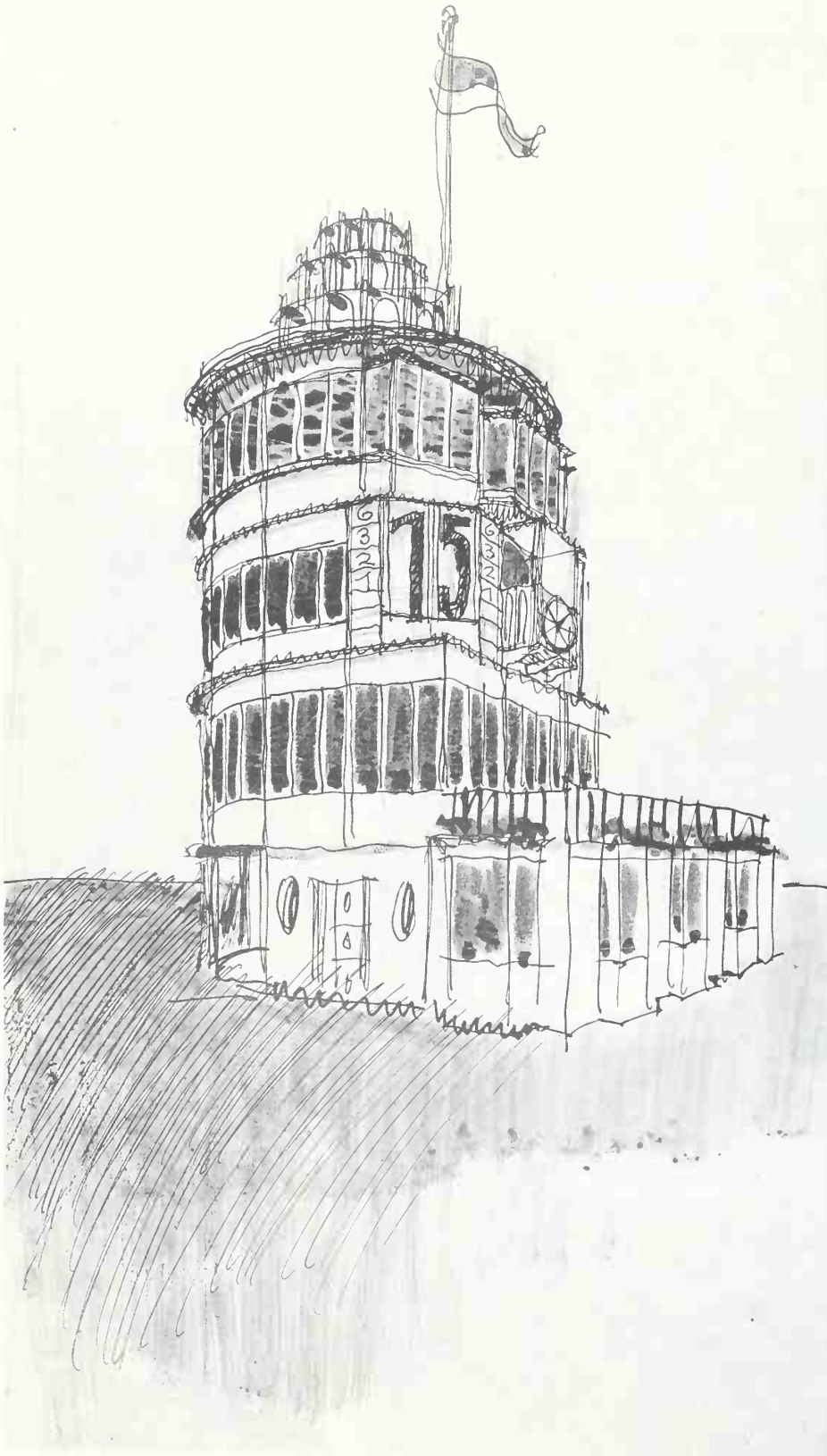
240. Emil Hoppe, Marcel Kammerer, Otto Schönthal, Competition project, grandstand for the pony-trotting stadium, Vienna, 1910. Presentation perspective



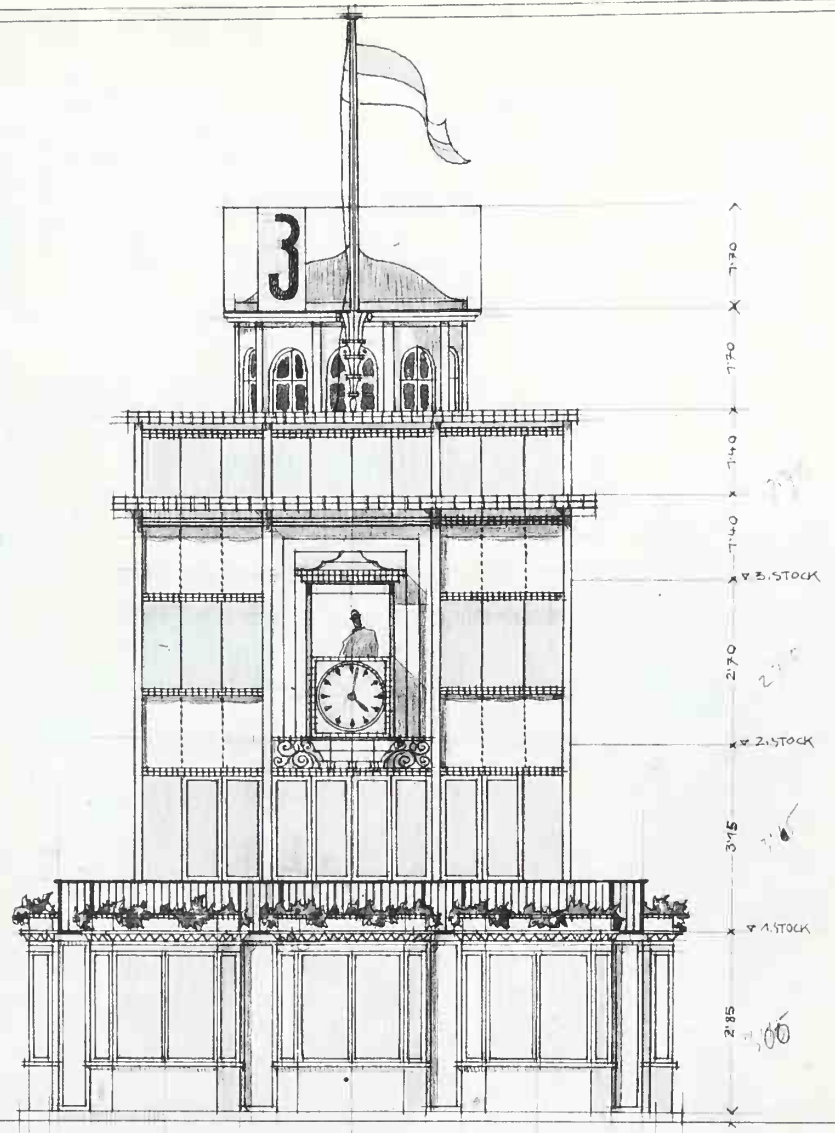
TRIBUNEN DES WIENER TROTTOIR-VEREINES IN PRATER WETTBEWERB 1910  
"PIERRE"

241. Emil Hoppe, Marcel Kammerer, Otto Schönthal, Study for the judges' tower at the pony-trotting stadium, Vienna, c. 1911

242. Emil Hoppe, Marcel Kammerer, Otto Schönthal, Study for the judges' tower at the pony-trotting stadium, Vienna, c. 1911





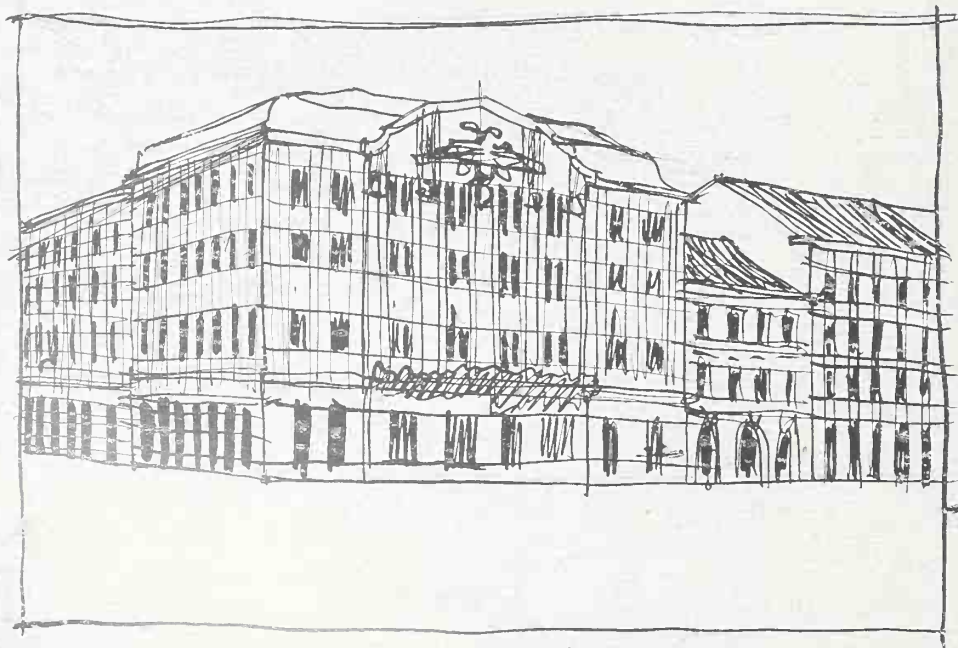


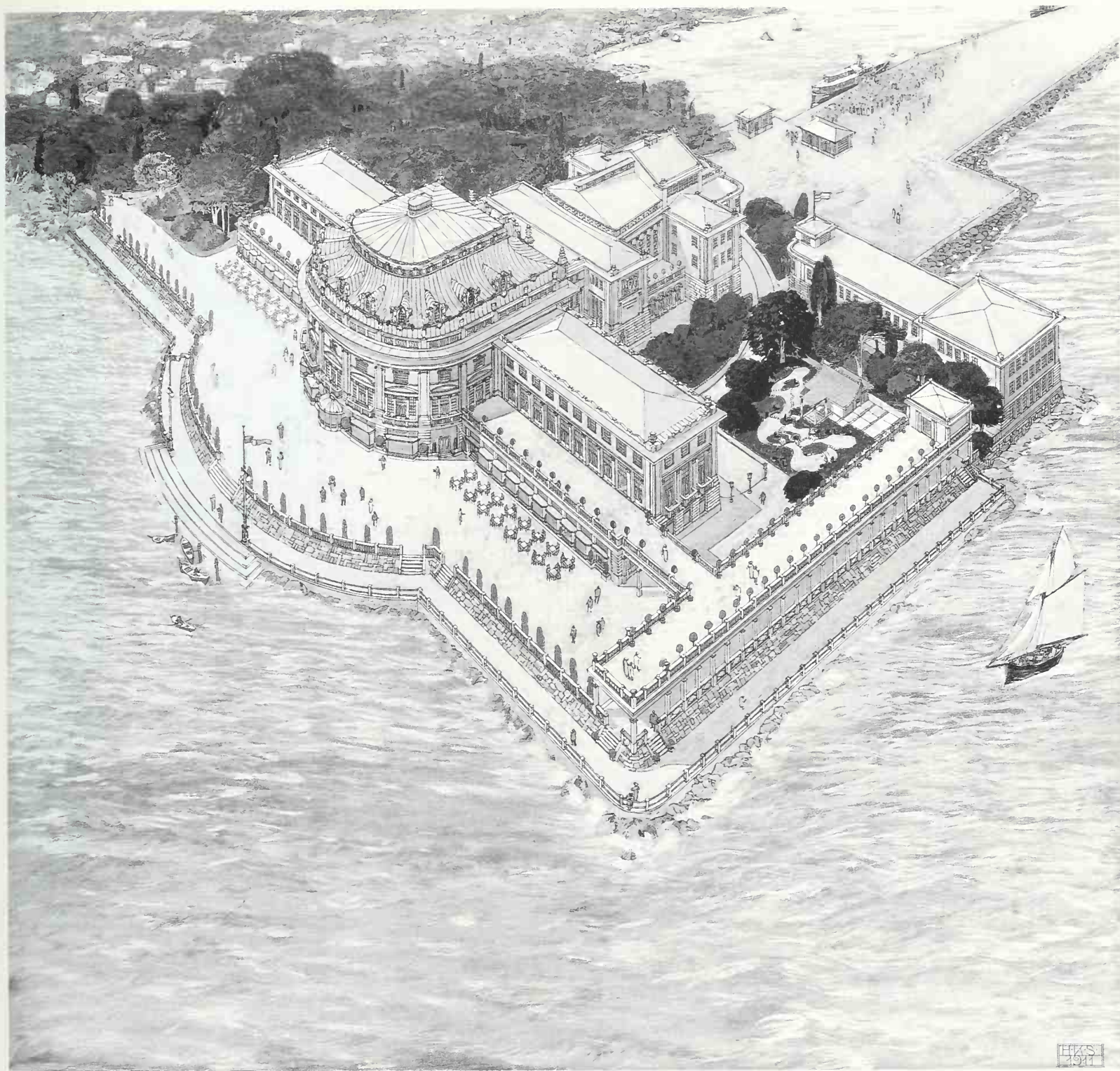
VORDER-ANSICHT

PROJEKTSTUDIE FÜR DEN NEUEN  
RICHTERPAVILLON

243. Emil Hoppe, Marcel Kammerer, Otto Schönthal, Preliminary sketch for an unidentified office building, c. 1911

244. Emil Hoppe, Marcel Kammerer, Otto Schönthal, Project for a resort building in Abbazia, 1911





HKS  
4947



1  
 Otto Schönthal  
 Competition project for a savings bank in  
 Elbogen  
 Unsigned  
 Undated (1898)  
 Inscribed; Façade, Frühling  
 Pencil, pen and ink, watercolor and gouache  
 Drawing: 55 x 36 cm (15 x 11 1/8 in)  
 Sheet: 40.5 x 54.5 cm (16 x 21 1/2 in)  
 Lit.: *Der Architekt*, 4 (1898), p. 45 and plate 76  
 See plates

2  
 Otto Schönthal  
 Roman staircase with figures  
 Signed with monogram  
 Undated (c. 1898/99)  
 Pencil, pen and ink, watercolor and colored  
 pencil  
 Drawing: 51.4 x 21.4 cm (20 1/8 x 8 5/8 in)  
 Sheet: 55.8 x 25.5 cm (21 7/8 x 10 in)  
 See plates

3  
 Marcel Kammerer  
 Study for an unidentified project  
 Unsigned  
 Undated (c. 1898/99)  
 Pencil, pen and ink  
 Drawing: 24 x 14.7 cm (9 1/2 x 5 7/8 in)  
 Sheet: 26.1 x 16.5 cm (10 1/4 x 6 5/8 in)  
 See plates

4  
 Otto Schönthal  
 Colonnade with figures  
 Unsigned  
 Undated (c. 1898/99)  
 Pen and ink, watercolor wash  
 Sheet: 25.7 x 15.7 cm (10 1/4 x 6 1/8 in)

5  
 Otto Schönthal  
 Antique column and architrave  
 Unsigned  
 Undated (c. 1898/99)  
 Pen and ink  
 Drawing: 7.2 x 4.5 cm (2 7/8 x 1 5/8 in)  
 Sheet: 8.4 x 6.5 cm (3 1/4 x 2 1/2 in)

6  
 Otto Schönthal  
 Facade detail  
 Unsigned  
 Undated (c. 1898/99)  
 Pen and ink, watercolor  
 Sheet: 7.2 x 7.2 cm (2 5/4 x 2 5/4 in)

7  
 Otto Schönthal  
 Facade detail  
 Unsigned  
 Undated (c. 1898/99)  
 Pen and ink, watercolor  
 Sheet: 6.5 x 10.2 cm (2 1/2 x 4 in)

8  
 Emil Hoppe  
 Project for an apartment building, Tuchlauben,  
 Vienna  
 Unsigned  
 Undated (1898/99)  
 Pencil, pen and ink  
 Drawing: 20.2 x 11.7 cm (8 x 4 5/8 in)  
 Sheet: 24.4 x 14 cm (9 5/8 x 5 1/2 in)  
 An apartment building was the set project in  
 the first year of the Wagnerschule, 1898/99.  
 See plates

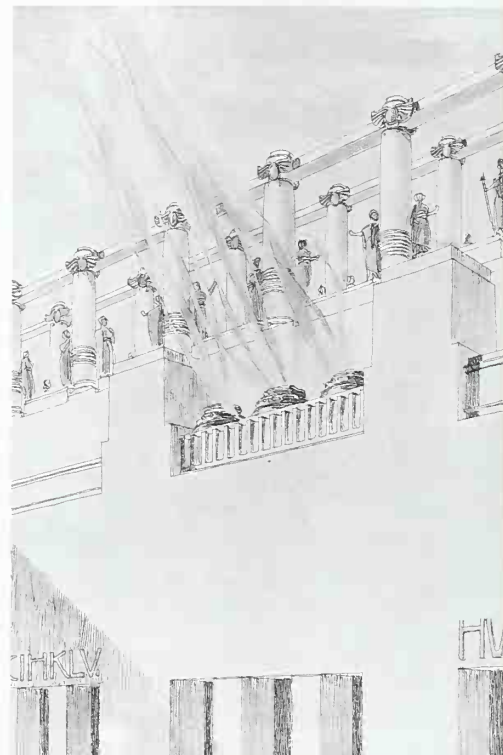
9  
 Otto Schönthal  
 Project for an apartment building, Tuchlauben,  
 Vienna  
 Unsigned  
 Undated (1898/99)  
 Inscribed: Skizze zu einem Zinshaus  
 Pen and ink, watercolor wash  
 Drawing: 17 x 8.5 cm (6 5/8 x 3 1/4 in)  
 Sheet: 20.5 x 18 cm (8 x 7 in)  
 See plates

10  
 Otto Schönthal  
 Facade detail  
 Unsigned  
 Undated (c. 1898)  
 Pencil and watercolor  
 Sheet: 10 x 6.5 cm (4 x 2 1/2 in)

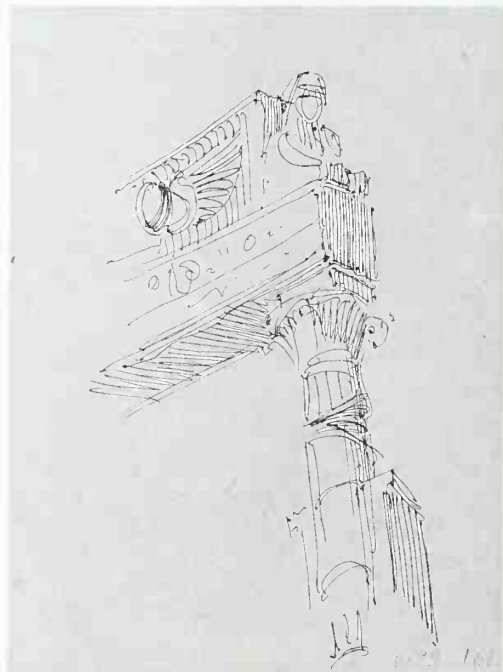
11  
 Otto Schönthal  
 Facade detail  
 Unsigned  
 Undated (c. 1899)  
 Pencil, gouache and watercolor  
 Sheet: 12.7 x 10.4 cm (5 x 4 1/8 in)  
 (Double-sided with Cat. 15)

12  
 Marcel Kammerer  
 Project for an artist's villa  
 Signed with monogram  
 Undated (1899/1900)  
 Pencil, pen and ink, watercolor and gouache  
 Drawing: 61 x 44.7 cm (24 x 17 5/8 in)  
 Sheet: 62.5 x 47 cm (24 5/8 x 18 1/2 in)  
 Lit.: *Atlas der Wagnerschule 1900* (Vienna, 1901),  
 p. 10, p. 25; *Der Architekt*, 7 (1901), plates 9, 10;  
 Marco Ponzetto, *Die Schule Otto Wagners*  
 (Vienna, 1980), plate 95; *Le arti a*

4



5





15



20

*Vienna dalla Secessione alla Caduta dell'Impero Asburgico*, exhibition catalogue (Venice, 1984), p. 598, no. 1

A villa for an artist was the set project in the second year of the Wagnerschule, 1899/1900. (below, Cat. 15, 17, 26, 27)

See plates

15

Otto Schönthal  
Study for a villa  
Signed: O. Schönthal  
Undated (c. 1899)

Pen and ink  
Sheet: 11 x 14 cm (4 1/4 x 5 1/2 in)  
(Double-sided with Cat. 11)

11

Otto Schönthal  
Sketch of a house  
Unsigned  
Undated (c. 1899/1900)

Drawing: Dimensions missing  
Sheet: Dimensions missing  
See plates

15

Otto Schönthal  
Study for an artist's villa  
Signed with monogram  
Undated (1899/1900)  
Pencil, pen and ink, colored pencil  
Sheet: 11.5 x 6.7 cm (4 1/2 x 2 5/8 in)

16

Otto Schönthal  
Study for a villa  
Unsigned  
Undated (1900)  
Pencil, pen and ink, colored pencil, watercolor  
Drawing: 17.8 x 27.5 cm (7 x 10 7/8 in)  
Sheet: 21.2 x 42.5 cm (8 5/8 x 16 5/4 in)  
This drawing and the study for the Mozart Fountain, below Cat. 18, were originally on the same sheet and subsequently separated.  
See plates

17

Otto Schönthal  
Project for an artist's villa  
Signed: Otto Schönthal  
Undated (1899/1900)  
Pencil, pen and ink, watercolor, gouache  
Sheet: 22 x 65 cm (8 5/4 x 24 7/8 in)  
Lit.: *Aus der Wagnerschule 1900* (Vienna, 1901), p. 21; Marco Pozzetto, *Die Schule Otto Wagners 1894–1912* (Vienna, 1980), plate 97

A villa for an artist was the set project in the second year of the Wagnerschule, 1899/1900. Schönthal won the Special School Prize for his project in 1900.  
See plates

18

Otto Schönthal  
Study for the Mozart Fountain  
Unsigned  
Undated (1900)  
Pencil, colored pencil  
Drawing: 25 x 18 cm (9 x 7 1/8 in)  
Sheet: 50.2 x 21.2 cm (11 7/8 x 8 5/8 in)  
Lit.: *Architektonische Monatshefte* (April 1900), announcement of the competition for a fountain to be built on Mozartplatz, Vienna IV (submission date 25 August 1900); *Der Architekt*, 11 (1905), p. 58, plate 87; Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal – Projekte und ausgeführte Bauten* (Vienna and Leipzig, 1951), plate 8  
Schönthal's project was awarded first prize. It was executed in 1905/06 with sculpture by Carl Wollek.

19

Otto Schönthal  
Study for the Mozart Fountain  
Unsigned  
Undated (1900)  
Pencil, colored pencil, pen and ink  
Drawing: 17.5 x 17.5 cm (6 7/8 x 6 7/8 in)  
Sheet: 25 x 21 cm (9 7/8 x 8 1/4 in)  
Lit.: See above, Cat. 18

20

Otto Schönthal  
Study for the Mozart Fountain  
Unsigned  
Undated (1900)  
Pencil, pen and ink, watercolor, colored pencil  
Sheet: 7.7 x 17.5 cm (5 x 6 7/8 in)  
Lit.: *Der Architekt*, 11 (1905), p. 58 (incorrectly ascribed to Hoppe); see above, Cat. 18

21

Otto Schönthal  
Study for the Mozart Fountain  
Unsigned  
Undated (1900)  
Pencil, colored pencil, watercolor  
Sheet: 6.8 x 8.4 cm (2 5/8 x 5 1/4 in)  
Lit.: See above, Cat. 18

22

Otto Schönthal  
Study for the Mozart Fountain  
Signed: O. Schönthal  
Undated (1900)  
Pencil, colored pencil, watercolor and gouache  
Sheet: 5.1 x 12.5 cm (2 x 4 7/8 in)  
Lit.: See above, Cat. 18

25

Otto Schönthal  
Study for a tomb  
Unsigned

Undated (c. 1900)

Pencil, pen and ink, watercolor, gouache

Drawing: 40.5 x 41 cm (4 1/8 x 4 5/8 in)

Sheet: 22 x 49.5 cm (8 5/8 x 7 5/8 in)

See plates

24

Emil Hoppe

Facade detail

Signed with monogram

Undated (c. 1900)

Pencil, pen and ink

Sheet: 9.2 x 20.5 cm (5 5/8 x 8 1/8 in)

25

Emil Hoppe

Decorative detail

Unsigned

Undated (c. 1900)

Pencil and colored pencil

Sheet: 7.4 x 12 cm (3 x 4 3/4 in)

26

Emil Hoppe

Project for an artist's villa

Perspective study

Signed: Emil Hoppe

Dated: 1900

Pencil, colored pencil, pen and ink, watercolor, gouache

Drawing: Dimensions missing

Sheet: Dimensions missing

See plates

27

Emil Hoppe

Project for an artist's villa

Front and side elevations

Signed: E. Hoppe

Dated: March 1900

Pencil, colored pencil

Drawing: 14 x 40.5 cm (5 1/2 x 16 in)

Sheet: 22.8 x 47.4 cm (9 x 18 5/8 in)

Lit.: *Aus der Wagnerschule 1900* (Vienna, 1901),

pp. 24, 26; Marco Pozzetto, *Die Schule Otto*

*Wagners 1894-1912* (Vienna, 1980), plate 96

These are preparatory elevations for the final scheme.

See plates

28

Marcel Kammerer

Project for a royal hunting park

Signed with monogram

Dated: 1900

Inscribed: Ein kaiserliches Jagdrevier. Perspective.

Concurrenz um den Rosenhammerrain

Pencil, pen and ink, watercolor, gouache

Drawing: 45.5 x 29.5 cm (4 1/2 x 11 3/4 in)

Sheet: 47.8 x 51.4 cm (4 7/8 x 20 1/2 in)

Lit.: *Aus der Wagnerschule 1900* (Vienna, 1901),

p. 22

Kammerer produced this project in his second year at the Wagnerschule. It won the Rosenbaum Prize in 1900.

See plates

29

Otto Schönthal

Project for a church and other buildings for the Vienna Central Cemetery

Section

Unsigned

Undated (1900)

Inscribed: "Mortuis," Project für eine Kirche u. a. Baulichkeiten auf dem Wiener Central Friedhof, Horizontal-Schnitt 24 M.o.d. Terrain. 1:200

Pencil, pen and ink, watercolor

Drawing: 46 x 44.8 cm (18 1/8 x 17 5/8 in)

Sheet: 50.4 x 47.2 cm (19 7/8 x 18 5/8 in)

Lit.: *Architektonische Monatshefte*, 6, no. 4 (1900), announcement of competition; *Architektonische Monatshefte*, 6, no. 8 (1900), pp. 50-52, plates 62-64

Schönthal's project did not receive the first prize, but was considered sufficiently interesting to be published in the *Architektonische Monatshefte*. Mortuary buildings and a monumental portal were built at the Central Cemetery to the design of Max Hegele in the years 1904-1910, and the same architect was responsible for the Karl-Lueger-Gedächtniskirche, a centrally-planned, domed church built in 1907-1910 to house the sarcophagus of the celebrated Vienna Bürgermeister, Dr. Karl Lueger. A strikingly Expressionistic crematorium, designed by Clemens Holzmeister, was added to the site in 1921-25.

30

Otto Schönthal

Project for a church and other buildings for the Vienna Central Cemetery

Portal

Unsigned

Undated (1900)

Inscribed: "Mortuis," Project für eine Kirche u. a. Baulichkeiten auf dem Wiener Central Friedhof, Kirchenportal; Seitenansicht des linken Thur (sic) von der Kirche aus. 1:200

Pencil, pen and ink, watercolor, gouache

Drawing: 46 x 45 cm (18 1/8 x 17 5/4 in)

Sheet: 50.5 x 47 cm (19 7/8 x 18 1/2 in)

Lit.: *Architektonische Monatshefte*, 6, no. 8 (1900), plate 64; see above, Cat. 29

See plates

31

Otto Schönthal

Project for a church and other buildings for the Vienna Central Cemetery

Section

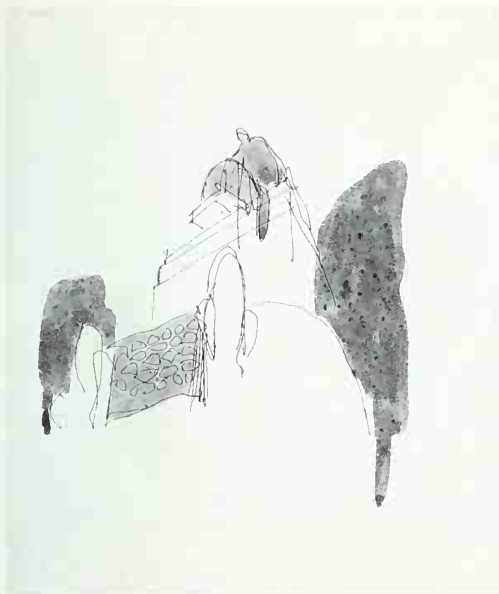
Unsigned

Undated (1900)

33







54

Undated (1900)  
 Inscribed: "Mortuis," Project für eine Kirche  
 u. a. Baulichkeiten auf dem Wiener Central  
 Friedhof, Vorderansicht, 1:200  
 Pencil, watercolor, gouache  
 Drawing: 45.5 x 44.5 cm (18 x 17 1/2 in)  
 Sheet: 50.5 x 47 cm (19 7/8 x 18 1/2 in)  
 Lit.: *Architektonische Monatshefte*, 6, no. 8 (1900),  
 plate 62; see above, Cat. 29  
 See plates

52  
 Otto Schönthal  
 Project for a church and other buildings for the  
 Vienna Central Cemetery  
 Side elevation  
 Unsigned

Undated (1900)  
 Inscribed: "Mortuis," Project für eine Kirche  
 u. a. Baulichkeiten auf dem Wiener Cental (sic)  
 Friedhof, Seitenansicht, 1:200  
 Pencil, watercolor, gouache  
 Drawing: 45 x 54.8 cm (17 5/4 x 15 5/4 in)  
 Sheet: 50.4 x 38 cm (19 7/8 x 15 in)  
 Lit.: *Architektonische Monatshefte*, 6, no. 8 (1900),  
 p. 50; see above, Cat. 29

53  
 Otto Schönthal  
 Project for a church and other buildings for the  
 Vienna Central Cemetery  
 Section  
 Unsigned

Undated (1900)  
 Inscribed: "Mortuis," Project für eine Kirche  
 u. a. Baulichkeiten auf dem Wiener (sic) Central  
 Friedhofe (sic), Schnitt, 1:200  
 Pencil, watercolor and gouache  
 Drawing: 45.5 x 54.5 cm (18 x 15 1/2 in)  
 Sheet: 50.5 x 38 cm (19 7/8 x 15 in)  
 Lit.: *Architektonische Monatshefte*, 6, no. 8 (1900),  
 plate 63; see above, Cat. 29

54  
 Otto Schönthal  
 Sketch for a monument  
 Unsigned  
 Undated (c. 1900)  
 Pen and ink and wash  
 Drawing: 7.5 x 7.5 cm (2 7/8 x 2 7/8 in)  
 Sheet: 12.1 x 10 cm (4 3/4 x 4 in)

55  
 Otto Schönthal  
 Sketch for a relief mask  
 Unsigned  
 Undated (c. 1900)  
 Pencil, pen and ink, watercolor  
 Drawing: 5.7 x 5.7 cm (1 1/2 x 1 1/2 in)  
 Sheet: 6 x 5.2 cm (2 3/8 x 2 in)  
 Lit.: *Der Architekt*, 7 (1901), p. 48

56  
 Otto Schönthal  
 Cover design for a book (?), ex libris (?)  
 Signed with monogram  
 Undated (c. 1900)  
 Inscribed: Credo  
 Pencil, pen and ink, watercolor  
 Drawing: 7.9 x 5.6 cm (3 1/8 x 2 1/4 in)  
 Sheet: 15.1 x 8.8 cm (5 1/8 x 3 1/2 in)

57  
 Otto Schönthal  
 Cover design for a book or journal (?)  
 Unsigned  
 Undated (c. 1900)  
 Inscribed: hardies, ocerne, die sac (?)  
 Pen and ink, colored pencil, watercolor  
 Sheet: 9 x 6.1 cm (5 1/2 x 2 5/8 in)

58  
 Otto Schönthal  
 Invitation or poster design  
 Unsigned  
 Undated (c. 1900)  
 Inscribed: V. Österreichische . . . Kaiserjubi-  
 läumsfest, Schiessen, Wien, Juni, Juli 1900 (?)  
 Pen and ink, watercolor, gouache  
 Drawing: 9.5 x 7.6 cm (5 5/4 x 3 in)  
 Sheet: 12.8 x 8.8 cm (5 x 3 1/2 in)

59  
 Otto Schönthal  
 Invitation or poster design  
 Unsigned  
 Undated (c. 1900)  
 Inscribed indistinctly: V. Österreichische . . .  
 Pencil, colored pencil, gouache  
 Drawing: 5 x 5.5 cm (2 x 1 5/8 in)  
 Sheet: 9.5 x 5.8 cm (5 3/4 x 2 1/4 in)

40  
 Otto Schönthal  
 Sculptural decoration  
 Unsigned  
 Undated (c. 1900)  
 Pencil and watercolor, pen and ink  
 Drawing: 8 x 4.2 cm (5 1/8 x 1 5/4 in)  
 Sheet: 14 x 6 cm (5 1/2 x 2 3/8 in)  
 Lit.: *Der Architekt*, 8 (1901), p. 49

41  
 Otto Schönthal  
 Project for a cemetery church  
 Signed: O. Schönthal  
 Undated (1900/01)  
 Inscribed with notes in pencil  
 Pencil, pen and ink, watercolor  
 Drawing: 15.5 x 12.6 cm (6 x 5 in)  
 Sheet: 20.4 x 16 cm (8 x 6 1/4 in)  
 Lit.: *Wagnerschule 1901* (Vienna, 1902), p. 15,  
 plates 34–39; Marco Pozzetto, *Die Schule Otto  
 Wagners 1894–1912* (Vienna, 1980), plates 115–117;



58

France Borsari and Felix Guball, *Wiener Bauten der Jahrhundertwende* (Stuttgart, 1985), p. 195, plate 217

Schönthal developed his 1900 design for the Vienna Central Cemetery in his final year project at the Wagnerschule, entitled "A Church for a Cemetery" and intended for the same location. For this scheme he was awarded the Akademie's most prestigious award, the Rome Prize, which entitled him to free lodgings at the Austro-Hungarian Embassy in Rome – the Palazzo Venezia.

42

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pen and ink, watercolor  
Sheet: 5.7 x 15 cm (1 1/2 x 5 1/8 in)  
Lit.: See above, Cat. 41  
See plates

43

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pencil, pen and ink, watercolor  
Drawing: 6.2 x 5.5 cm (2 1/2 x 2 1/8 in)  
Sheet: 7.7 x 7.2 cm (3 x 2 7/8 in)  
Lit.: See above, Cat. 41

44

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pencil, pen and ink  
Drawing: 5.8 x 11.2 cm (1 1/2 x 4 1/2 in)  
Sheet: 4.9 x 12 cm (5 x 4 5/4 in)  
Lit.: See above, Cat. 41

45

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pencil, colored pencil, pen and ink  
Sheet: 5 x 7.8 cm (1 1/4 x 5 in)  
Lit.: See above, Cat. 41

46

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pencil, pen and ink  
Sheet: 6.5 x 7.8 cm (2 1/2 x 5 in)  
Lit.: See above, Cat. 41

47

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pencil, pen and ink, colored pencil  
Drawing: 5.5 x 2.8 cm (2 1/8 x 1 1/8 in)  
Sheet: 7.1 x 5.1 cm (2 3/4 x 2 in)  
Lit.: See above, Cat. 41

48

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pencil, pen and ink  
Drawing: 4.5 x 7.7 cm (1 5/4 x 5 in)  
Sheet: 5 x 10 cm (2 x 4 in)  
Lit.: See above, Cat. 41

49

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Colored pencil, pen and ink, watercolor  
Drawing: 5.2 x 15.5 cm (2 x 5 1/4 in)  
Sheet: 6.3 x 15.7 cm (2 1/2 x 5 5/8 in)  
Lit.: See above, Cat. 41  
See plates

50

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pencil, pen and ink  
Sheet: 11 x 7.6 cm (5 1/2 x 5 in)  
Lit.: See above, Cat. 41

51

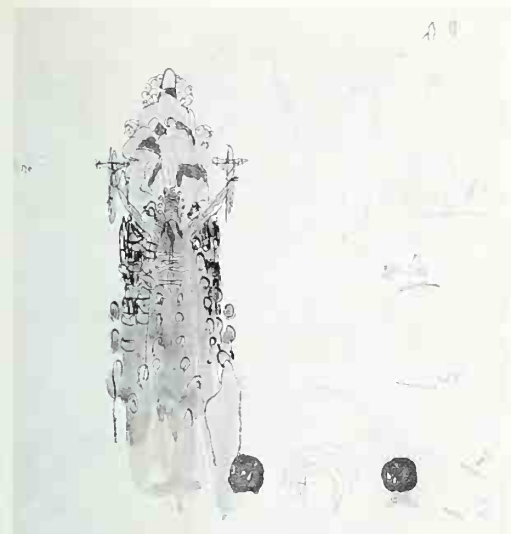
Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pencil, pen and ink, watercolor, gouache  
Sheet: 15.1 x 18.4 cm (5 1/8 x 7 1/4 in)  
Lit.: See above, Cat. 41  
See plates

52

Otto Schönthal  
Project for a cemetery church  
Unsigned  
Undated (1900/01)  
Pen and ink, watercolor, gouache  
Sheet: 12.9 x 12.9 cm (5 x 5 in)  
Lit.: See above, Cat. 41

53

Otto Schönthal  
Project for a cemetery church



Sculptural decoration  
 Unsigned  
 Undated (1900/01)  
 Pencil, pen and ink, watercolor, gouache  
 Sheet: 12.7 x 11.7 cm (5 x 4 5/8 in)  
 Lit.: See above, Cat. 41

54  
 Otto Schönthal  
 Project for a cemetery church  
 Sculptural decoration  
 Unsigned  
 Undated (1900/01)  
 Pen and ink, watercolor  
 Drawing: 8.5 x 5 cm (3 1/4 x 1 1/8 in)  
 Sheet: 9.5 x 5.2 cm (3 5/8 x 1 1/4 in)  
 Lit.: See above, Cat. 41

55  
 Otto Schönthal  
 Project for a cemetery church  
 Aerial perspective  
 Unsigned  
 Undated (1900/01)  
 Pen and ink  
 Drawing: 6.7 x 19.5 cm (2 5/8 x 7 5/8 in)  
 Sheet: 7.5 x 21.1 cm (2 7/8 x 8 1/4 in)  
 Lit.: See above, Cat. 41

56  
 Otto Schönthal  
 Project for a cemetery church  
 Presentation elevation  
 Unsigned  
 Undated (1901)  
 Pen and ink  
 Drawing: 11.5 x 58 cm (4 1/2 x 15 in)  
 Sheet: 20 x 46.8 cm (7 7/8 x 18 5/8 in)  
 Lit.: *Wagnerschule 1901* (Vienna, 1902), p. 38; see above, Cat. 41  
 See plates

57  
 Otto Schönthal  
 Project for a cemetery church  
 Presentation section  
 Signed: O. Schönthal  
 Undated (1901)  
 Inscribed: Eingang, Leichenhalle, Arkaden, Gräfte, Berühmte Persönlichkeiten, Columbarien, Kirche  
 Pencil, pen and ink, gouache, watercolor  
 Drawing: 11.7 x 56 cm (4 5/8 x 22 in)  
 Sheet: 20.8 x 59.8 cm (8 1/4 x 23 1/2 in)  
 Lit.: See above, Cat. 41  
 See plates

58  
 Otto Schönthal  
 Facade and portal studies for an office or apartment building  
 Unsigned

Undated (c. 1900/01)  
 Pen and ink  
 Drawing: 6.5 x 5 cm (2 1/2 x 2 in)  
 Sheet: 10.2 x 6.5 cm (4 x 2 1/2 in)

59  
 Emil Hoppe  
 Project for a palace at Schönbrunn for visiting royalty  
 Main block, courtyard front, study elevation with marginal section  
 Unsigned  
 Undated (1900/01)  
 Pencil, pen and ink, colored pencil  
 Drawing: 8 x 17.5 cm (3 1/8 x 6 7/8 in)  
 Sheet: 18.8 x 53.5 cm (7 3/8 x 15 1/8 in)  
 Lit.: *Wagnerschule 1901* (Vienna 1902), p. 13 plates 20–25  
 (Double-sided with Cat. 65)  
 Hoppe's final year project at the Wagnerschule was for an extension to Schönbrunn palace in Vienna to house visiting dignitaries. The extension was to be located at the southern end of the Schönbrunn site on the Fasanengarten, below the Gioriette, and comprises a palatial central block for balls, banquets, and state occasions, flanked by residential pavilions.

60  
 Emil Hoppe  
 Project for a palace at Schönbrunn for visiting royalty  
 Main block, courtyard front, study elevation  
 Signed with monogram  
 Undated (1900/01)  
 Pencil and colored pencil  
 Sheet: 10.2 x 16.6 cm (4 x 6 1/2 in)  
 Lit.: See above, Cat. 59

61  
 Emil Hoppe  
 Project for a palace at Schönbrunn for visiting royalty  
 Main block, courtyard front, study elevation  
 Unsigned  
 Undated (1900/01)  
 Pencil, pen and ink, colored pencil  
 Sheet: 7 x 16 cm (2 3/4 x 6 1/4 in)  
 Lit.: See above, Cat. 59

62  
 Emil Hoppe  
 Project for a palace at Schönbrunn for visiting royalty  
 Main block, garden front, study perspective  
 Unsigned  
 Undated (1900/01)  
 Pencil, pen and ink, colored pencil  
 Sheet: 11.4 x 17.7 cm (4 1/2 x 7 in)  
 Lit.: See above, Cat. 59  
 See plates



63

Emil Hoppe  
 Project for a palace at Schönbrunn for visiting  
 royalty  
 Pavilion, courtyard front, study perspective  
 Signed: E. Hoppe  
 Undated (1900/01)  
 Pencil, pen and ink, colored pencil  
 Sheet: 15.5 x 10.6 cm (5 1/4 x 4 1/8 in)  
 Lit.: See above, Cat. 59

64

Emil Hoppe  
 Project for a palace at Schönbrunn for visiting  
 royalty  
 Pavilion, courtyard front, study elevation  
 Unsigned  
 Undated (1900/01)  
 Pencil, pen and ink, colored pencil  
 Sheet: 11.1 x 8.6 cm (4 5/8 x 3 5/8 in)  
 Lit.: See above, Cat. 59

65

Emil Hoppe  
 Project for a palace at Schönbrunn for visiting  
 royalty  
 Pavilion, garden front, study elevation  
 Unsigned  
 Undated (1900/01)  
 Pencil, colored pencil, pen and ink, watercolour  
 Sheet: 18.8 x 35.5 cm (7 5/8 x 13 1/8 in)  
 Lit.: See above, Cat. 59  
 (Double-sided with Cat. 59)  
 See plates

66

Emil Hoppe  
 Project for a palace at Schönbrunn for visiting  
 royalty  
 Pavilion, garden front, study elevation and  
 perspective  
 Unsigned  
 Undated (1900/01)  
 pencil, colored pencil, pen and ink  
 Drawing: 15.2 x 17.5 cm (5 1/4 x 6 7/8 in)  
 Sheet: 15.4 x 17.5 cm (6 x 6 7/8 in)  
 Lit.: See above, Cat. 59

67

Emil Hoppe  
 Project for a palace at Schönbrunn for visiting  
 royalty  
 Main block, courtyard front, study elevation  
 to scale  
 Signed: E. Hoppe  
 Dated: 1901  
 Inscribed: 1:500  
 Pencil, pen and ink, colored pencil, watercolor  
 Sheet: 14 x 35 cm (5 1/2 x 13 in)  
 Lit.: *Wagnerschule 1901* (Vienna, 1902), plate 21;  
 see above, Cat. 59  
 See plates

68

Emil Hoppe  
 Project for a palace at Schönbrunn for visiting  
 royalty  
 Main block, garden front, study elevation to  
 scale  
 Unsigned  
 Undated (1901)  
 Pencil, colored pencil, watercolor, pen and ink  
 Drawing: 100 x 52 cm (4 x 12 5/8 in)  
 Sheet: 14.7 x 35.5 cm (5 3/4 x 13 1/8 in)  
 Lit.: See above, Cat. 59

69

Emil Hoppe  
 Project for a palace at Schönbrunn for visiting  
 royalty  
 Main block, garden front, presentation elevation  
 Unsigned  
 Undated (1901)  
 Inscribed: Project zu einer Schlossanlage für  
 fremde Fürstlichkeiten in Schoenbrunn (kaiserl.  
 Fasangarten) – Facade des Repräsentations-  
 gebäudes gegen die Parkanlage, Maasstab (sic)  
 1:250 mtr  
 Pencil, pen and ink, watercolor, gouache  
 Sheet: 26.6 x 74 cm (10 1/2 x 19 1/8 in)  
 Lit.: *Wagnerschule 1901* (Vienna, 1902), plate 22;  
*Le arti a Vienna dalla Secessione alla Caduta  
 dell'Impero Asburgico*, exhibition catalogue  
 (Venice, 1984), p. 395, no. 1; see above, Cat. 59  
 See plates

70

Emil Hoppe  
 Project for a palace at Schönbrunn for visiting  
 royalty  
 Courtyard front, presentation elevation  
 Signed with monogram  
 Undated (1901)  
 Inscribed: Project zu einer Schlossanlage für  
 fremde Fürstlichkeiten in Schoenbrunn (kaiser-  
 lich Fasangarten) – Totalansicht der Schloss-  
 anlage von Hetzendorf aus, Maasstab (sic)  
 1:500 mtr  
 Pencil, pen and ink, watercolor, gouache  
 Drawing: 18.8 x 89.6 cm (7 5/8 x 35 1/4 in)  
 Sheet: 20.4 x 91.4 cm (8 x 36 in)  
 Lit.: *Wagnerschule 1901* (Vienna, 1902), plates  
 24/25; see above, Cat. 59  
 See plates

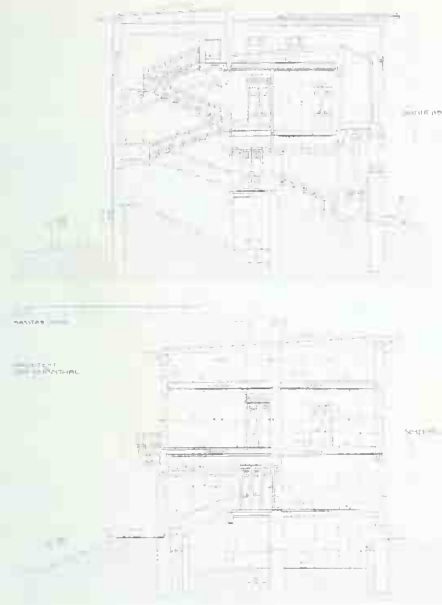
71

Emil Hoppe  
 Project for a palace at Schönbrunn for visiting  
 royalty  
 Main block, east end of garden front, perspec-  
 tive study  
 Signed: E. Hoppe  
 Undated (1901)  
 Pencil, colored pencil, pen and ink, watercolor  
 Drawing: 19 x 12.5 cm (7 1/2 x 4 7/8 in)

65



PROJEKT DER VILLA VOJESIK  
VILLA VOJESIK PROJEKT 1901  
PROJEKT DER VILLA VOJESIK



76

Sheet: 21.5 x 15.5 cm (8 5/8 x 6 1/8 in)

Lit.: See above, Cat. 59

72

Emil Hoppe

Project for a palace at Schönbrunn for visiting royalty

Main block, east end of garden front, presentation perspective

Signed with monogram

Undated (1901)

Pencil, colored pencil, pen and ink, watercolor, gouache

Drawing: 42 x 51.2 cm (16 1/2 x 12 1/4 in)

Sheet: 44 x 55 cm (17 5/8 x 15 in)

Lit.: *Wagnerschule 1901* (Vienna, 1902), plate 25; see above, Cat. 59

See plates

75

Emil Hoppe

Project for a palace at Schönbrunn for visiting royalty

Canal and garden, presentation perspective

Signed with monogram

Undated (1901)

Pencil, colored pencil, pen and ink, watercolor, gouache

Drawing: 42 x 51.2 cm (16 1/2 x 12 3/4 in)

Sheet: 44 x 55 cm (17 5/8 x 15 in)

Lit.: See above, Cat. 59

See plates

74

Otto Schönthal

Villa Vojesik, Linzer Strasse 375, Vienna XIII

Plans of basement and ground floor

Signed: Architekt Otto Schönthal

Undated (1901)

Inscribed: Wohnhaus Grundb. Hütteldorf Eint. 51. C. No. 9. Or. No. 375 Linzerstrasse XIII.

Bezirk. Eigenth. Frau Katherine Gasser. Souterrain, Parterre, Masstab 1:100

Pencil, pen and ink

Drawing: 47.5 x 28.9 cm (18 5/4 x 11 3/8 in)

Sheet: 51 x 52.8 cm (20 x 15 in)

Lit.: *Der Architekt*, 7 (1901), p. 52, plates 54, 55; Robert Waissenberger, *Vienna, 1890-1920* (New York, 1984), p. 198, plate 258; Franco Borsi and Ezio Godolfi, *Wiener Bauten der Jahrhundertwende* (Stuttgart, 1985), p. 228, plates 266-268,

p. 255, plates 278, 279, p. 254, plate XXXVIII

The Villa Vojesik was restored and the surviving interiors remodeled in an exemplary manner by Boris Podrecca in 1975-82.

75

Otto Schönthal

Villa Vojesik, Linzer Strasse 375, Vienna XIII

Plans of first and second floors

Unsigned

Undated (1901)

Inscribed: I. Stock, Dachboden

Pencil, pen and ink

Drawing: 41 x 24 cm (16 1/8 x 9 1/2 in)

Sheet: 50.5 x 50.5 cm (19 7/8 x 12 in)

Lit.: *Der Architekt*, 7 (1901), p. 52; see above, Cat. 74

76

Otto Schönthal

Villa Vojesik, Linzer Strasse 375, Vienna XIII

Sections

Signed: Architekt Otto Schönthal

Undated (1901)

Inscribed: Wohnhaus Grundb. Hütteldorf Eint.

51. Cons. No. 9. Or. No. 375 Linzerstrasse.

Eigenth. Frau Katherine Gasser.

Schnitt AB, Schnitt CD, Masstab (sic) 1:100

Pencil, pen and ink

Drawing: 44 x 50 cm (17 3/8 x 11 3/4 in)

Sheet: 51 x 52.2 cm (20 1/8 x 12 5/8 in)

Lit.: See above, Cat. 74

77

Otto Schönthal

Villa Vojesik, Linzer Strasse 375, Vienna XIII

Street front, presentation elevation

Signed: O. Schönthal

Undated (1901)

Inscribed: Wohnhaus des Herrn Dr. Wojesik in Hütteldorf bei Wien - Ansicht der Façade im Masstabe von 1:100

Pencil, pen and ink, watercolor, gouache

Drawing: 20 x 26 cm (7 7/8 x 10 1/4 in)

Sheet: 24.1 x 52.1 cm (9 1/2 x 12 5/8 in)

Lit.: *Le Arti a Vienna dalla Secessione alla Caduta dell'Impero Asburgico*, exhibition catalogue (Venice, 1984), p. 399, no. 2; see above, Cat. 74

See plates

78

Otto Schönthal

Villa Vojesik, Linzer Strasse 375, Vienna XIII

Street front, elevation

Signed: Architekt Otto Schönthal

Undated (1901)

Inscribed: Wohnhaus Grundb. Hütteldorf Eint.

51. Cons. No. 9. Or. No. 375 Linzerstrasse.

Eigenth. Frau Katherine Gasser. Gassenfacade,

Masstab 1:100

Pencil, pen and ink

Drawing: 55.7 x 26.6 cm (15 1/4 x 10 1/2 in)

Sheet: 51 x 50.5 cm (20 1/8 x 12 in)

Lit.: See above, Cat. 74

79

Otto Schönthal

Villa Vojesik, Linzer Strasse 375, Vienna XIII

Street front, elevation and perspective sketches

Signed: O. Schönthal

Undated (1901)

Inscribed: Perspektivskizze zu dem Wohnh. d.

Herrn Dr. Wojcsik, Fagadenskizze Masstab  
von 1:400

Pencil, pen and ink, gouache, watercolor

Drawing: 20.5 x 11.2 cm (8 1/8 x 4 5/8 in)

Sheet: 51.8 x 24 cm (12 1/2 x 9 1/2 in)

Lit.: The perspective sketch is an early version  
of the drawing published in *Der Architekt*, 7  
(1901), plate 55; see above, Cat. 74

See plates

80

Otto Schönthal

Villa Wojcsik, Linzer Strasse 575, Vienna XIII  
Garden front, elevation, with marginal studies

Unsigned

Undated (1901)

Inscribed: Studie zur Gartenansicht zum Wohn-  
hause des Herrn Dr. Wojcsik in Hütteldorf, Lin-  
zerstrasse, Masstab 1:200

Pencil, pen and ink, watercolor

Drawing: 8 x 14 cm (3 1/8 x 5 1/2 in)

Sheet: 52.2 x 24 cm (12 5/8 x 9 1/2 in)

Lit.: See above, Cat. 74

The marginal studies are for a piece of furni-  
ture, and details for the garden front of the  
Villa Wojcsik.

See plates

81

Otto Schönthal

Villa Wojcsik, Linzer Strasse 575, Vienna XIII  
Garden front, perspective study

Unsigned

Undated (1901)

Pencil, colored pencil, pen and ink, watercolor,  
gouache

Drawing: 7.5 x 9.2 cm (2 7/8 x 3 5/8 in)

Sheet: 11.7 x 25.6 cm (4 5/8 x 9 1/4 in)

Lit.: See above, Cat. 74

See plates

82

Otto Schönthal

Villa Wojcsik, Linzer Strasse 575, Vienna XIII  
Garden fence

Signed: Architekt Otto Schönthal

Undated (1901)

Inscribed: Wohnhaus Grundr. Hütteldorf Einl.  
31. C. N. 9. Or. No. 575 Linzerstrasse, XIII.

Bezirk, Eigenth. Frau Katherine Gasser. Gitter  
zur Einzäunung des Vorgartens gegen die  
Gasse

Pencil, pen and ink

Drawing: 15.5 x 24.2 cm (5 5/8 x 9 1/2 in)

Sheet: 24 x 27.8 cm (9 5/8 x 11 in)

Lit.: See above, Cat. 74

83

Villa Wojcsik, Linzer Strasse 575, Vienna XIII,  
invoice for asphalt work, Firma Gebr. Berg-  
mann, 18 June 1901

84

Villa Wojcsik, Linzer Strasse 575, Vienna XIII,  
invoice for steel girder, Firma Suppanttschitsch  
18 October 1901

85

Emil Hoppe

Sketch of a tower

Signed with monogram

Inscribed and dated: Venedig April 1902

Pencil, pen and ink

Sheet: 9.7 x 15.3 cm (3 7/8 x 6 in)

Executed on Hoppe's visit to Italy in 1902.

86

Emil Hoppe

Study for a church

Unsigned

Undated (c. 1902)

Pen and ink, pencil

Sheet: 6 x 10.5 cm (2 3/8 x 4 1/8 in)

Probably executed on Hoppe's visit to Italy in  
1902.

87

Emil Hoppe

Study for a chapel

Unsigned

Undated (c. 1902)

Pen and ink, watercolor, colored crayon

Sheet: 14 x 7.5 cm (5 1/2 x 3 in)

88

Emil Hoppe

Study for a monument

Signed with monogram

Undated (c. 1902)

Pencil, pen and ink, colored pencil

Sheet: 8.5 x 9.2 cm (3 1/4 x 3 5/8 in)

89

Otto Schönthal

Studies for writing desks

Unsigned

Undated (c. 1902)

Pen and ink

Drawing: 20 x 15.5 cm (7 7/8 x 6 1/8 in)

Sheet: 34.2 x 21.5 cm (13 1/2 x 8 5/8 in)

See plates

90

Otto Schönthal

Studies for writing desks and chairs

Unsigned

Undated (c. 1902)

Pen and ink

Drawing: 15.5 x 15 cm (6 1/8 x 5 1/8 in)

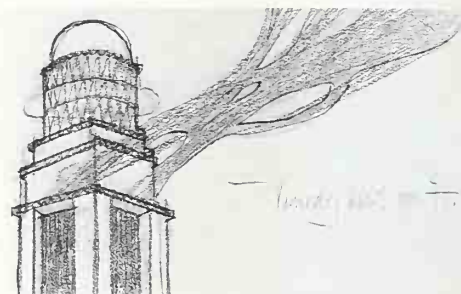
Sheet: 34.2 x 21.5 cm (13 1/2 x 8 5/8 in)

91

Otto Schönthal

Studies for coat stands, benches, and chairs

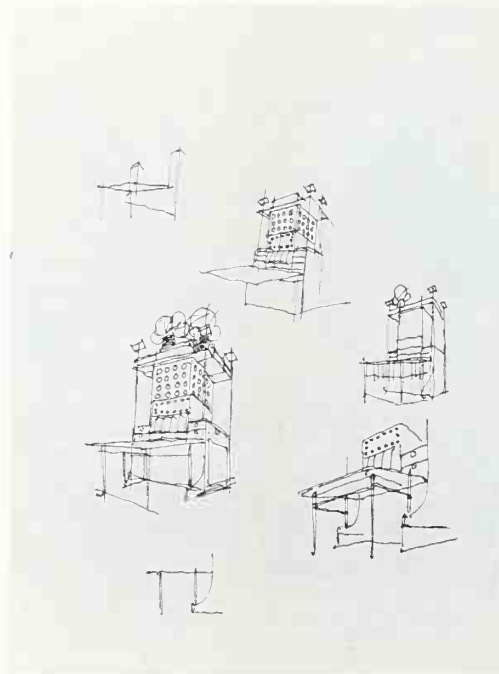
85



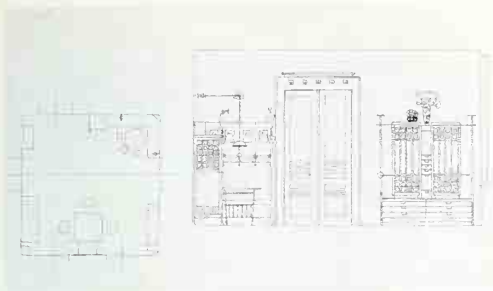
88



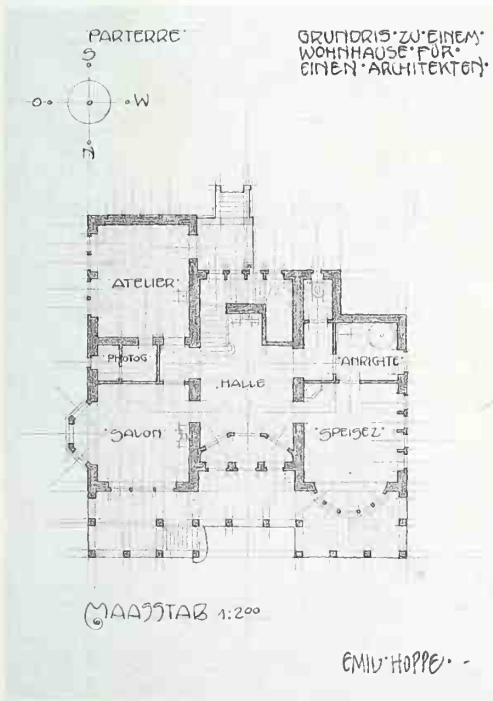
90







95



94

Unsigned  
Undated (c. 1902)

Pen and ink  
Drawing: 22 x 16 cm (8 5/8 x 6 1/4 in)  
Sheet: 54.2 x 20.7 cm (15 1/2 x 8 1/8 in)  
Lit.: *Das Interieur*, 5 (1902), pp. 175-175  
These are sketches for a set of furniture for a vestibule or waiting room published in *Das Interieur* in 1902.

92  
Otto Schönthal  
Studies for chairs and interior fittings

Unsigned  
Undated (c. 1902)  
Pen and ink  
Drawing: 51 x 16.7 cm (12 1/4 x 6 1/2 in)  
Sheet: 54.2 x 21.5 cm (14 1/2 x 8 5/8 in)  
Lit.: See above, Cat. 91

93  
Otto Schönthal  
Design for interior furnishings, with floor plan  
Signed: Otto Schönthal  
Undated (c. 1902)

Pencil, colored pencil, pen and ink  
Drawing: 9 x 18.7 cm (5 1/2 x 7 5/8 in)  
Sheet: 11.8 x 22.5 cm (4 5/8 x 8 7/8 in)  
Lit.: See above, Cat. 91

94  
Otto Schönthal  
Design for interior furnishings  
Signed: O. Schönthal  
Undated (c. 1902)

Pencil, colored pencil, pen and ink  
Drawing: 7 x 10.5 cm (2 5/4 x 4 1/8 in)  
Sheet: 11.8 x 18.5 cm (4 5/8 x 7 1/4 in)  
Lit.: See above, Cat. 91

95  
Otto Schönthal  
Design for interior furnishings  
Signed: O. Schönthal  
Undated (c. 1902)  
Pencil, colored pencil, pen and ink  
Drawing: 7 x 11.1 cm (2 5/4 x 4 5/8 in)  
Sheet: 11.8 x 18.8 cm (4 5/8 x 7 5/8 in)  
Lit.: See above, Cat. 91

96  
Emil Hoppe  
Project for an architect's house  
Ground floor plan  
Signed: Emil Hoppe  
Undated (1905)  
Inscribed: Grundris (sic) zu einem Wohnhause für einen Architekten, Parterre, Maasstab (sic) 1:200  
Pencil, colored pencil, pen and ink  
Sheet: 19.9 x 15.8 cm (7 7/8 x 5 1/2 in)  
Lit.: *Der Architekt*, 9 (1905), plate 102

97  
Emil Hoppe  
Project for an architect's house  
First floor plan  
Signed: Emil Hoppe  
Undated (1905)  
Inscribed: Grundriss zu einen (sic) Wohnhause für einen Architekten, 1. Stock, Maasstab (sic) 1:200  
Pencil, colored pencil, pen and ink  
Sheet: 19.9 x 15.8 cm (7 7/8 x 5 5/8 in)  
Lit.: *Der Architekt*, 9 (1905), plate 102

98  
Emil Hoppe  
Project for an architect's house  
Elevation  
Signed: Emil Hoppe  
Undated (1905)  
Inscribed: Wohnhause für einen Architekten  
Pencil, colored pencil, pen and ink, watercolor  
Drawing: 50.5 x 50.5 cm (12 x 12 in)  
Sheet: 56 x 51 cm (14 1/8 x 12 in)  
Lit.: *Der Architekt*, 9 (1905), plate 102  
See plates

99  
Emil Hoppe  
Project for a villa near Vienna  
Perspective  
Signed: E. Hoppe  
Dated: (19)05  
Pencil, coloured pencil, pen and ink, gouache  
Drawing: 55 x 16 cm (15 5/4 x 6 1/4 in)  
Sheet: 58.4 x 19.2 cm (15 1/8 x 7 1/2 in)  
Lit.: *Der Architekt*, 10 (1904), plate 47  
See plates

100  
Emil Hoppe  
Project for a villa near Vienna  
Elevation  
Signed: E. H.  
Undated (1905)  
Inscribed: Landhaus in der Nähe von Wien. MT 10 (?)  
Pencil, pen and ink, colored pencil, watercolor and gouache  
Sheet: 54.5 x 52 cm (15 1/2 x 12 1/2 in)  
Lit.: *Der Architekt*, 10 (1904), plate 47  
See plates

101  
Otto Schönthal  
Study for a villa in Wien-Dornbach  
Unsigned  
Undated (c. 1905)  
Pencil  
Drawing: 10.5 x 16 cm (4 1/8 x 9 1/4 in)  
Sheet: 19.5 x 21 cm (7 5/8 x 8 1/4 in)  
Lit.: *Der Architekt*, 10 (1904), plate 56

102

Otto Schönthal

Competition project for an administrative office building for the 20th District of Vienna, Brigittaplatz, Vienna XX

Signed: Otto Schönthal

Dated (1902-05)

Pencil, watercolor

Sheet: 54.5 x 65.7 cm (15 5/8 x 25 1/8 in)

Lit.: *Der Architekt*, 9 (1905), pp. 11/12, plate 13;

*Le arti a Vienna dalla Secessione alla Caduta dell'Impero Asburgico*, exhibition catalogue (Venice, 1984), p. 599, no. 1

Schönthal's project did not win first prize, but was commended in *Der Architekt*.

See plates

105

Otto Schönthal

Design for a wedding announcement

Unsigned

Undated (1905)

Inscribed: Herr u. Frau Wolf zeigen hiemit (sic) die Vermählung (sic) ihrer Tochter Else mit Hrn Ernst Lahr an. Herr Paul Lahr zeigt hiemit die Vermählung seines Sohnes Ernst mit Frä. Else Wolf an. Wien am 10 August 1905 - Trauung St. Stefan, 5 hr. Motto: Rosen und Margariten

Pencil, pen and ink, watercolor, gouache, colored pencil

Sheet: 22.5 x 27.2 cm (8 5/4 x 10 5/8 in)

104

Otto Schönthal

Graphic design

Signed: O. Schönthal

Undated (c. 1905)

Pencil, gouache

Drawing: 9 x 14 cm (5 1/2 x 5 1/2 in)

Sheet: 12.5 x 15.9 cm (4 7/8 x 6 1/4 in)

105

Emil Hoppe and Otto Schönthal

Project for a domed synagogue

Unsigned

Undated (1905/04)

Pencil, watercolor, gouache

Drawing: 54.6 x 51 cm (15 3/8 x 20 1/8 in)

Sheet: 46.5 x 51 cm (18 1/4 x 20 1/8 in)

Probably an early scheme for the Trieste synagogue competition, see below, Cat. 106-110

See plates

106

Emil Hoppe and Otto Schönthal

Competition project for a synagogue in Trieste

Plan at choir level

Unsigned

Undated (1905/04)

Inscribed: Wettbewerb für den Israelitischen Tempel in Triest, Maasstab 1:100, Grundriss des Chorgeschosses, Motto: März

Pencil, colored pencil, pen and ink

Drawing: 44 x 52.5 cm (17 3/8 x 20 5/8 in)

Sheet: 46 x 54.5 cm (18 1/8 x 21 1/2 in)

Lit.: *Der Architekt*, 9 (December 1905), announcement of competition; *Der Architekt*, 11 (1905), pp. 6-9, plates 13, 14; *Der Architekt*, 15 (1909), p. 48

The Hoppe/Schönthal entry was not successful, and the first prize went to Franz Matouschek and Emil Adler. The synagogue was finally built in 1907/08 to the design of a local architect.

107

Emil Hoppe and Otto Schönthal

Competition project for a synagogue in Trieste

Front elevation

Unsigned

Undated (1905/04)

Pencil, colored pencil and watercolor

Drawing: 21.5 x 47.5 cm (8 1/2 x 18 3/4 in)

Sheet: 29 x 55 cm (11 1/2 x 20 5/8 in)

Lit.: See above, Cat. 106

See plates

108

Emil Hoppe and Otto Schönthal

Competition project for a synagogue in Trieste

Rear elevation

Unsigned

Undated (1905/04)

Inscribed: Wettbewerb für den Israelitischen Tempel in Triest, Facade Via Crocera u. Piazza S. Francesco d'Assissi, Maasstab 1:100, Motto: März

Pencil, pen and ink, colored pencil, watercolor

Drawing: 55 x 51.2 cm (15 x 20 1/8 in)

Sheet: 45.6 x 55.5 cm (18 x 21 7/8 in)

Lit.: *Der Architekt*, 11 (1905), p. 7; see above, Cat. 106

109

Emil Hoppe and Otto Schönthal

Competition project for a synagogue in Trieste

Section

Unsigned

Undated (1905/04)

Inscribed: Wettbewerb für den Israelitischen Tempel in Triest, Querschnitt durch d. Tempel-saal, Motto: März

Pencil, pen and ink, gouache, watercolor

Drawing: 44 x 51.4 cm (17 3/8 x 20 1/4 in)

Sheet: 46 x 55.2 cm (18 1/8 x 20 7/8 in)

Lit.: *Der Architekt*, 11 (1905), p. 6; see above, Cat. 106

See plates

110

Emil Hoppe and Otto Schönthal

Competition project for a synagogue in Trieste

Pediment detail

Unsigned

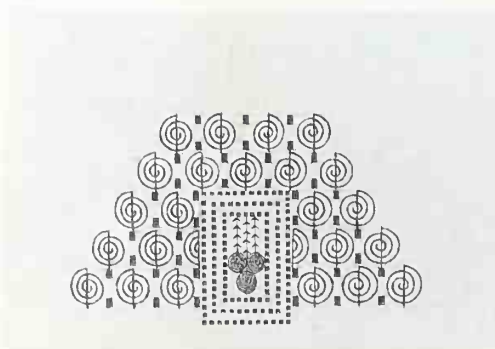
101

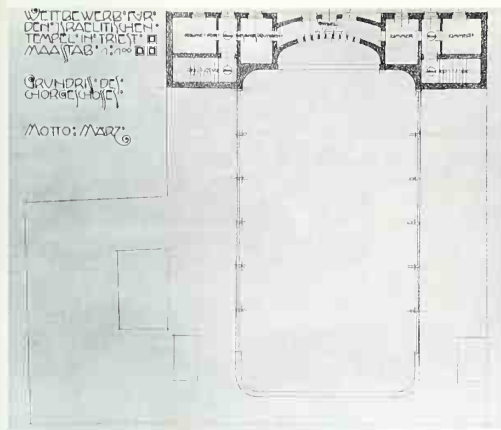


105



104





106

Undated (1903/04)

Inscribed: Wettbewerb für den Israelitischen Tempel in Triest, Facadendetail vom Giebel, 1:20, Motto: März

Pencil, colored pencil, watercolor and gouache; inscription pen and ink

Drawing: 39 x 44.5 cm (15 3/8 x 17 1/2 in)

Sheet: 45.7 x 53.9 cm (18 x 21 1/4 in)

Lit.: *Der Architekt*, 11 (1905), plate 14; see above, Cat. 106

See plates

111

Emil Hoppe

Project for a monastery church

Signed: E. Hoppe

Dated: 1904

Pencil, watercolor and gouache

Drawing: 24.5 x 22.9 cm (9 5/8 x 9 in)

Sheet: 34.3 x 25.9 cm (13 1/2 x 10 1/8 in)

Lit.: *Der Architekt*, 11 (1905), plate 51; *Le Arti a Vienna dalla Secessione alla Caduta dell'Impero Asburgico*, exhibition catalogue (Venice, 1984), p. 395, no. 3

See plates

112

Emil Hoppe

Study for a tomb

Signed: E. Hoppe

Dated: (19)04

Inscribed: Studie zu einem Grabmal

Pencil, colored pencil, pen and ink, watercolor, gouache

Sheet: 23.3 x 21.5 cm (9 1/8 x 8 1/2 in)

Lit.: *Der Architekt*, 11 (1905), p. 2

See plates

113

Emil Hoppe

Design for a dining room cabinet

Unsigned

Undated (1904)

Inscribed: Pfeilerschrank, 1:10

Pencil, pen and ink, watercolor, gouache

Drawing: 27 x 20 cm (10 5/8 x 7 7/8 in)

Sheet: 31 x 21.5 cm (12 1/4 x 8 1/2 in)

Lit.: *Das Interieur*, 5 (1904), p. 61

114

Emil Hoppe

Design for a dining room cabinet and pendulum clock

Signed with monogram

Undated (1904)

Inscribed: Anrichte mit Uhrkasten

Pencil, colored pencil, pen and ink, gouache and watercolor

Sheet: 29 x 45 cm (11 3/8 x 16 7/8 in)

Lit.: *Das Interieur*, 5 (1904), p. 61

115

Emil Hoppe

Design for a dining room

Signed: E. Hoppe

Dated: (19)04

Pencil, colored pencil, pen and ink, watercolor, gouache

Sheet: 26.8 x 40 cm (10 1/2 x 15 3/4 in)

Lit.: *Das Interieur*, 5 (1904), p. 62

See plates

116

Otto Schönthal

Design for a ceiling lamp

Signed: Schönthal

Dated: 1904

Inscribed: Beleuchtungskörper für Gas

Pencil, colored pencil, pen and ink

Drawing: 24 x 15 cm (9 1/2 x 5 7/8 in)

Sheet: 27.7 x 17.2 cm (10 7/8 x 6 3/4 in)

117

Emil Hoppe

Design for a jardinière

Unsigned

Undated (1904/05)

Inscribed: Aluminium geschliefenes (sic) Glas, Aluminium, 4 Stück, 1/5 der Nat. Grösse

Pencil, pen and ink, watercolor, gouache

Drawing: 29.5 x 10.8 cm (11 5/8 x 4 1/4 in)

Sheet: 35.7 x 11.2 cm (14 x 4 3/8 in)

Lit.: *The Studio*, special number, Summer 1906, "The Art Revival in Austria," plate D 48

This was one of a series of designs for glassware that Hoppe produced for the firm E. Bakalowitzs Söhne, Vienna.

118

Emil Hoppe

Design for a jardinière

Signed: Architekt Emil Hoppe

Undated (1904/05)

Inscribed: Blumenbehälter aus Aluminium und geschliffen (sic) Glas: Glas, Glassäulen, Aluminium, 1/5 d. nat. Grösse

Pencil, colored pencil, pen and ink, watercolor, gouache

Drawing: 29.5 x 15 cm (11 5/8 x 5 7/8 in)

Sheet: 36 x 17.5 cm (14 1/8 x 6 7/8 in)

Lit.: See above, Cat. 117

See plates

119

Emil Hoppe

Design for a jardinière

Signed: Emil Hoppe

Undated (1904/05)

Inscribed: geschliffener Glaseinsatz, Aluminium, 1/5 der nat. Gr., 1/2 der nat. Gr.

Pencil, colored pencil, pen and ink, watercolor, gouache

Drawing: 34 x 25 cm (13 3/8 x 9 7/8 in)



Sheet: 36 x 51 cm (14 1/8 x 12 1/4 in)

Lit.: See above, Cat. 117

120

Emil Hoppe

Design for a vitrine

Signed: E. Hoppe

Undated (1904/05)

Pencil, pen and ink, watercolor

Drawing: 19.7 x 10.4 cm (7 3/4 x 4 1/8 in)

Sheet (on mount): 40 x 21.7 cm (15 3/4 x 8 1/2 in)

121

Emil Hoppe

Study for a tomb

Unsigned

Undated (c. 1904)

Pencil

Sheet: 15.1 x 12.2 cm (5 1/8 x 4 3/4 in)

122

Emil Hoppe

Study for the Ludwig tomb, Kalksburg

Signed: E. Hoppe

Undated (1904/05)

Pencil, colored pencil, pen and ink, watercolor

Drawing: 18 x 17.8 cm (7 5/8 x 7 in)

Sheet: 21 x 21 cm (8 3/4 x 8 3/4 in)

Lit.: *Der Architekt*, 15 (1907), pp. 29–30, plate 52;

Emil Hoppe, Marcel Kammerer, Otto Schönthal,

*Einige Arbeiten der Architekten Emil Hoppe, Marcel*

*Kammerer und Otto Schönthal* (Charlotten-

burg, 1915), p. 19 (with incorrect dating)  
Hoppe produced a series of studies for the tomb of the Ludwig family in 1904 and 1905. It was built in 1906 at the corner of the cemetery in Kalksburg, southwest of Vienna, with sculpture by Franz Zelezny.

123

Emil Hoppe

Study for the Ludwig tomb, Kalksburg

Signed: E. Hoppe

Dated: (19)05

Pencil and colored pencil

Sheet: 15.5 x 16.5 cm (5 5/8 x 6 5/8 in)

Lit.: See above, Cat. 122

124

Emil Hoppe

Study for the Ludwig tomb, Kalksburg

Signed: E. Hoppe

Undated (1904/05)

Inscribed: Studie zur Gruft Ludwig

Pencil, colored pencil, pen and ink

Drawing: 30 x 27 cm (11 5/4 x 10 5/8 in)

Sheet: 37 x 29 cm (14 1/2 x 11 3/8 in)

Lit.: See above, Cat. 122

125

Emil Hoppe

Study for the Ludwig tomb, Kalksburg

Signed: E. Hoppe

Dated: (19)04

Pencil, pen and ink, colored pencil, gouache, watercolor

Drawing: 28.8 x 35.1 cm (11 3/8 x 13 7/8 in)

Sheet: 32.8 x 35.8 cm (13 x 14 1/8 in)

Lit.: See above, Cat. 122

See plates

126

Emil Hoppe

Study for the Ludwig tomb, Kalksburg

Signed: E. Hoppe

Undated (1904/05)

Pencil, pen and ink, watercolor, gouache, signed in colored pencil

Sheet: 33.2 x 25.8 cm (13 x 10 1/8 in)

Lit.: *Der Architekt*, 13 (1907), p. 30; see above, Cat. 122

See plates

127

Emil Hoppe

Study for the Ludwig tomb, Kalksburg

Signed: E. Hoppe

Dated: (19)05

Pencil, colored pencil, pen and ink, watercolor

Sheet: 27.1 x 24.4 cm (10 5/8 x 9 5/8 in)

Lit.: See above, Cat. 122

See plates

128

Emil Hoppe

Study for the Ludwig tomb, Kalksburg

Signed: E. Hoppe

Dated: August 1905

Pencil, pen and ink, colored pencil, watercolor and gouache

Sheet: 32 x 28 cm (12 5/8 x 11 in)

Lit.: See above, Cat. 122

See plates

129

Emil Hoppe

Study for a villa

Basement plan

Unsigned

Undated (c. 1905)

Inscribed: Skizze zum Baue eines Wohnhauses, Souterrain, Masstab 1:200

Pencil, colored pencil, pen and ink

Drawing: 21.2 x 18.7 cm (8 3/4 x 7 3/8 in)

Sheet: 40 x 25 cm (15 3/4 x 9 7/8 in)

130

Emil Hoppe

Study for a villa

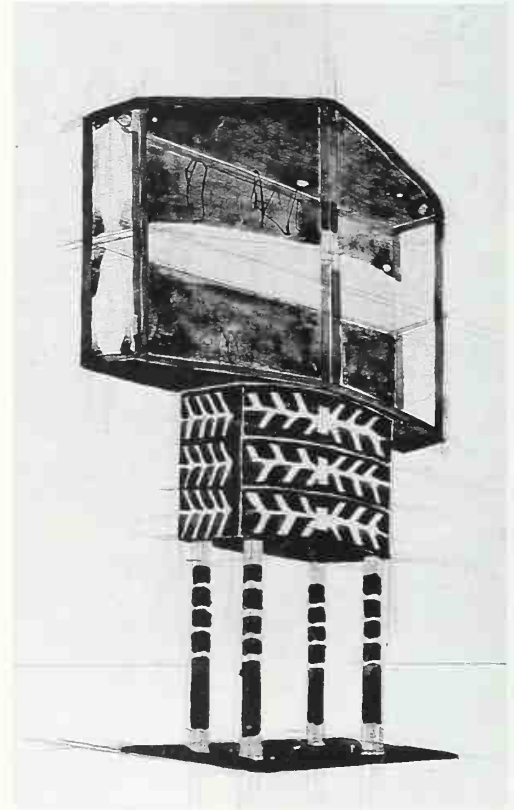
Ground floor plan

Unsigned

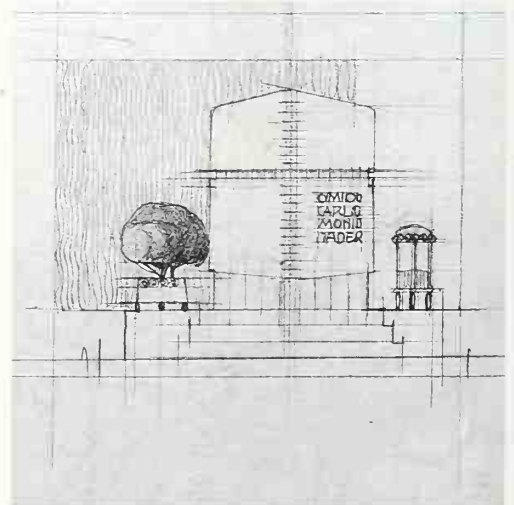
Undated (c. 1905)

Inscribed: Skizze zum Baue eines Wohnhauses, Hochparterre, Masstab 1:200

120



121



Pencil, colored pencil, pen and ink  
Drawing: 21.2 x 18.6 cm (8 3/4 x 7 1/4 in)  
Sheet: 40 x 25 cm (15 5/4 x 9 7/8 in)  
The bay window shown in the dining room (Speisezimmer) does not appear in the elevation or perspective drawings. The balcony corner on the ground level is also resolved differently.

151

Emil Hoppe  
Study for a villa  
First floor plan  
Unsigned  
Undated (c. 1905)  
Inscribed: Skizze zum Baue eines Wohnhauses, 1. Stock, Masstab 1:200  
Pencil, colored pencil, pen and ink  
Drawing: 21.2 x 18.7 cm (8 3/4 x 7 5/8 in)  
Sheet: 40 x 25 cm (15 3/4 x 9 7/8 in)

152

Emil Hoppe  
Study for a villa  
Front elevation  
Unsigned  
Undated (c. 1905)  
Inscribed: Skizze zum Baue eines Wohnhauses, Facadenstudie  
Pencil, pen and ink, colored pencil, gouache  
Drawing: 16 x 18.5 cm (6 1/4 x 7 1/4 in)  
Sheet: 18.8 x 21.2 cm (7 5/8 x 8 5/8 in)  
See plates

153

Emil Hoppe  
Study for a villa  
Presentation perspective  
Unsigned  
Undated (c. 1905)  
Pencil, colored pencil, watercolor  
Sheet: 26.2 x 20 cm (10 5/8 x 8 in)  
See plates

154

Otto Schönthal  
Study for an apartment building  
Signed: O. Schönthal  
Undated (1905)  
Inscribed: Façade des Zinshauses – 1:100 – Die Decken und Pfeiler Henebik – Aussen sichtbar mit Goldglas, Abasterglas und Farbglass verkleidet  
Pencil, colored pencil, pen and ink, gouache  
Drawing: 29 x 19.7 cm (11 5/8 x 7 3/4 in)  
Sheet: 55.8 x 25.5 cm (14 1/8 x 10 in)  
Lit.: *Der Architekt*, 11 (1905), plate 86  
See plates

155

Otto Schönthal  
Study for a house at Krems

Signed: Otto Schönthal  
Dated: (19)05  
Inscribed: Studie für ein Wohnhaus in Krems a.D.  
Pencil, pen and ink, watercolor and gouache  
Drawing: 24.5 x 20.8 cm (9 5/8 x 8 1/4 in)  
Sheet: 50.6 x 21.7 cm (12 x 8 1/2 in)  
Lit.: *Der Architekt*, 12 (1906), plate 44  
See plates

156

Emil Hoppe  
Title page for *Der Architekt*  
Preliminary design  
Signed: E. Hoppe  
Dated: (19)05  
Pencil, pen and ink  
Drawing: 20.5 x 16.1 cm (8 1/8 x 6 5/8 in)  
Sheet: 24.4 x 17.4 cm (9 5/8 x 6 7/8 in)  
Lit.: *Der Architekt*, 12 (January–December 1906)  
The final version, below, Cat. 157, was used for all twelve issues of *Der Architekt* published in 1906.  
See plates

157

Emil Hoppe  
Title page for *Der Architekt*  
Presentation drawing  
Signed: E. Hoppe  
Undated (1905)  
Pencil, pen and ink  
Sheet: 60 x 47.5 cm (25 5/8 x 18 5/4 in)  
Lit.: *Der Architekt*, 12 (January–December 1906)  
See plates

158

Emil Hoppe  
Study for an unidentified building  
Signed: E. Hoppe  
Dated: 1906  
Inscribed: Masstab 1:200  
Pencil, colored pencil, gouache  
Drawing: 15 x 56.5 cm (5 7/8 x 14 1/4 in)  
Sheet: 18 x 57.7 cm (7 1/8 x 14 7/8 in)  
There are similarities with Hoppe's competition project for a "Kuranlage" at Teplitz-Schönau. Kammerer's prizewinning entry for this competition had been published in 1905, however, and it seems unlikely that Hoppe would still have been working on his scheme in 1906.  
See plates

159

Emil Hoppe  
Study for a tomb, Karl Oren  
Signed: E. Hoppe  
Dated: (19)06  
Pencil, colored pencil, pen and ink, gouache  
Sheet: 25.8 x 25 cm (10 1/8 x 9 7/8 in)  
A preparatory study, with name misspelled, for the competition design, below, Cat. 140.

140  
 Emil Hoppe  
 Competition design for a tomb, Karl Ohr (sic)  
 Presentation drawing  
 Unsigned  
 Undated (1906)  
 Inscribed: Motto: Mödling  
 Pencil, pen and ink, colored pencil, watercolor  
 Drawing: 32.4 x 20 cm (12 3/4 x 7 7/8 in)  
 Sheet: 38.5 x 22.1 cm (15 1/8 x 8 3/4 in)

141  
 Marcel Kammerer  
 Study for a house in the country  
 Plans and section  
 Signed: Architekt Marcel Kammerer  
 Dated: June 1906  
 Inscribed: Studie für ein kleines Landhaus der  
 Baugesellschaft Spital a.P., Projekt I. Schnitt  
 A-B, Keller, Hochparterre, 1. Stock, Dachboden.  
 Baumeister: Adalb. Zimmermann. Masstab 1:200  
 Pencil, pen and ink, watercolor  
 Drawing: 29.8 x 19 cm (11 5/4 x 7 1/2 in)  
 Sheet: 31.7 x 21 cm (12 1/2 x 8 1/4 in)

142  
 Marcel Kammerer  
 Study for a house in the country  
 Elevations  
 Signed: Architekt Marcel Kammerer  
 Dated: June 1906  
 Inscribed: Studie für ein kleines Landhaus der  
 Baugesellschaft Spital a.P., Projekt I. Facade  
 gegen Süden, Facade gegen Osten, Facade  
 gegen Norden. Baumeister: Adalb. Zimmer-  
 mann. Masstab 1:200  
 Pencil, pen and ink, colored pencil, watercolor  
 Drawing: 29.8 x 19.2 cm (11 3/4 x 7 1/2 in)  
 Sheet: 31.8 x 21.1 cm (12 1/2 x 8 1/4 in)

143  
 Otto Schönthal  
 Competition project for a Post Office at Teschen  
 Front elevation  
 Signed: Otto Schönthal  
 Undated (1906)  
 Inscribed: K.K. Postgebäude, Ansicht gegen die  
 Nonnengasse, Masstab 1:100, Motto: Marke  
 Pencil, pen and ink, gouache  
 Drawing: 25 x 36.5 cm (9 x 14 3/8 in)  
 Sheet: 29.5 x 41.8 cm (11 1/2 x 16 1/2 in)  
 Lit.: *Der Architekt*, 12 (1906), plate 84  
 See plates

144  
 Otto Schönthal  
 Competition project for a Post Office at Teschen  
 Side elevation  
 Signed: Otto Schönthal  
 Undated (1906)

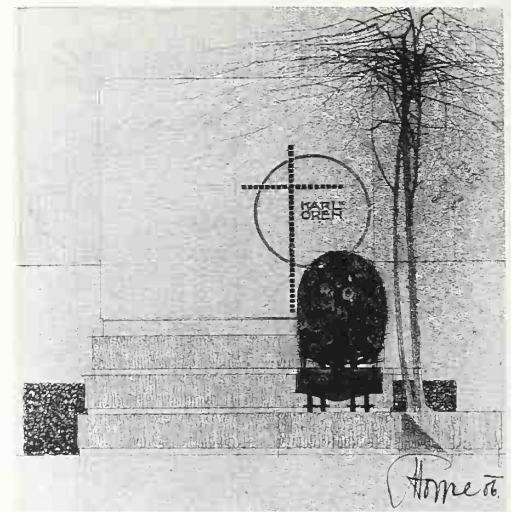
Inscribed: K.K. Postgebäude, Ansicht gegen den  
 Demelplatz, Masstab 1:100, Motto: Marke  
 Pencil, pen and ink, colored pencil, gouache  
 Drawing: 25 x 22 cm (9 x 8 5/8 in)  
 Sheet: 29.6 x 35.8 cm (11 5/8 x 14 1/8 in)  
 Lit.: See above, Cat. 143

145  
 Otto Schönthal  
 Design for a fireplace and angle nook  
 Unsigned  
 Undated (c. 1906)  
 Pencil, pen and ink  
 Drawing: 28.5 x 26.7 cm (11 1/8 x 10 1/2 in)  
 Sheet: 29.5 x 27.8 cm (11 5/8 x 11 in)  
 This drawing might be related to Schönthal's  
 project for a Post Office in Teschen (see above,  
 Cat. 143, 144), or his project for the Westfäli-  
 scher Bankverein (see *Der Architekt*, 12, 1906,  
 plate 121), both from 1906.  
 See plates

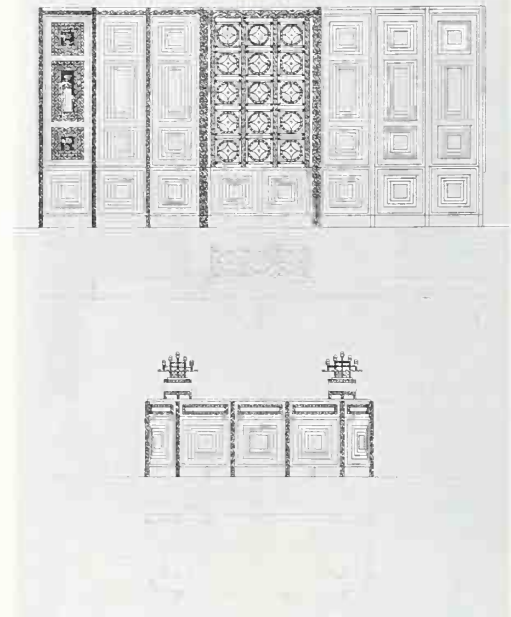
146  
 Otto Schönthal  
 Design for a cashier's office  
 Unsigned  
 Undated (c. 1906)  
 Inscribed: Kassa  
 Pencil, colored pencil, pen and ink, watercolor  
 Drawing: 25.6 x 20.5 cm (9 1/4 x 8 in)  
 Sheet: 32.1 x 25.8 cm (12 5/8 x 9 5/8 in)  
 This drawing might be related to Schönthal's  
 project for a Post Office in Teschen (see above,  
 Cat. 143, 144), or his project for the Westfäli-  
 scher Bankverein (see *Der Architekt*, 12, 1906,  
 plate 121), both from 1906.  
 See plates

147  
 Otto Schönthal  
 Design for a paneled interior and writing desk,  
 with marginal plan of desk  
 Unsigned  
 Undated (c. 1906)  
 Pencil, pen and ink, watercolor, gouache  
 Drawing: 45 x 31 cm (17 x 12 1/4 in)  
 Sheet: 51 x 36.4 cm (20 x 14 3/8 in)  
 This drawing might be related to Schönthal's  
 project for a Post Office in Teschen (see above,  
 Cat. 143, 144), or his project for the Westfäli-  
 scher Bankverein (see *Der Architekt*, 12, 1906,  
 plate 121), both from 1906.

148  
 Marcel Kammerer  
 Competition project for a "Kurhaus" at Meran,  
 first scheme  
 Elevation  
 Signed: Architekt Marcel Kammerer  
 Dated: October 1906  
 Inscribed: Projekt für den Um- und Neubau des  
 Kurhauses in Meran, Façade gegen die Gisela-



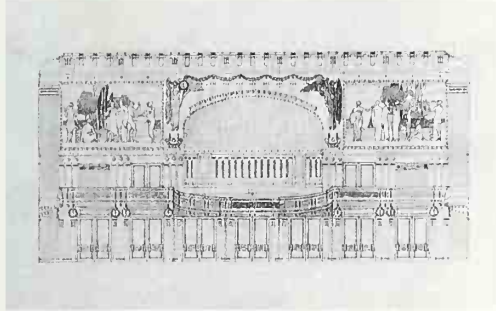
139



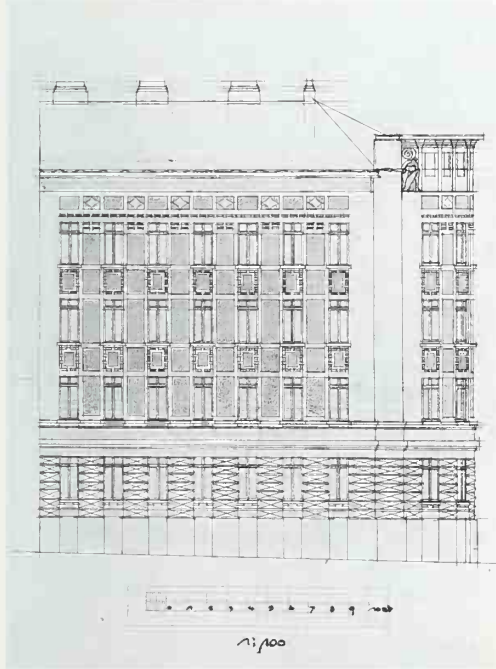
147



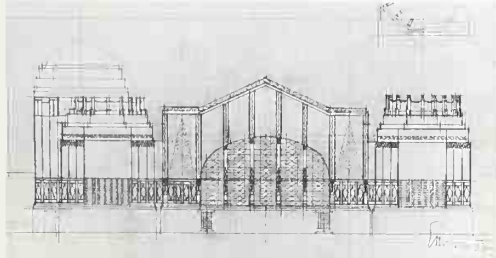
150



155



154



promenade, Massstab (sic) 1:100  
 Pencil, pen and ink, watercolor and gouache  
 Drawing: 22.5 x 79.5 cm (8 5/4 x 31 1/4 in)  
 Sheet: 49.6 x 85 cm (19 1/2 x 33 1/2 in)  
 Lit.: Architekt Marcel Kammerer, *Erläuternde Ideen zu dem Wettbewerb um den Neubau des Kurhauses in Meran, der verehrlichen Kurvorstellung gewidmet* (Vienna, 1907); *Katalog der Internationalen Baukunstausstellung Vienna 1908* (Vienna, 1908), section 41  
 Although the competition announcement specified the expansion and renovation of the old spa buildings, Kammerer proposed that a completely new building should be constructed. The spa authorities later announced a new competition, to which Kammerer submitted a revised project. The new "Kurhaus" in Meran was ultimately built to the design of Friedrich Ohmann, and completed in 1912.  
 See plates

149  
 Marcel Kammerer  
 Competition project for a "Kurhaus" at Meran, first scheme  
 Sections  
 Signed: Architekt Marcel Kammerer  
 Dated: October 1906  
 Inscribed: Projekt für den Um- und Neubau des Kurhauses in Meran, Schnitt A-B, Schnitt C-D, Masstab 1:100

Pencil, colored pencil, pen and ink, gouache  
 Drawing: 28.5 x 81 cm (11 1/4 x 31 7/8 in)  
 Sheet: 49.5 x 87.5 cm (19 1/2 x 34 1/2 in)  
 Lit.: See above, Cat. 148

150  
 Marcel Kammerer  
 Competition project for a "Kurhaus" at Meran, first scheme  
 Auditorium, sections  
 Signed: Architekt Marcel Kammerer  
 Dated: October 1906  
 Inscribed: Projekt für den Um- und Neubau des Kurhauses in Meran, Schnitt durch die Mittelachse, Breitenansicht des grossen Saales, Längenschnitt des grossen Saales, Masstab 1:100  
 Pencil, pen and ink, watercolor  
 Drawing: 28.5 x 79.5 cm (11 1/4 x 31 1/4 in)  
 Sheet: 50 x 85.5 cm (19 5/8 x 33 5/8 in)  
 Lit.: See above, Cat. 148

151  
 Marcel Kammerer  
 Competition project for a "Kurhaus" at Meran, first scheme  
 Perspective  
 Signed: Architekt Marcel Kammerer  
 Dated: October 1906  
 Inscribed: Projekt für den Um- und Neubau des Kurhauses in Meran, Gisela-Promenade  
 Pencil, pen and ink, watercolor, gouache

Drawing: 36 x 79.4 cm (14 1/8 x 31 1/4 in)  
 Sheet: 54 x 89 cm (21 1/4 x 35 in)  
 Lit.: See above, Cat. 148  
 See plates

152  
 Marcel Kammerer  
 Competition project for a "Kurhaus" at Meran, second scheme  
 Signed: Architekt Marcel Kammerer  
 Dated: February 1907  
 Inscribed: II. Projekt für den Neubau des Kurhauses in Meran, Ansicht von der Gisela-Promenade

Pencil, colored pencil, pen and ink, watercolor, gouache  
 Drawing: 29.5 x 71.7 cm (11 5/8 x 28 1/4 in)  
 Sheet: 49.5 x 84 cm (19 1/2 x 33 1/8 in)  
 Lit.: Architekt Marcel Kammerer, *Erläuternde Ideen zu dem Wettbewerb um den Neubau des Kurhauses in Meran, der verehrlichen Kurvorstellung gewidmet* (Vienna, 1907); *Der Architekt*, 13 (1907), plate 32

The second competition, held in 1907, did not call for the renovation of the existing structure, but for a completely new building. The new "Kurhaus" in Meran was ultimately built to the design of Friedrich Ohmann, and completed in 1912.  
 See plates

153  
 Emil Hoppe  
 Study for an apartment building  
 Unsigned  
 Undated (c. 1906/07)  
 Inscribed: 1:100  
 Pencil, pen and ink, gouache, colored pencil  
 Drawing: 32 x 26 cm (12 5/8 x 10 1/4 in)  
 Sheet: 40 x 36.5 cm (15 3/4 x 14 3/8 in)

154  
 Emil Hoppe  
 Competition project for the Industry Hall at the Kaiser-Jubiläums-Ausstellung, Vienna 1908  
 Portal on main front  
 Signed: E. Hoppe  
 Dated: (19)07  
 Pencil, colored pencil  
 Drawing: 16.4 x 37 cm (6 1/2 x 14 1/2 in)  
 Sheet: 22 x 38.8 cm (8 5/8 x 15 1/4 in)  
 Lit.: *Der Architekt*, 14 (January 1908), result of competition; Emil Hoppe, "Wettbewerb für die äussere Fassadendurchbildung der in der projektiert gewesenen Kaiser-Jubiläums-Ausstellung Wien 1908 zu erbauenden zwei Hallengebäude für Industrie und Maschinen," *Österreichische Konkurrenzen* (Vienna, 1908), pp. 25-27; *Katalog der Internationalen Baukunstausstellung Vienna 1908* (Vienna, 1908), section 39  
 Although Hoppe's project was awarded first prize, the announcement of the competition

results also stated that the exhibition had been canceled, so the project was never realized.

See plates

155

Emil Hoppe

Competition project for the Industry Hall at the Kaiser-Jubiläums-Ausstellung, Vienna 1908

South front

Signed: E. Hoppe

Dated: (19)07

Pencil, colored pencil

Drawing: 17.4 x 34.5 cm (6 7/8 x 13 5/8 in)

Sheet: 25 x 37.6 cm (9 x 14 3/4 in)

Lit.: See above, Cat. 154

See plates

156

Emil Hoppe

Competition project for the Machine Hall at the Kaiser-Jubiläums-Ausstellung, Vienna 1908

South front

Signed: E. Hoppe

Dated: (19)07

Pencil, colored pencil

Sheet: 21 x 41.5 cm (8 1/4 x 16 3/8 in)

Lit.: See above, Cat. 154

157

Otto Schönthal

Study for a villa

Unsigned

Undated (c. 1907)

Pencil, pen and ink, watercolor wash

Sheet: 22.5 x 27 cm (8 7/8 x 10 5/8 in)

See plates

158

Emil Hoppe

Study for a villa near Vienna

Signed: E. Hoppe

Dated: 1907

Pencil, colored pencil, watercolor

Sheet: 37.8 x 24 cm (14 7/8 x 9 3/8 in)

Lit.: *Der Architekt*, 13 (1907), plate 54; *Katalog der Internationalen Baukunstausstellung Vienna 1908* (Vienna, 1908), section 39

See plates

159

Emil Hoppe

Study for a town house in Mödling

Signed: E. Hoppe

Dated: (19)07

Pencil, colored pencil, pen and ink, watercolor

Sheet: 35.5 x 16.8 cm (14 x 6 5/8 in)

Lit.: *Der Architekt*, 15 (1907), plate 95; *Katalog der Internationalen Baukunstausstellung Vienna 1908* (Vienna, 1908), section 39; *Le Arti e l'Industria dalla Secessione alla Caduta dell'Impero Austro-Ungarico*, exhibition catalogue (Venice, 1984), p. 395 no. 2

160

Marcel Kammerer

Roman architectural fantasy

Signed with monogram

Dated: (19)07

Pencil, pen and ink, watercolor and gouache

Sheet: 44 x 27 cm (17 3/8 x 10 5/8 in)

See plates

161

Emil Hoppe

Study for a tomb

Signed: E. Hoppe

Dated: (19)07

Pencil, colored pencil, watercolor, gouache

Sheet: 27.2 x 19.6 cm (10 3/4 x 7 3/4 in)

Hoppe developed this design for the Karlik tomb at Mauer, see below, Cat. 195.

See plates

162

Marcel Kammerer

Competition project for a teacher training college at Oberhollabrunn

Site plan

Unsigned

Undated (1907)

Inscribed: Projekt für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn, Motto "Magister," Situation, Masstab 1:500

Pencil, pen and red and black ink, watercolor

Sheet: 51.4 x 61.8 cm (20 1/8 x 24 3/8 in)

Lit.: *Der Architekt*, 15 (October 1907), announcement of competition; *Der Architekt*, 14 (January 1908), competition results; *Der Architekt*, 14 (1908), pp. 87-90, p. 89; *Katalog der Internationalen Baukunstausstellung Vienna 1908* (Vienna, 1908), section 41

Kammerer's project did not win a prize, but was considered worthy of publication in *Der Architekt*.

165

Marcel Kammerer

Competition project for a teacher training college at Oberhollabrunn

Basement plan

Unsigned

Undated (1907)

Inscribed: Projekt für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn, Motto "Magister," Souterrain-Grundriss, Masstab 1:200

Pencil, pen and ink

Drawing: 35.7 x 64 cm (14 x 25 1/8 in)

Sheet: 37.5 x 66 cm (14 3/4 x 26 in)

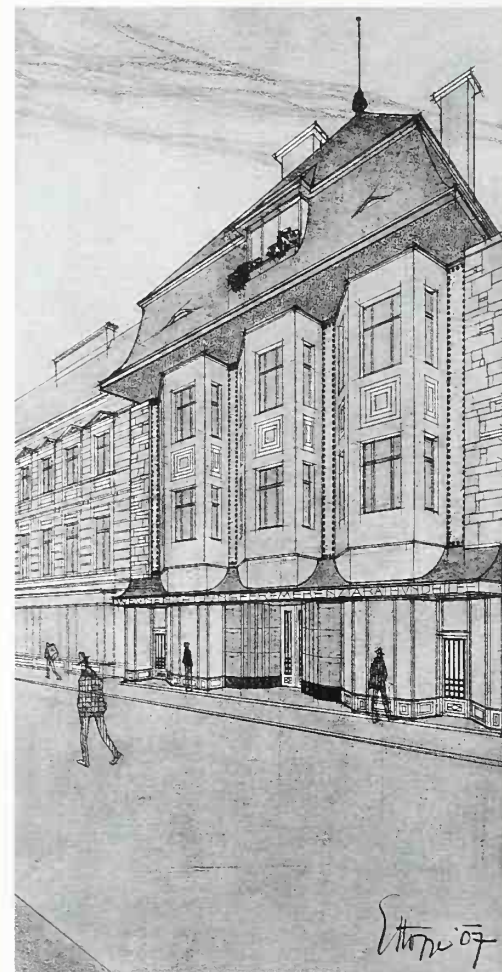
Lit.: *Der Architekt*, 14 (1908), p. 91; see above, Cat. 162

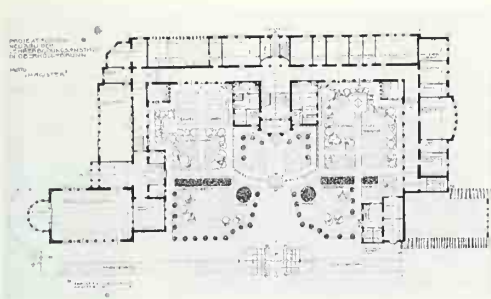
164

Marcel Kammerer

Competition project for a teacher training college at Oberhollabrunn

159





164

Ground floor plan  
 Unsigned  
 Undated (1907)  
 Inscribed: Projekt für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn, Motto "Magister," Parterre-Grundriss, Masstab 1:200  
 Pencil, pen and ink  
 Drawing: 55.7 x 62.7 cm (14 x 24 5/4 in)  
 Sheet: 57.5 x 64.7 cm (14 5/4 x 25 1/2 in)  
 Lit.: *Der Architekt*, 14 (1908), p. 90; see above, Cat. 162

165  
 Marcel Kammerer  
 Competition project for a teacher training college at Oberhollabrunn  
 First floor plan  
 Unsigned  
 Undated (1907)  
 Inscribed: Projekt für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn, Motto "Magister," Grundriss 1. Stock, Klassenzimmer der Übungsschule, Masstab 1:200  
 Pencil, pen and ink  
 Drawing: 55.7 x 64 cm (14 x 25 1/4 in)  
 Sheet: 57.5 x 66 cm (14 5/4 x 26 in)  
 Lit.: *Der Architekt*, 14 (1908), p. 90; see above, Cat. 162

166  
 Marcel Kammerer  
 Competition project for a teacher training college at Oberhollabrunn  
 Second floor plan  
 Unsigned  
 Undated (1907)  
 Inscribed: Projekt für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn, Motto "Magister," Grundriss 2. Stock, Klassenzimmer der Zöglinge, Masstab 1:200  
 Pencil, pen and ink  
 Drawing: 56.6 x 62.4 cm (14 5/8 x 24 1/2 in)  
 Sheet: 58.5 x 64 cm (15 1/8 x 25 1/4 in)  
 Lit.: *Der Architekt*, 14 (1908), p. 91; see above, Cat. 162

167  
 Marcel Kammerer  
 Competition project for a teacher training college at Oberhollabrunn  
 East elevation  
 Unsigned  
 Undated (1907)  
 Inscribed: Projekt für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn, Motto "Magister," Façade gegen Osten, Masstab 1:200  
 Pencil, pen and ink  
 Drawing: 24.6 x 65.6 cm (9 5/8 x 25 7/8 in)  
 Sheet: 30 x 67.5 cm (11 3/4 x 26 5/8 in)  
 Lit.: *Der Architekt*, 14 (1908), p. 88; see above, Cat. 162  
 See plates

168  
 Marcel Kammerer  
 Competition project for a teacher training college at Oberhollabrunn  
 West elevation  
 Unsigned  
 Undated (1907)  
 Inscribed: Projekt für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn, Motto "Magister," Ansicht gegen Westen, Masstab 1:100  
 Pencil, pen and ink, colored pencil  
 Drawing: 50 x 92 cm (11 7/8 x 36 1/4 in)  
 Sheet: 52 x 94 cm (12 5/8 x 37 in)  
 Lit.: *Der Architekt*, 14 (1908), p. 88; see above, Cat. 162

169  
 Marcel Kammerer  
 Competition project for a teacher training college at Oberhollabrunn  
 North and south elevations  
 Unsigned  
 Undated (1907)  
 Inscribed: Projekt für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn, Motto "Magister," Façade gegen Norden, Masstab 1:200, Façade gegen Süden, Masstab 1:200  
 Pencil, pen and ink  
 Drawing: 18.5 x 65 cm (7 1/4 x 25 1/2 in)  
 Sheet: 28.2 x 66.7 cm (11 1/8 x 26 1/4 in)  
 Lit.: *Der Architekt*, 14 (1908), p. 89; see above, Cat. 162  
 See plates

170  
 Marcel Kammerer  
 Competition project for a teacher training college at Oberhollabrunn  
 Sections  
 Unsigned  
 Undated (1907)  
 Inscribed: Projekt für den Neubau der Lehrerbildungsanstalt in Oberhollabrunn, Motto "Magister," Festsaal, Schnitt A-B; Vestibule und Stiegenhaus, Schnitt C-D; Schulzimmer und Bäder, Schnitt E-F; Physiksaal, Schnitt G-H  
 Pencil, pen and ink  
 Sheet: 29.8 x 58.5 cm (11 3/4 x 23 in)  
 Lit.: See above, Cat. 162

171  
 Marcel Kammerer  
 Competition project for a savings bank in Judenburg  
 Marktplatz elevation  
 Unsigned  
 Undated (1907)  
 Inscribed: Projekt für das Sparkassegebäude in Judenburg, Motto "Bodenständig," Façade gegen den Marktplatz, Masstab 1:200  
 Pencil, pen and ink



Drawing: 14.3 x 52.8 cm (5 5/8 x 12 7/8 in)  
Sheet: 15.6 x 55.5 cm (6 1/8 x 13 7/8 in)  
Lit.: *Der Architekt*, 15 (November 1907)

172

Marcel Kammerer  
Competition project for a savings bank in  
Judenburg  
Corner facade and north elevation  
Unsigned  
Undated (1907)  
Inscribed: Projekt für das Sparkassegebäude in  
Judenburg, Motto "Bodenständig," Façade über  
Eck, Masstab 1:200, Façade gegen Norden,  
Masstab 1:200  
Pencil, pen and ink  
Drawing: 14.4 x 27.9 cm (5 5/8 x 11 in)  
Sheet: 15.7 x 30.4 cm (6 1/8 x 12 in)  
Lit.: See above, Cat. 171  
See plates

173

Marcel Kammerer  
Competition project for a savings bank in  
Judenburg  
Section A-B and courtyard elevation  
Unsigned  
Undated (1907)  
Inscribed: Projekt für das Sparkassengebäude in  
Judenburg, Motto "Bodenständig," Schnitt A-B  
und Ansicht des Hofes, Masstab 1:200  
Pencil, pen and ink  
Drawing: 14.3 x 32.8 cm (5 5/8 x 12 7/8 in)  
Sheet: 15.6 x 55.5 cm (6 1/8 x 13 7/8 in)  
Lit.: See above, Cat. 171

174

Marcel Kammerer  
Competition project for a savings bank in  
Judenburg  
Section C-D and courtyard elevation  
Unsigned  
Undated (1907)  
Inscribed: Projekt für das Sparkassengebäude in  
Judenburg, Motto "Bodenständig," Schnitt C-D  
und Ansicht des Hofes, Masstab 1:200, Ansicht  
vom Kocher-Garten  
Pencil, pen and ink  
Drawing: 14.3 x 32.8 cm (5 5/8 x 12 7/8 in)  
Sheet: 15.7 x 35.3 cm (6 1/8 x 13 7/8 in)  
Lit.: See above, Cat. 171  
See plates

175

Otto Schönthal  
Decorative pattern  
Unsigned  
Undated (c. 1907)  
Pencil and watercolor  
Drawing: 9 x 20.4 cm (3 1/2 x 8 in)  
Sheet: 26.6 x 26.6 cm (10 1/2 x 10 1/2 in)  
See plates

176

Emil Hoppe  
Interior for the E. Bakolowits Söhne glassware  
shop, Spiegelgasse, Vienna I  
Signed: E. Hoppe  
Dated: (19)07  
Pencil, colored pencil, pen and ink, watercolor,  
gouache  
Sheet: 32.3 x 20.2 cm (12 3/4 x 8 in)  
Lit.: *Der Architekt*, 15 (1907), p. 61  
For the jardinière illustrated on the right, see  
above, Cat. 117.  
See plates

177

Emil Hoppe  
Design for a rug  
Signed: E. Hoppe  
Dated: (19)07  
Pencil, pen and ink, gouache (signed in colored  
pencil)  
Sheet: 15.8 x 17.7 cm (6 1/4 x 7 in)

178

Emil Hoppe  
Design for a rug  
Signed: E. Hoppe  
Dated: (19)07  
Inscribed: Skizze zu einem Teppich  
Pencil and gouache, watercolor  
Sheet: 22.2 x 27.1 cm (8 3/4 x 10 5/8 in)  
See plates

179

Emil Hoppe  
Decorative pattern  
Signed: E. Hoppe  
Dated: (19)07  
Pencil and gouache on gray paper  
Drawing: 7 x 6.8 cm (2 3/4 x 2 5/8 in)  
Sheet: 19.9 x 18 cm (7 3/4 x 7 in)

180

Emil Hoppe  
Decorative pattern  
Unsigned  
Undated (c. 1907/08)  
Pencil, watercolor, gouache  
Sheet: 45.4 x 28.6 cm (17 7/8 x 11 1/4 in)  
See plates

181

Emil Hoppe  
Decorative pattern  
Signed: E. Hoppe  
Dated: (19)07  
Pencil, colored pencil, watercolor, gouache  
Sheet: 31 x 39.8 cm (12 1/4 x 15 5/8 in)  
Lit.: *Das Interieur*, 9, no. 4 (1910), p. 39  
See plates

182  
Emil Hoppe  
Decorative pattern  
Signed: E. Hoppe  
Dated: (19)07  
Pencil and gouache  
Drawing: 19.5 x 16.1 cm (7 5/8 x 6 3/8 in)  
Sheet: 56 x 25 cm (14 1/8 x 9 7/8 in)  
See plates

183  
Emil Hoppe  
Decorative pattern  
Unsigned  
Undated (c. 1907/08)  
Pencil and gouache  
Drawing: 7.6 x 8.2 cm (3 x 3 1/4 in)  
Sheet: 17.9 x 17.9 cm (7 x 7 in)

184  
Emil Hoppe  
Decorative pattern  
Signed: E. Hoppe  
Dated: (19)08  
Pencil, colored pencil, gouache  
Drawing: 20 x 15.5 cm (7 7/8 x 6 in)  
Sheet: 58.8 x 40 cm (15 1/4 x 15 3/4 in)

185  
Emil Hoppe  
Decorative motif  
Signed: E. Hoppe  
Dated: (19)08  
Pencil and gouache  
Sheet: 17.8 x 24 cm (7 x 9 1/2 in)

186  
Otto Schönthal  
Competition project for the rebuilding of the  
Bielitz Savings Bank  
Site plan  
Unsigned  
Undated (1908)  
Inscribed: Motto Wolf, Situation, M. 1:500  
Pencil, colored pencil, pen and ink, gouache  
Drawing: 24.5 x 26.5 cm (9 1/2 x 10 3/8 in)  
Sheet: 28.7 x 40.6 cm (11 1/4 x 16 in)  
Lit.: *Der Architekt*, 14 (May/June 1908), competi-  
tion announcement; *Der Architekt*, 14 (Septem-  
ber 1908), competition results  
Schönthal's entry was unsuccessful, and the  
rebuilding was finally carried out to the plans  
of Hans Mayr, a near contemporary of Schön-  
thal's in the Wagnerschule. See *Der Architekt*, 19  
(1915), plates 51, 52.

187  
Otto Schönthal  
Competition project for the rebuilding of the  
Bielitz Savings Bank  
Cellar/ground floor plan  
Unsigned

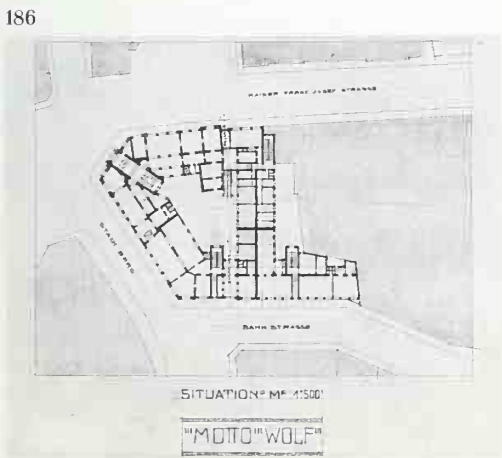
Undated (1908)  
Inscribed: Wettbewerb, Umbauten der Bielitzer  
Sparkassa (sic), Grundriss Keller (Kaiser F. J.  
Str.) Parterre (Bahnstrasse), Motto Wolf,  
Masstab 1:200  
Pencil, pen and ink, watercolor, gouache  
Sheet: 28.9 x 47.7 cm (11 3/8 x 18 3/4 in)  
Lit.: See above, Cat. 186

188  
Otto Schönthal  
Competition project for the rebuilding of the  
Bielitz Savings Bank  
Ground floor/first floor plan  
Unsigned  
Undated (1908)  
Inscribed: Wettbewerb, Umbauten der Bielitzer  
Sparkassa, Grundriss Parterre (Kaiser F. J. Str.),  
erster Stock (Bahnstr.), Motto Wolf, Masstab  
1:200  
Pencil, pen and ink, watercolor, gouache  
Sheet: 28.9 x 47.7 cm (11 3/8 x 18 3/4 in)  
Lit.: See above, Cat. 186

189  
Otto Schönthal  
Competition project for the rebuilding of the  
Bielitz Savings Bank  
First floor/second floor plan  
Unsigned  
Undated (1908)  
Inscribed: Wettbewerb, Umbauten der Bielitzer  
Sparkassa, Grundriss erster Stock (Kaiser  
F. J. Str.), zweiter Stock (Bahnstr.), Motto Wolf,  
Masstab 1:200  
Pencil, pen and ink, watercolor, gouache  
Sheet: 28.7 x 47.7 cm (11 1/4 x 18 3/4 in)  
Lit.: See above, Cat. 186

190  
Otto Schönthal  
Competition project for the rebuilding of the  
Bielitz Savings Bank  
Bahnstrasse elevation  
Unsigned  
Undated (1908)  
Inscribed: Wettbewerb für die Umbauten der  
Bielitzer Sparkassa, Fassaden gegen die Bahn-  
strasse, Motto Wolf, Masstab 1:200  
Pencil, pen and ink, colored pencil  
Sheet: 25.7 x 38.7 cm (9 5/8 x 15 1/4 in)  
Lit.: See above, Cat. 186

191  
Otto Schönthal  
Competition project for the rebuilding of the  
Bielitz Savings Bank  
Section and courtyard elevation  
Unsigned  
Undated (1908)  
Inscribed: Wettbewerb, Umbauten der Bielitzer  
Sparkassa, Schnitt A-B in der Richtung der



Passage, *Motto Wolf*, Masstab 1:200  
Pencil, pen and ink, colored pencil, watercolor  
Drawing: 49.2 x 55 cm (7 1/2 x 15 in)  
Sheet: 24.4 x 58.6 cm (9 5/8 x 15 1/8 in)  
Lit.: See above, Cat. 186  
See plates

192

Otto Schönthal  
Competition project for the rebuilding of the  
Bielitz Savings Bank  
Facade details  
Unsigned  
Undated (1908)  
Inscribed: Wettbewerb, Umbauten der Bielitzer  
Sparkasse, Fassadendetail: Kaiser Frz. Josef  
Strasse, Masst. 1:100; Fassade gegen die Kaiser  
Franz Josef Strasse, 1:200; Fassadendetail  
Bahnstrasse, Masst. 1:100, *Motto Wolf*  
Pencil, pen and ink, colored pencil  
Drawing: 25.7 x 52.1 cm (10 3/4 x 12 5/8 in)  
Sheet: 28.5 x 40.8 cm (11 1/4 x 16 in)  
Lit.: See above, Cat. 186  
See plates

193

Emil Hoppe  
Karlik tomb, Mauer  
Signed: E. Hoppe  
Dated: (19)08  
Pencil and colored crayon  
Drawing: 27.5 x 24.6 cm (10 5/4 x 9 5/8 in)  
Sheet: 27.8 x 24.6 cm (10 7/8 x 9 5/8 in)  
Lit.: *Der Architekt*, 15 (1909), p. 62, plate 54;  
Emil Hoppe, Marcel Kammerer, Otto Schönthal,  
*Einige Arbeiten der Architekten Emil Hoppe, Mar-  
cel Kammerer, Otto Schönthal* (Charlottenburg,  
1915), p. 19 (with incorrect dating); Emil Hoppe,  
Otto Schönthal, *Wiener Architekten: Emil Hoppe,  
Otto Schönthal – Projekte und ausgeführte Bauten*  
(Vienna and Leipzig, 1951), p. 9; Esposizione  
Internazionale di Roma, 1911, *Catalogo della  
Mostra di Belle Arti* (Rome, 1911), p. 84, no. 25  
See above, Cat. 161

194

Emil Hoppe  
Study for a fiftieth anniversary monument to  
the "Wiener Kunstschau"  
Unsigned  
Undated (1908)  
Pencil, pen and ink, watercolor, gouache  
Drawing: 14.5 x 6.7 cm (5 5/8 x 2 5/8 in)  
Sheet: 22.5 x 14.7 cm (8 3/4 x 5 5/4 in)

195

Josef Hoffmann, with Alfred Roller (and Otto  
Schönthal?)  
"Kunstschau 1908," site plan  
Signed: Roller  
Stamped: Wiener Werkstätte  
Dated: 4 April 1908

Inscribed: Ausstellungs-Gebäude für die Aus-  
stellung der Klimtgruppe in Wien. Pl. 530,  
Grundriss, M. 1:100  
Print, inscriptions in red ink  
Sheet: 95 x 98 cm (36 5/8 x 38 1/2 in)  
Lit.: *Provisorischer Katalog der Kunstschau Wien  
1908* (Vienna, 1908); Eduard F. Sekler, *Josef Hoff-  
mann: The Architectural Work* (Princeton, 1985),  
p. 325

196

Otto Schönthal  
"Kaffeehaus" at the "Kunstschau 1908," Vienna  
Signed: Architekt Otto Schönthal  
Undated (1908)  
Inscribed: Kunstschau 1908, Cafehaus in der  
Ausstellung der Klimtgruppe, Fassade 1:50  
Pen and ink with annotations in pencil  
Sheet: 25.5 x 49.9 cm (10 x 19 5/8 in)  
Lit.: *Der Architekt*, 14 (December 1908), above  
table of contents  
See plates

197

Emil Hoppe  
Study for the small concrete courtyard at the  
"Kunstschau 1908," Vienna  
Signed: E. Hoppe  
Dated: (19)08  
Pencil, colored pencil, pen and ink, crayon,  
gouache  
Sheet: 51.1 x 26 cm (12 1/4 x 10 1/4 in)  
Lit.: *Moderne Bauformen*, 7, no. 9 (1908),  
pp. 378–379, plate 61; *The Studio*, 44, no. 186  
(September 15, 1908), p. 309; *Deutsche Kunst und  
Dekoration*, 25 (October 1908 – March 1909), p.  
40; Emil Hoppe, Marcel Kammerer, Otto Schön-  
thal, *Einige Arbeiten der Architekten Emil Hoppe,  
Marcel Kammerer, Otto Schönthal* (Charlotten-  
burg, 1915), facing p. 16; Traude Hansen, *Die  
Postkarten der Wiener Werkstätte* (Munich and  
Paris, 1982), p. 92; Robert Waissenberger,  
*Vienna 1890–1920* (New York, 1984), p. 197, plate  
257  
See plates

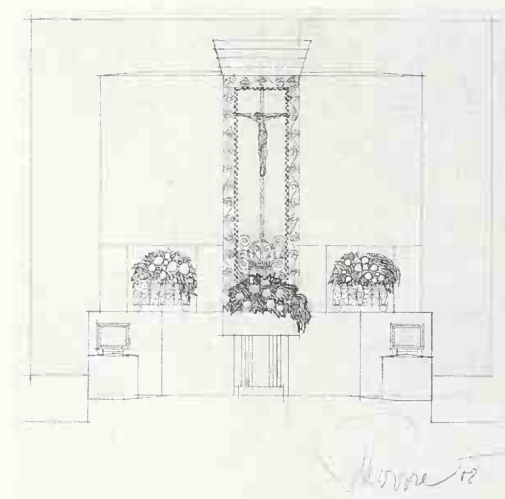
198

Emil Hoppe  
Design for an invitation or poster to the Inter-  
national Architects' Congress, Vienna, 1908  
Signed: E. Hoppe  
Undated (1908)  
Inscribed: VIII. Internationaler Architektencon-  
gress, Wien 1908  
Pencil, pen and ink  
Sheet: 27.4 x 27.4 cm (10 3/4 x 10 3/4 in)  
See plates

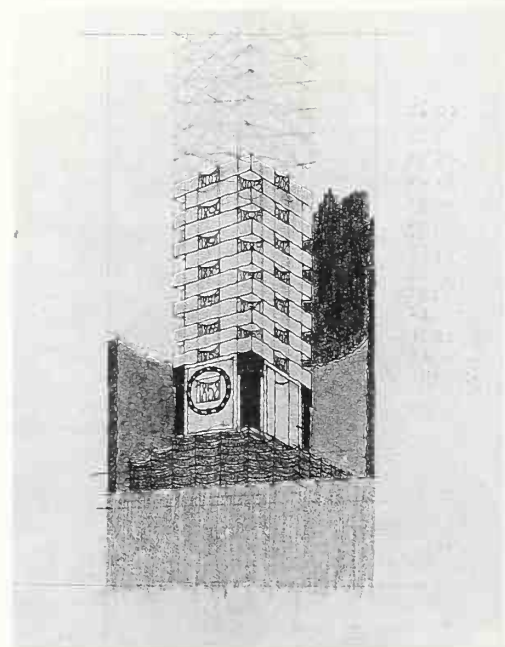
199

Emil Hoppe  
Design for a commemorative certificate  
Signed: E. Hoppe

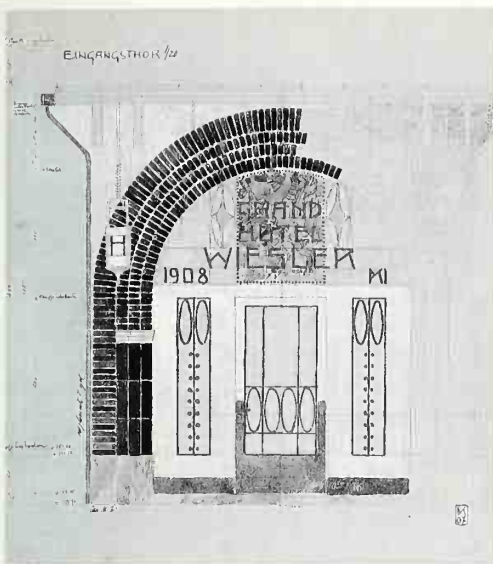
195



194







200

Dated: (19)08  
 Inscribed: Alpine Gesellschaft Krummholz in Wien. Die Alpine Gesellschaft Krummholz ernimmt hiemit Herrn Hans Dworak anlässlich seiner 25jährigen Mitgliedschaft in Anerkennung seiner Verdienste um die Gesellschaft zu ihrem Ehrenmitgliede, Wien 22. Sept. 1908  
 Pencil, watercolor, gouache  
 Sheet: 25.3 x 16.5 cm (10 x 6.5 in)  
 See plates

200  
 Marcel Kammerer  
 Grand Hotel Wiesler, Graz  
 Portal  
 Signed: with monogram  
 Dated: (19)07  
 Inscribed: Eingangsthör 1/20, Grand Hotel Wiesler 1908  
 Pencil, pen and ink, watercolor, gouache  
 Drawing: 54 x 30.1 cm (15 5/8 x 11 7/8 in)  
 Sheet: 54.8 x 30.8 cm (15 3/4 x 12 1/8 in)  
 Lit.: *Der Architekt*, 15 (1909), pp. 54–56, plates 43–45; Esposizione Internazionale di Roma 1911, *Catalogo della Mostra di Belle Arti* (Rome, 1911), p. 84, no. 27, 28; Emil Hoppe, Marcel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal* (Charlottenburg, 1915), pp. 13, 14

201  
 Marcel Kammerer  
 Grand Hotel Wiesler, Graz  
 Entrance hall  
 Signed with monogram  
 Dated: (19)08  
 Inscribed: Vestibule des Grand Hotel Wiesler in Graz  
 Pencil, pen and ink, gouache  
 Drawing: 56 x 33.8 cm (14 1/8 x 13 3/4 in)  
 Sheet: 57 x 35 cm (14 1/2 x 13 5/8 in)  
 Lit.: *Moderne Bauformen*, no. 9 (1908), plate 57; see above, Cat. 200  
 See plates

202  
 Marcel Kammerer  
 Grand Hotel Wiesler, Graz  
 Ballroom  
 Signed with monogram  
 Dated: (19)09  
 Inscribed: Aus dem Festsale des Grand Hotel Wiesler in Graz  
 Pencil, pen and ink, watercolor, gouache  
 Drawing: 56.6 x 50 cm (14 5/8 x 11 7/8 in)  
 Sheet: 57.8 x 51.2 cm (14 7/8 x 12 1/4 in)  
 Lit.: *Le Arti a Vienna dalla Secessione alla Caduta dell'Impero Asburgico*, exhibition catalogue (Venice, 1984), p. 398, no. 2; see above, Cat. 200  
 See plates

203  
 Emil Hoppe  
 Study for a villa  
 Signed: E. Hoppe  
 Dated: (19)08  
 Pencil, colored pencil, gouache (signed in pen and ink)  
 Sheet: 21.5 x 20.5 (8 1/2 x 8 in)  
 Lit.: *Der Architekt*, 15 (1909), plate 3  
 See plates

204  
 Marcel Kammerer  
 Competition project for the Brück City Theater  
 Front elevation  
 Unsigned  
 Undated (1908)  
 Inscribed: Projekt für das Stadt-Theater in Brück, Façade gegen Osten, Masstab 1:200, Motto MCMIX  
 Pencil, pen and ink, gouache  
 Drawing: 16 x 28.5 cm (6 1/4 x 11 1/4 in)  
 Sheet: 43.5 x 40.5 cm (17 1/8 x 16 in)  
 Lit.: *Der Architekt*, 16 (1910), pp. 15, 16, plate 11; Emil Hoppe, Marcel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal* (Charlottenburg, 1915), p. 16  
 See plates

205  
 Marcel Kammerer  
 Competition project for the Brück City Theater  
 Side elevation  
 Unsigned  
 Undated (1908)  
 Inscribed: Projekt für das Stadt-Theater in Brück, Façade gegen Norden, Masstab 1:200, Motto MCMIX  
 Pencil, pen and ink, gouache  
 Drawing: 16 x 32.2 cm (6 1/4 x 12 5/8 in)  
 Sheet: 43.5 x 40.5 cm (17 1/8 x 16 in)  
 Lit.: See above, Cat. 204  
 See plates

206  
 Marcel Kammerer  
 Competition project for the Brück City Theater  
 Section  
 Unsigned  
 Undated (1908)  
 Inscribed: Projekt für das Stadt-Theater in Brück, Schnitt in der Mittelaxe, Masstab 1:200, Motto MCMIX  
 Pencil, pen and ink, gouache  
 Drawing: 16 x 32.2 cm (6 1/4 x 12 5/8 in)  
 Sheet: 43.5 x 40.5 cm (17 1/8 x 16 in)  
 Lit.: *Der Architekt*, 16 (1910), p. 16; see above, Cat. 204  
 See plates

207  
Marcel Kammerer  
Competition project for the Focsani City  
Theater  
Plan at entry level  
Unsigned  
Undated (1909)  
Inscribed: Projekt für das Theater der Stadt  
Focsani, Rumänien, Grundriss in der Höhe des  
Einganges, 1:200, Motto "Ars"  
Pencil, pen and ink, watercolor  
Drawing: 40.5 x 29.8 cm (15 7/8 x 11 3/4 in)  
Sheet: 41 x 30.5 cm (16 1/8 x 12 in)  
Lit.: *Der Architekt*, 15 (1909), plates 25, 26

208  
Marcel Kammerer  
Competition project for the Focsani City  
Theater  
Plan at stalls level  
Unsigned  
Undated (1909)  
Inscribed: Projekt für das Theater der Stadt  
Focsani, Rumänien, Grundriss in der Höhe des  
Parterres und der Logen, 1:200, Motto "Ars"  
Pencil, pen and ink, watercolor  
Drawing: 39.5 x 29.5 cm (15 1/2 x 11 3/4 in)  
Sheet: 40.5 x 30.8 cm (16 x 12 1/8 in)  
Lit.: See above, Cat. 207

209  
Marcel Kammerer  
Competition project for the Focsani City  
Theater  
Plan at gallery level  
Unsigned  
Undated (1909)  
Inscribed: Projekt für das Theater der Stadt  
Focsani, Rumänien, Gallerie (sic) Grundriss,  
1:200, Motto "Ars"  
Pencil, pen and ink, watercolor  
Drawing: 40.5 x 30 cm (15 7/8 x 11 7/8 in)  
Sheet: 41.8 x 31.1 cm (16 1/2 x 12 1/4 in)  
Lit.: See above, Cat. 207

210  
Marcel Kammerer  
Competition project for the Focsani City  
Theater  
Front elevation  
Unsigned  
Undated (1909)  
Inscribed: Projekt für das Theater der Stadt  
Focsani, Rumänien, Hauptfacade, 1:100, Motto  
"Ars"  
Pencil, pen and ink, gouache  
Drawing: 24 x 39.8 cm (9 1/2 x 15 5/8 in)  
Sheet: 35.5 x 46.5 cm (14 x 18 1/4 in)  
Lit.: See above, Cat. 207

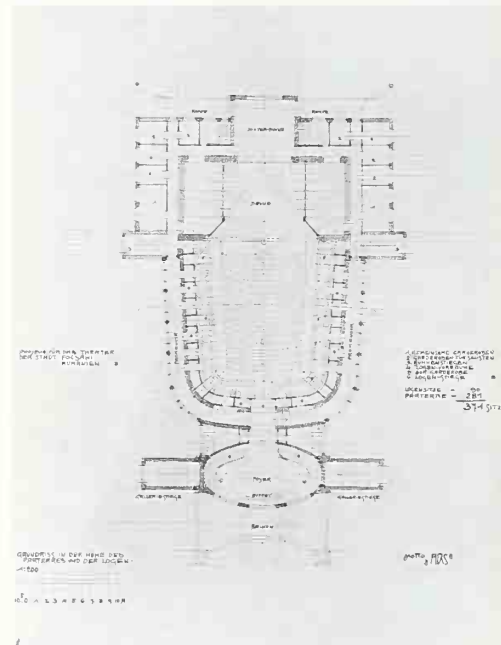
211  
Marcel Kammerer  
Competition project for the Focsani City  
Theater  
Side elevation  
Unsigned  
Undated (1909)  
Inscribed: Projekt für das Theater der Stadt  
Focsani, Rumänien, Seitenfacade, 1:200, Motto  
"Ars"  
Pencil, pen and ink, watercolor, gouache  
Drawing: 28.2 x 39.7 cm (11 1/8 x 15 5/8 in)  
Sheet: 29.2 x 40.7 cm (11 1/2 x 16 in)  
Lit.: See above, Cat. 207

212  
Marcel Kammerer  
Competition project for the Focsani City  
Theater  
Cross-section  
Unsigned  
Undated (1909)  
Inscribed: Projekt für das Theater der Stadt  
Focsani, Rumänien, Schnitt A-B, 1:200, Motto  
"Ars"  
Pencil, pen and ink, watercolor, gouache  
Drawing: 30 x 39.5 cm (11 3/4 x 15 1/2 in)  
Sheet: 31.1 x 40.7 cm (12 1/4 x 16 in)  
Lit.: See above, Cat. 207  
See plates

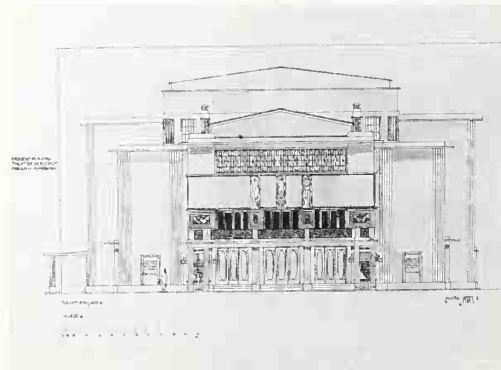
213  
Marcel Kammerer  
Competition project for the Focsani City  
Theater  
Longitudinal section  
Unsigned  
Undated (1909)  
Inscribed: Projekt für das Theater der Stadt  
Focsani, Rumänien, Längenschnitt, 1:200, Motto  
"Ars"  
Pencil, pen and ink, gouache  
Drawing: 30 x 39.6 cm (11 3/4 x 15 5/8 in)  
Sheet: 31 x 40.6 cm (12 1/8 x 16 in)  
Lit.: See above, Cat. 207  
See plates

214  
Marcel Kammerer  
Competition project for the Focsani City  
Theater  
Perspective  
Signed with monogram  
Dated: (19)09  
Inscribed: Projekt für das Theater der Stadt  
Focsani, Rumänien, Perspektive, 1:200, Motto:  
"Ars"  
Pencil, pen and ink, colored pencil, watercolor,  
gouache  
Drawing: 17 x 21.5 cm (6 5/4 x 8 1/2 in)  
Sheet: 31 x 40.5 cm (12 1/4 x 15 7/8 in)  
Lit.: Marco Pozetto, *Die Schule Otto Wagners*

208



210



1894-1912, p. 251; see above, Cat. 207

See plates

215

Emil Hoppe

Design for an ex libris (?) for Paul Hoppe

Signed: E. Hoppe

Dated: 1909

Inscribed: Paul Hoppe

Pencil, pen and ink

Drawing: 7.6 x 7.8 cm (5 x 3 1/8 in)

Sheet: 26.7 x 18 cm (10 1/2 x 7 1/8 in)

See plates

216

Emil Hoppe

Design for an octagonal vessel (jardinière?)

Signed: E. Hoppe

Dated: (19)09

Pencil, colored pencil, gouache

Drawing: 19.2 x 20.5 cm (7 3/4 x 8 1/8 in)

Sheet: 31.6 x 21.8 cm (12 1/2 x 8 in)

217

Emil Hoppe

Design for an octagonal vessel (jardinière?)

Signed: E. Hoppe

Dated: (19)09

Pencil, colored pencil

Sheet: 34 x 21 cm (15 5/8 x 8 1/4 in)

218

Otto Schönthal

Study for the Villa Schramm

Elevation

Unsigned

Undated (c. 1910/11)

Inscribed: Fassadenstudie 1:100, Haus Schramm

Pencil

Drawing: 24.9 x 21.5 cm (9 3/4 x 8 1/2 in)

Sheet: 36 x 25.9 cm (14 1/8 x 10 1/8 in)

219

Otto Schönthal

Study for the Villa Schramm

Perspective

Signed: O. Schönthal

Undated (c. 1910/11)

Inscribed: Studie Haus Schramm

Pencil, pen and ink, colored pencil

Drawing: 17 x 15.5 cm (6 3/4 x 5 5/8 in)

Sheet: 21.1 x 14.5 cm (8 1/4 x 5 3/4 in)

See plates

220

Emil Hoppe

Decorative pattern

Signed: E. Hoppe

Dated: (19)09

Pencil, colored pencil

Sheet: 25.9 x 32 cm (9 5/8 x 12 1/2 in)

Lit.: *Das Interieur*, II (1910), p. 8

221

Emil Hoppe

Decorative pattern

Signed: E. Hoppe

Dated: 1909

Pencil, colored pencil

Sheet: 29.2 x 30.9 cm (11 1/2 x 12 1/8 in)

Lit.: *Das Interieur*, II (1910), p. 85

See plates

222

Emil Hoppe (Marcel Kammerer, Otto Schönthal)

Palais Fischer, Frankenberggasse 3, Vienna IV

Signed: E. Hoppe

Dated: 1910

Inscribed: 1:100

Pencil, colored pencil

Drawing: 25.5 x 20.4 cm (10 x 8 in)

Sheet: 35 x 21.5 cm (15 x 8 1/2 in)

Lit.: *Der Architekt*, 18 (1912), plate 7; Emil

Hoppe, Marcel Kammerer, Otto Schönthal,

*Einige Arbeiten der Architekten Emil Hoppe, Mar-*

*cel Kammerer, Otto Schönthal* (Charlottenburg,

1915), p. 7; *Österreichische Kunsttopographie:*

*Profanbauten des III., IV., V. Wiener Gemeinde-*

*bezirkes* (Vienna, 1981), pp. 266-267; Franco

Borsi and Ezio Godoli, *Wiener Bauten der Jahr-*

*hundertwende* (Stuttgart, 1985), p. 252, plate 277

The mosaic above the entrance portal was exe-

cuted by the Wiener Mosaik-Werkstätte Leopold

Forstner. This apartment building still stands in

its original state, except for some changes at

roof level.

See plates

223

Emil Hoppe, Marcel Kammerer, Otto Schönthal

Facade detail

Unsigned

Undated (c. 1910/11)

Inscribed: Fassadendetail, Motto "Call,"

Masstab 1:50

Pencil, colored pencil, watercolor, gouache

Drawing: 54.9 x 22.5 cm (21 5/8 x 8 3/4 in)

Sheet: 57 x 38 cm (22 1/2 x 15 in)

224

Otto Schönthal and F. Perez Sucre

Project for a house in Buenos Aires

Unsigned

Dated: 1910

Inscribed: Casa del Dr. Fernando Perez, Calle

Cordoba, Arquitecto F. Perez Sucre, Viena 1910,

Arquitecto Otto Schönthal

Pencil, pen and ink, colored pencil, gouache

Drawing: 63.6 x 22.5 cm (25 x 8 7/8 in)

Sheet: 69.5 x 28.8 cm (27 3/8 x 11 3/8 in)

Lit.: *Der Architekt*, 16 (1910), p. 40, plate 55 -

where the building is described as a "Privat-

hotel."

Luis Ferdinand Perez Sucre was the son of the

Argentine ambassador to the Austro-Hungarian



Court. After working as an assistant to Otto Schönthal for two years, he studied at the Wagnerschule from 1911 to 1914.  
See plates

225

Emil Hoppe (Marcel Kammerer, Otto Schönthal)  
Apartment building, Martinstrasse 17, Vienna XVIII  
Signed: E. Hoppe  
Dated: 1910  
Pencil, pen and ink, gouache  
Sheet: 29.9 x 19.3 cm (11 3/4 x 7 5/8 in)  
Lit.: *Der Architekt*, 16 (1910), plate 44; *Der Architekt*, 17 (1911), plate 43 (photograph of building), plate 44 (decorative details), plate 45 (drawing of side elevation); Esposizione Internazionale di Roma 1911, *Catalogo della Mostra di Belle Arti* (Rome, 1911), p. 84, no. 24; Emil Hoppe, Marcel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal* (Charlottenburg, 1915), p. 15  
See plates

226

Emil Hoppe, Marcel Kammerer, Otto Schönthal  
Competition project for an apartment and commercial building in Meran  
Unsigned  
Undated  
Pencil, pen and ink, watercolor, gouache  
Sheet: 51 x 68.3 cm (20 1/8 x 26 7/8 in)  
Lit.: *Der Architekt*, 17 (January 1911), competition results; *Der Architekt*, 17 (1911), plate 51; Esposizione Internazionale di Roma 1911, *Catalogo della Mostra di Belle Arti* (Rome, 1911), p. 84, no. 26  
In spite of the masterly drawing, the Hoppe/Kammerer/Schönthal project did not win a prize. Another scheme for the same site by Hans Laurentschisch (a Wagnerschule graduate) was published in *Der Architekt*, 18 (1912), plate 85.  
See plates

227

Emil Hoppe  
Design for a grape-washer  
Signed: E. Hoppe  
Dated: 1910  
Inscribed: Trauben-Wäscher  
Pencil, colored pencil  
Sheet: 42.3 x 21.8 cm (16 5/8 x 8 5/8 in)

228

Emil Hoppe  
Design for a jardinière  
Signed: E. Hoppe  
Dated: 1910  
Inscribed: Jardinière  
Pencil, pen and ink  
Sheet: 31 x 20.2 cm (12 1/4 x 8 in)

258

229

Marcel Kammerer  
Competition project for a villa in Rome  
Site and ground floor plan  
Signed: Kammerer  
Dated: 1910  
Inscribed: Rom 1911, Parterre, Masstab 1:200  
Pencil, pen and ink (black and red ink)  
Drawing: 26.2 x 18.8 cm (10 1/4 x 7 5/8 in)  
Sheet: 40 x 30.4 cm (15 5/4 x 12 in)  
Lit.: *Der Architekt*, 16 (1910), plate 66  
A "villa in Rome" was the theme of the architectural competition at the 1911 Rome International Exhibition.

250

Marcel Kammerer  
Competition project for a villa in Rome  
First floor plan  
Signed: Kammerer  
Dated: 1910  
Inscribed: Rom 1911, I. Stock, Masstab 1:200  
Pencil, pen and ink (black and red ink)  
Drawing: 26.3 x 18.9 cm (10 3/8 x 7 1/2 in)  
Sheet: 40 x 30.6 cm (15 5/4 x 12 in)  
Lit.: See above, Cat. 229

251

Marcel Kammerer  
Competition project for a villa in Rome  
Entrance and garden front elevations  
Signed: Kammerer  
Dated: 1910  
Inscribed: Rom 1911, Fassade gegen den Blumenhof, Eingangs-Fassade  
Pencil, pen and ink, gouache  
Drawing: 38.5 x 29 cm (15 1/8 x 11 1/2 in)  
Sheet: 39.8 x 30.3 cm (15 5/8 x 12 in)  
Lit.: See above, Cat. 229

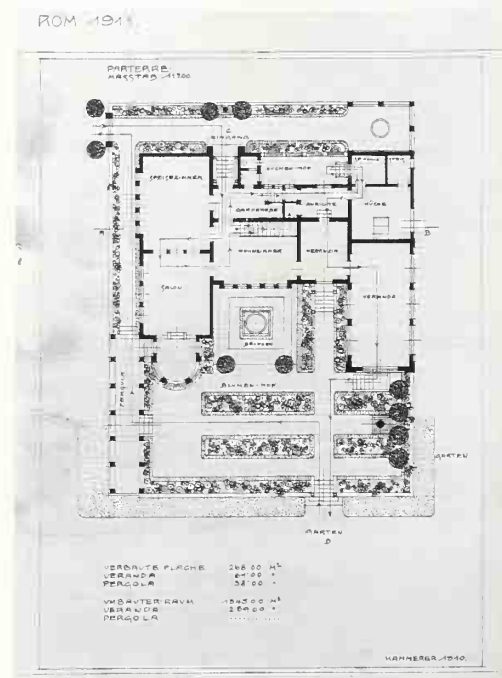
252

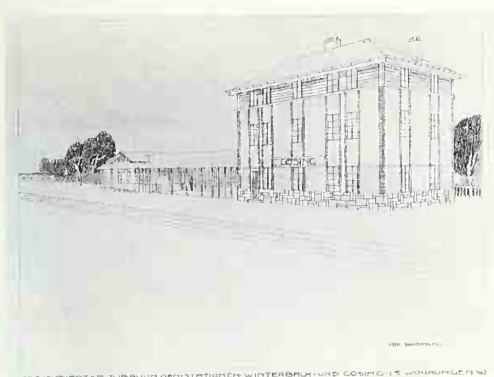
Marcel Kammerer  
Competition project for a villa in Rome  
Veranda and pergola elevations  
Signed: Kammerer  
Dated: 1910  
Inscribed: Rom 1911, Verand-Fassade, Pergola-Fassade  
Pencil, pen and ink, gouache, watercolor  
Drawing: 38.5 x 28.8 cm (15 1/8 x 11 3/8 in)  
Sheet: 39.5 x 30 cm (15 1/2 x 11 3/4 in)  
Lit.: See above, Cat. 229  
See plates

253

Marcel Kammerer  
Competition project for a villa in Rome  
Sections  
Signed: Kammerer  
Dated: 1910  
Inscribed: Rom 1911, Schnitt A-B, Schnitt C-D  
Pencil, pen and ink, gouache, watercolor

229





255

Drawing: 38.5 x 28.7 cm (15 1/8 x 11 1/4 in)  
 Sheet: 39.7 x 30.1 cm (15 5/8 x 11 7/8 in)  
 Lit.: See above, Cat. 229

254

Marcel Kammerer  
 Competition project for a villa in Rome  
 Presentation perspective  
 Signed with monogram

Dated: (19)10  
 Inscribed: Rom 1911  
 Pencil, pen and ink, gouache  
 Drawing: 25.4 x 28 cm (10 x 11 in)  
 Sheet: 31.8 x 32 cm (15 7/8 x 12 5/8 in)  
 Lit.: *Der Architekt*, 16 (1910), plate 66; *Le Arti a Vienna dalla Secessione alla Caduta dell'Impero Asburgico*, exhibition catalogue (Venice, 1984), p. 398, no. 3

See plates

255

Otto Schönthal (Emil Hoppe, Marcel Kammerer)  
 Additions to the railway stations at Winterbach and Gösing

Signed: Otto Schönthal  
 Undated (1910/11)  
 Inscribed: Projektierter Zubau in den Stationen Winterbach und Gösing (5 Wohnungen)  
 Pencil, pen and ink, colored pencil  
 Drawing: 17 x 22.4 cm (6 3/4 x 8 7/8 in)  
 Sheet: 30 x 29.6 (11 3/4 x 11 5/8 in)  
 Lit.: *Der Architekt*, 17 (1911), pp. 65–68  
 The practice was commissioned by the Niederösterreichische Landesbahnen to renovate and rebuild a series of stations and railway buildings on the line from St. Pölten to Mariazell.

256

Emil Hoppe, Marcel Kammerer, Otto Schönthal  
 E. Bakalowits Söhne shop front, Spiegelgasse, Vienna I

Signed: H.K.S.  
 Dated: 1911  
 Inscribed: (shop sign) Bakalowits u. Söhne, K.K. Hoflieferant, Bakalowits  
 Pencil, colored pencil, gouache  
 Drawing: 15 x 23.5 cm (5 7/8 x 9 1/4 in)  
 Sheet: 25.4 x 35.5 cm (10 x 14 in)  
 Lit.: *Der Architekt*, 17 (1911), plate 66; Franco Borsi and Ezio Godoli, *Wiener Bauten der Jahrhundertwende* (Stuttgart, 1985), p. 251, plate 275  
 See plates

257

Emil Hoppe, Marcel Kammerer, Otto Schönthal  
 L. Köllner shop front, Kärntner Strasse, Vienna I  
 Elevation  
 Unsigned  
 Undated (1911)  
 Inscribed: (shop sign) L. Köllner, K.u.K. Hoflieferant, Zur Stadt Rom; Ansicht in der Kärntnerstrasse

Pencil, colored pencil, pen and ink, gouache  
 Sheet: 16.4 x 28.5 cm (6 1/2 x 11 1/8 in)  
 Lit.: *Der Architekt*, 17 (1911), plate 85; *Der Architekt*, 18 (1912), p. 94; Emil Hoppe, Marcel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal* (Charlottenburg, 1915), p. 18 (showing modified version, as built in 1912)

258

Emil Hoppe, Marcel Kammerer, Otto Schönthal  
 L. Köllner shop front, Kärntner Strasse, Vienna I  
 Presentation perspective  
 Signed: H.K.S.

Dated: 1911  
 Inscribed: (shop sign) L. Köllner, K.u.K. Hoflieferant, Zur Stadt Rom; Portal L. Köllner, Wien  
 Pencil, colored pencil, pen and ink, watercolor, gouache  
 Sheet: 32 x 25.8 cm (12 5/8 x 10 1/8 in)  
 Lit.: *Der Architekt*, 17 (1911), plate 85; Franco Borsi and Ezio Godoli, *Wiener Bauten der Jahrhundertwende* (Stuttgart, 1985), p. 251, plate 274; see above, Cat. 257  
 See plates

259

Emil Hoppe, Marcel Kammerer, Otto Schönthal  
 Apartment and office building, Dorotheergasse 5 and 7, Vienna I  
 Signed: H.K.S.  
 Dated: 1911  
 Inscribed: Wohn- und Geschäftshaus, I, Dorotheergasse 5 und 7  
 Pencil, colored pencil, watercolor, gouache  
 Sheet: 31.7 x 21.7 cm (15 1/4 x 8 1/2 in)  
 Lit.: *Der Architekt*, 18 (1912), plate 95; *Der Architekt*, 20 (1914), plates 19–27; Emil Hoppe, Marcel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Marcel Kammerer, Otto Schönthal* (Charlottenburg, 1915), pp. 9–12; Franco Borsi and Ezio Godoli, *Wiener Bauten der Jahrhundertwende* (Stuttgart, 1985), p. 250, plate 272  
 See plates

240

Emil Hoppe, Marcel Kammerer, Otto Schönthal  
 Competition project, grandstand for the pony-trotting stadium, Vienna  
 Unsigned  
 Dated: October 1910  
 Inscribed: Tribünen des Wiener Trabrenn-Vereines im Prater, Wettbewerb Motto "Pierrot"  
 Pencil, colored pencil, watercolor, gouache  
 Drawing: 43.6 x 96 cm (17 1/8 x 37 3/4 in)  
 Sheet: 81.5 x 111 cm (32 1/8 x 43 3/4 in)  
 Lit.: *Der Architekt*, 14 (August, September, December 1910), announcements and results of competition; Esposizione Internazionale di Roma 1911, *Catalogo della Mostra di Belle Arti* (Rome, 1911), p. 85, no. 51; *Der Architekt*, 18

(1912), pp. 89-95, plates 89, 90-92; *Innen-Dekoration*, 24 (March 1915), pp. 152-154; Emil Hoppe, Mareel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Mareel Kammerer, Otto Schönthal* (Charlottenburg, 1915), pp. 22-26; Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal - Projekte und ausgeführte Bauten* (Vienna and Leipzig, 1931), pp. 12-17; Franco Borsi and Ezio Godoli, *Wiener Bauten der Jahrhundertwende* (Stuttgart, 1985), pp. 229, 230, plates 269, 270, 271

The Hoppe/Kammerer/Schönthal project won first prize in the competition and a modified version of their scheme was built in 1911-15. See plates

241

Emil Hoppe, Mareel Kammerer, Otto Schönthal  
Study for the judges' tower at the pony-trotting stadium, Vienna

Unsigned

Undated (c. 1911)

Pencil, pen and ink, watercolor wash

Sheet: 27.8 x 15.5 cm (11 x 6 1/8 in)

Lit.: See above, Cat. 240

See plates

242

Emil Hoppe, Mareel Kammerer, Otto Schönthal  
Study for the judges' tower at the pony-trotting stadium, Vienna

Stamped: Architekten M.D.G. Emil Hoppe, Mareel Kammerer, Otto Schönthal, Wien III, Ungargasse

Undated (c. 1911)

Pencil, pen and ink, watercolor, gouache

Drawing: 27.8 x 17 cm (11 x 6 5/8 in)

Sheet: 36 x 35 cm (14 1/8 x 9 7/8 in)

Lit.: See above, Cat. 240

See plates

243

Emil Hoppe, Mareel Kammerer, Otto Schönthal  
Preliminary sketch for an unidentified office building

Unsigned

Undated (c. 1911)

Pen and ink, colored pencil

Drawing: 8.9 x 14.2 cm (3 1/2 x 5 5/8 in)

Sheet: 17.5 x 25.2 cm (6 7/8 x 9 7/8 in)

This sketch may be related to the site of the Old War Ministry, Am Hof, Vienna I, redeveloped in 1913-15 for the N.-Ö. Eskompte-Gesellschaft with a bank building designed by E. v. Gotthilf and A. Neumann.

See plates

244

Emil Hoppe, Mareel Kammerer, Otto Schönthal  
Project for a resort building in Avellogia

Unsigned

Undated (1911)

Pencil, pen and ink, gouache

Drawing: 60 x 64 cm (23 5/8 x 25 1/8 in)

Sheet: 79.5 x 79.5 cm (31 1/4 x 31 1/4 in)

Lit.: *Der Architekt*, 18 (1912), plate 96; Esposizione Internazionale di Roma 1911, *Catalogo della Mostra di Belle Arti* (Rome, 1911), p. 85, no. 25; Emil Hoppe, Mareel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Mareel Kammerer, Otto Schönthal* (Charlottenburg, 1915), p. 20

Although work had actually begun on this project, it was abandoned during the First World War.

See plates

245

Emil Hoppe, Mareel Kammerer, Otto Schönthal  
Centralbank der deutschen Sparkassen, Am Hof, Vienna I

Preliminary sketch

Unsigned

Undated (c. 1912)

Pencil, pen and ink

Sheet: 25.5 x 36.4 cm (9 1/4 x 14 3/8 in)

Lit.: *Die bildenden Künste* (incorporating *Der Architekt*), 1 (1916/1918), pp. 10-12; Emil Hoppe, Mareel Kammerer, Otto Schönthal, *Einige Arbeiten der Architekten Emil Hoppe, Mareel Kammerer, Otto Schönthal* (Charlottenburg, 1915), pp. 27-32; Emil Hoppe, Otto Schönthal, *Wiener Architekten: Emil Hoppe, Otto Schönthal - Projekte und ausgeführte Bauten* (Vienna and Leipzig, 1931), pp. 18, 19

The bank was built to the design of Hoppe, Kammerer and Schönthal between 1915 and 1916.

246

Emil Hoppe, Mareel Kammerer, Otto Schönthal  
Centralbank der deutschen Sparkassen, Am Hof, Vienna I

Presentation elevation

Signed: Architekten MDG, E. Hoppe, M. Kammerer, O. Schönthal

Undated (c. 1912)

Inscribed: Projekt Centralbank Deutscher Sparkassen, Fassade gegen den Platz "Am Hof,"

Msb. 1:100

Drawing: 45 x 66 cm (16 7/8 x 26 in)

Sheet: 46 x 69 cm (18 1/8 x 27 1/8 in)

Lit.: See above, Cat. 245





BOSTON PUBLIC LIBRARY



**WITHDRAWN**

No longer the property of the  
Boston Public Library.  
Sale of this material benefits the Library.

**Boston Public Library**

**COPLEY S  
GENERAL L**

NA100B  
W49  
1989X

89045311

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.  
Please do not remove cards from this pocket.

The MIT Press  
Massachusetts Institute of Technology  
Cambridge, Massachusetts 02142

WHYTH  
ISBN 0-262-23142-5