

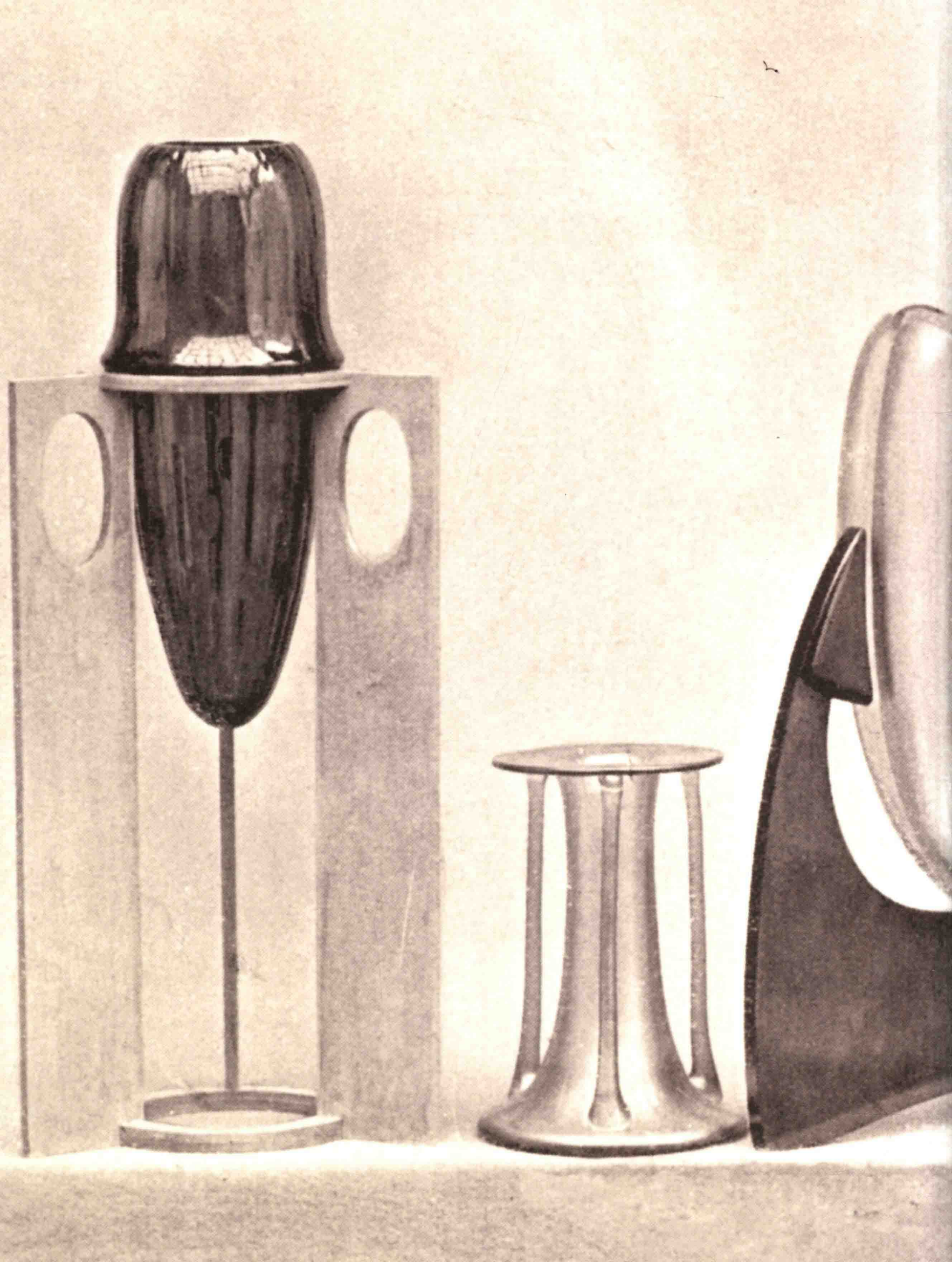
THE GLASS OF THE ARCHITECTS

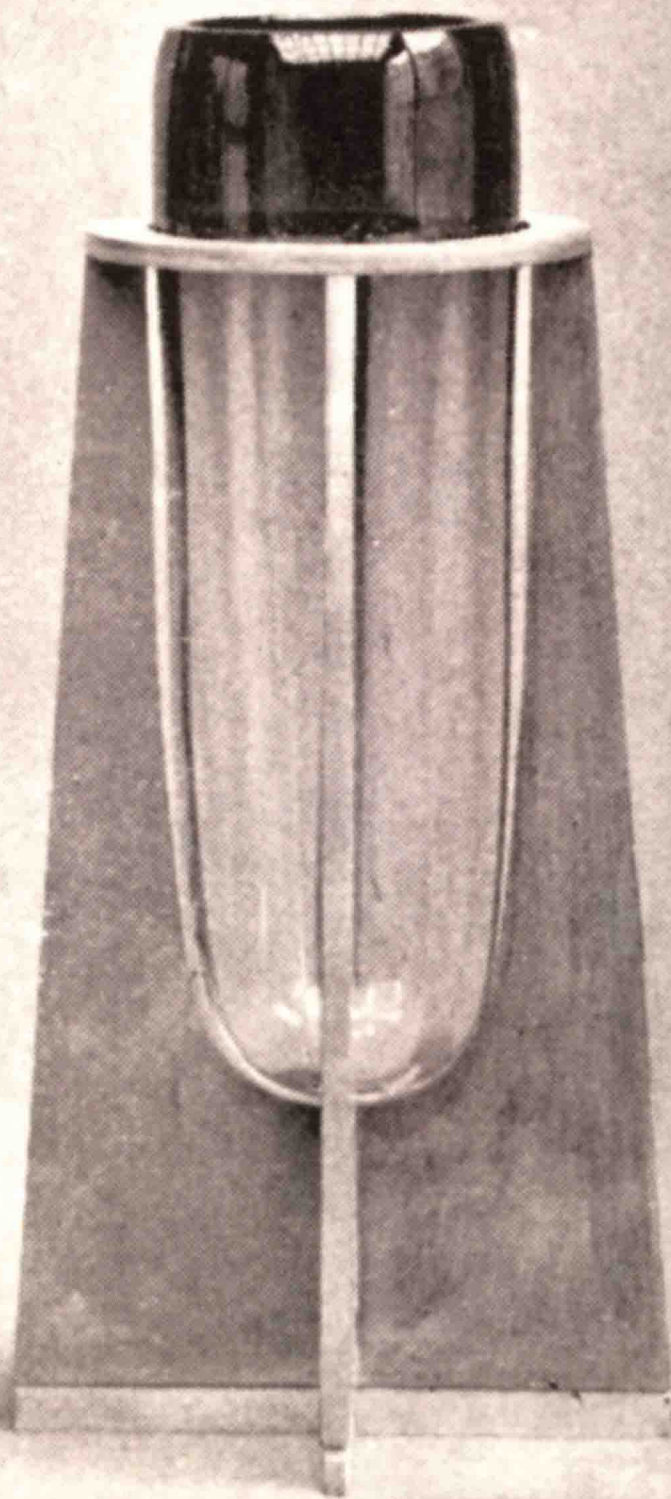
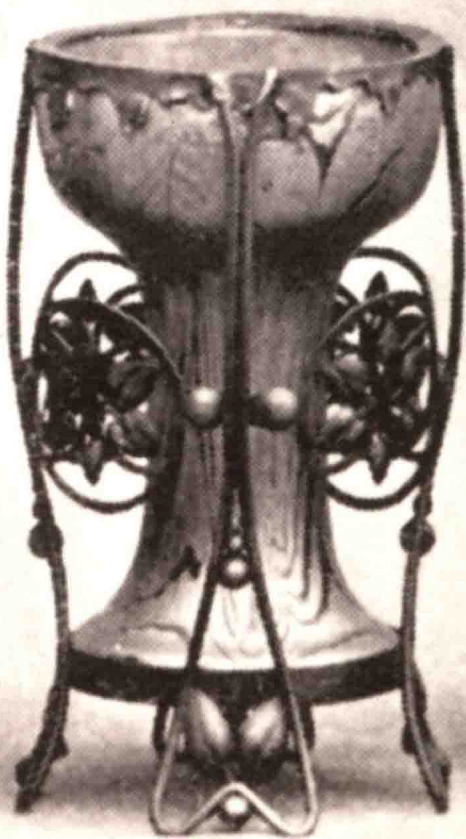
VIENNA
1900-1937



SKIRA

THE GLASS OF THE ARCHITECTS
VIENNA 1900-1937





LESTIANKEBEIXEIBO



SKIRA



MAK

In cooperation with
the MAK, Vienna

THE GLASS OF THE ARCHITECTS VIENNA 1900–1937

Edited by

Rainald Franz, Curator, MAK Glass and Ceramics Collection, Vienna

With texts by

Rainald Franz, Pasquale Gagliardi, Valerio Terraroli,
Christoph Thun-Hohenstein, Andreas Vass

The Glass of the Architects. Vienna 1900–1937

A Cooperation of the MAK, Vienna, and LE STANZE DEL VETRO

Exhibition organized by
LE STANZE DEL VETRO
Island of San Giorgio Maggiore, Venice

LE STANZE DEL VETRO

A joint initiative of
Fondazione Giorgio Cini and Pentagram Stiftung

Scientific Committee
Luca Massimo Barbero, *Chairman*
Marino Barovier
Rosa Barovier Mentasti
Laura de Santillana
David Landau
Jean-Luc Olivié
Nico Stringa

Coordination Management
Fondazione Giorgio Cini and Pentagram Stiftung
Maria Novella Benzoni

Fondazione Giorgio Cini

Chairman
Giovanni Bazoli

Secretary General
Pasquale Gagliardi

Facility Coordination and Management
Maria Novella Benzoni
Erica Galvan

Technical Department
Massimo Altieri
Adriano Longhin
Gloria Pasqualetto

Marketing and Communication Department
Emilio Quintè
Serena Concone
Giovanna Aliprandi

Press Office
Elena Casadoro

Management
Mauro Frongia
Michele Ballarin

Institute of Art History Glass Study Center

Director
Luca Massimo Barbero

Coordination Management
Simone Guerriero
Marzia Scalon
Sabina Tutone

Secretariat
Rossella Patrizio

Pentagram Stiftung

Chairman
Marie-Rose Kahane

Head of Cultural Projects
Francesca Nisii

Exhibition curated by
Rainald Franz, Curator, MAK Glass and Ceramics
Collection, Vienna

Exhibition Set-up Design
EMBACHER/CO

Graphic Design
Maria-Anna Friedl

Head of Conservation
Luisa Mensi

Registrar
Laura Corazzol
Elena Cardin

Exhibition Set-up
OTT ART prodotti per l'arte
Giacomo Andrea Doria

Transports
Apice - Venezia
Alice Zanon
HS ART Service, Vienna

Insurance
MAG JLT
Assicurazioni Generali

LE STANZE DEL VETRO Set-up Design
Selldorf Architects
F. Cattaruzza and F. Millosevich
Architetti Associati

Art Direction
Laura de Santillana

Communication
CASADOROFUNGHER
Silvia Casalini Martinelli

Organisational Coordinator
Fiammetta Calzavara

Educational Project
Artsystem
Anna Fornezza

Exhibition Lighting Design
Alessandro Diaz de Santillana
FontanaArte
OTT ART
Andrea Riato

Reception
Artsystem
Valentina Stella
Sara Benetti

Security
Iniziativa Venete
Roberto De Zorzi

Technical Sponsorship
Artsystem

Catalog

Catalog edited by
Rainald Franz, Curator, MAK Glass
and Ceramics Collection, Vienna

Design and Layout of the Catalog
Maria-Anna Friedl

Copy Editor
Anna Albano

Proofreading
Gabiella Gilmour

Translations from Italian into English
Richard Sadleir

Translations from German into English
Abigail Prohaska

All rights reserved under international copyright conventions.

No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage and retrieval system, without permission in writing from the publisher.

© 2016 Servizi Fondazione Pentagram srl
© 2016 The authors for their texts
© 2016 Skira, Milan

First published in Italy in 2016 by
Skira Editore S.p.A.
Palazzo Casati Stampa
via Torino 61
20123 Milano
Italy
www.skira.net

Printed and bound in Italy. First edition

ISBN: 978-88-572-3244-7

Distributed in USA, Canada, Central & South America by Rizzoli International Publications, Inc., 300 Park Avenue South, New York, NY 10010, USA. Distributed elsewhere in the world by Thames and Hudson Ltd., 181A High Holborn, London WC1V 7QX, United Kingdom.

We would like to thank Dr. Ernst Ploil, Peter Rath, Leonid Rath, Andreas Rath for their support in the preparation of this catalog and exhibition.

pp. 2-3: E. Bakalowits Söhne, Vienna, glasses shown at Eighth Secession exhibition, Vienna, 1900
pp. 8-9: E. Bakalowits Söhne, Vienna, glasses designed by Koloman Moser, advertisement from 1900

Leopold Bauer / Arthur Berger / Hans Bolek / Oswald Haerdtl / Josef Hoffmann / Adolf Loos / Koloman Moser / Hubert

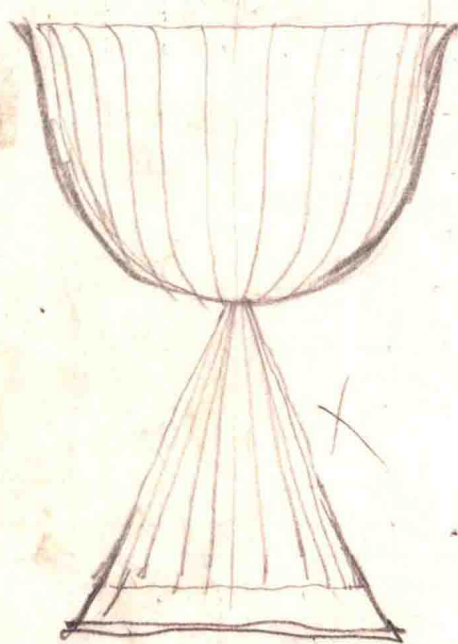


ert Gessner / Joseph Maria Olbrich / Dagobert Peche / Michael Powolny / Otto Prutscher / Oskar Strnad / Carl Witzmann

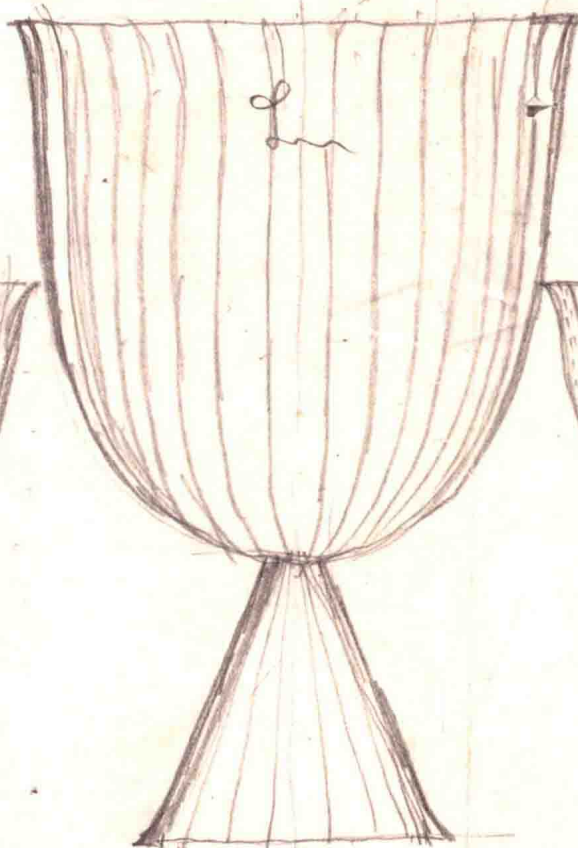


879

IV

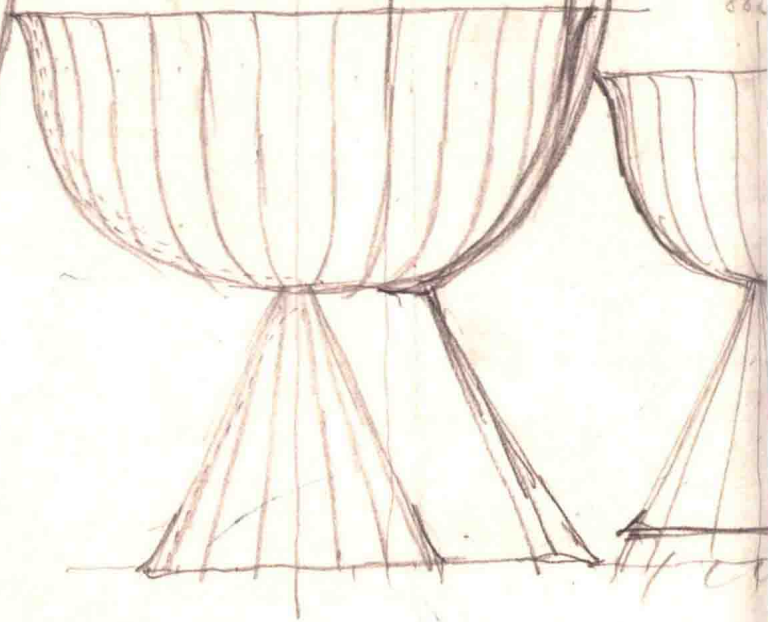


Lin



881

V. Rupp

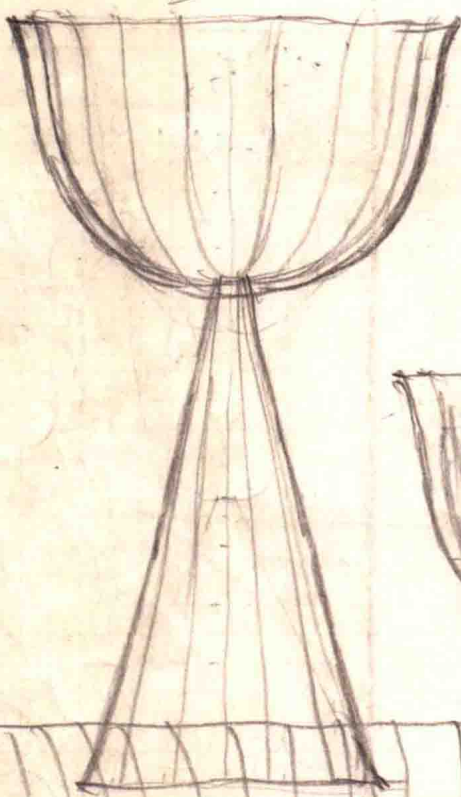


882

885

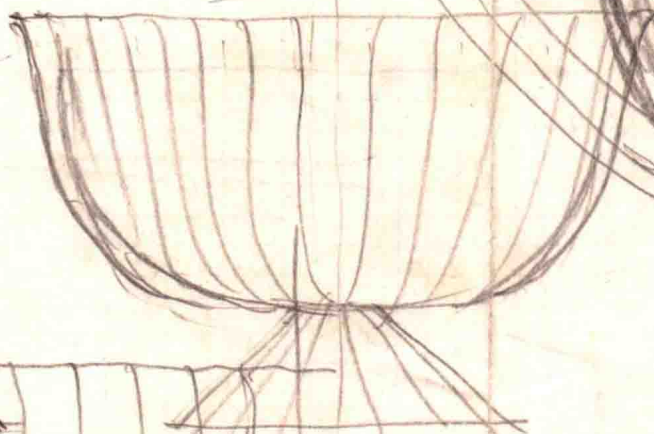
883

VIII

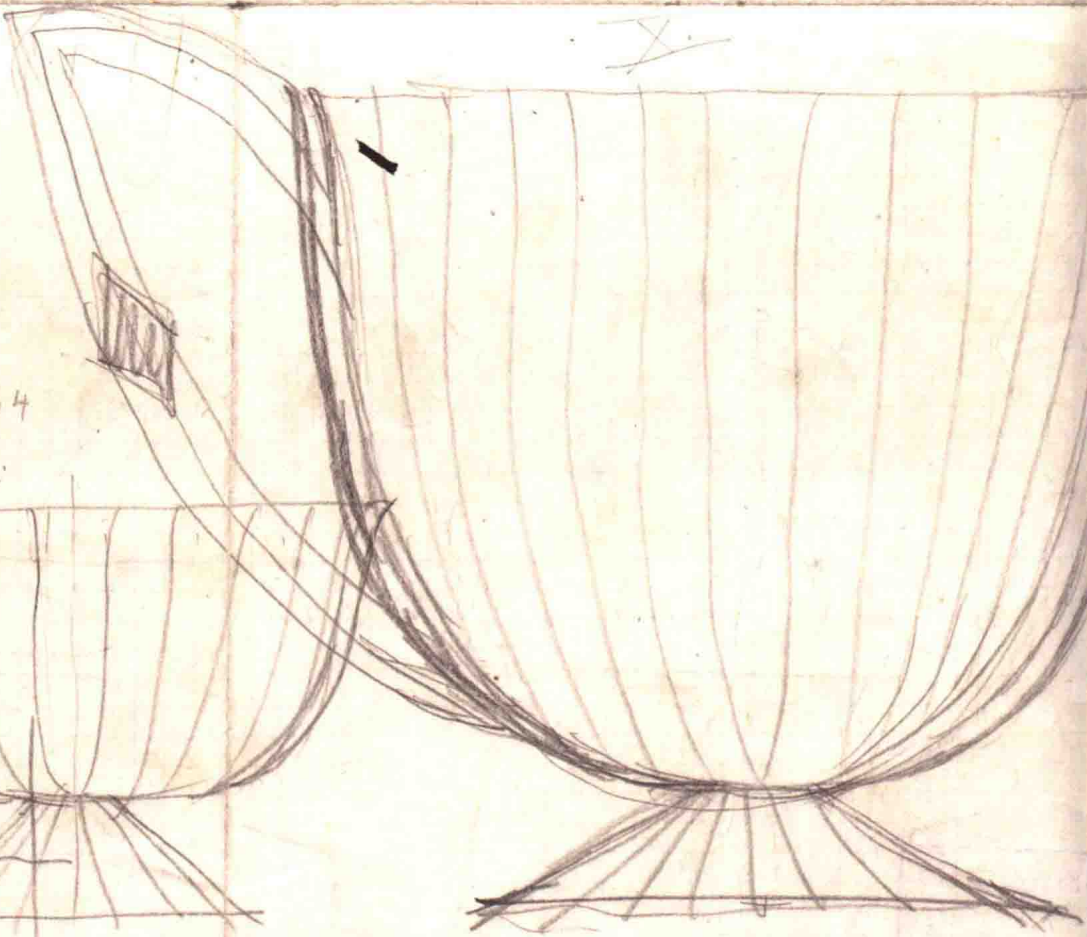


884

IX.



X.



Robert - Amigall 11/11/11

Amigall 11/11/11

CONTENTS

Pasquale Gagliardi	
Comparison as Antidote	13
Christoph Thun-Hohenstein	
The Beauty of Glass	15
■ ■ ■	
Rainald Franz	
The Glass of the Architects. Vienna 1900-1937	16
Andreas Vass	
Rescuing the Glass Cutter's Craft.	
Adolf Loos and the Drinking Service 248 by J. & L. Lobmeyr	26
Valerio Terraroli	
The Viennese Secession, the Wiener Werkstätte	
and Their Reception in the Italian Decorative Arts	48
■ ■ ■	
Towards a New Austrian Art Glass. Establishing a New Style	63
Establishment of the Style, Founding of the Wiener Werkstätte.	
Creative Years for Bakalowits, Loetz and Lobmeyr	87
The 1914 Werkbund Exhibition, Cologne and War Glass	129
Austrian Glass 1910-13: Bronzit Glass, Wiener Werkstätte Glass	159
Classicist Period, Heavy Colored Glass by Josef Hoffmann	201
Austrian Art Glass of the 1920s and 1930s	219
The 1925 Exhibition in Paris and Austrian Glass	277
A Glass Room by Josef Hoffmann at the 1937 Paris World Exhibition,	
"Boudoir d'une grande vedette"	291
Modern Glass Design in Vienna.	
From Paper Cut to Autonomous Drawing	295
Ways of Showing Modern Glass in Vienna 1900-37. Promotion and Exhibition	309
■ ■ ■	
Architects' and Designers' Biographies	312
Glossary	324
Selected Bibliography	326



COMPARISON AS ANTIDOTE

PASQUALE GAGLIARDI

Secretary General of the Giorgio Cini Foundation

As I observed in my introduction to the exhibition catalogue of Finnish glass, that exhibition—forming part of the project *Le Stanze del Vetro*, originally intended to showcase twentieth-century Venetian glass—grew out of the awareness that the history of Venetian glass in the twentieth century, while outstanding worldwide, by no means exhausts the history of art glass, which has been expressed in other ways and cultivated in other places, producing other strands which can be usefully compared with the art of glass in Venice. This exhibition on Viennese glass follows the same direction and makes more explicit a precise epistemological choice—the comparative approach—that has always been part of the genetic heritage, so to speak, of the Fondazione Giorgio Cini, while helping reduce the risk of self-referential narcissism, a possible deviation for initiatives crowned with such unconditional favor as exhibitions devoted to the artists and architects who have designed for Venini.

I realized there was a risk when I sought to understand the reasons for the success of these exhibitions, especially among the Venetians, who manifested their satisfaction in words and the attendance figures. I sought to explore the reasons for this attitude, in the way most congenial to me as a scholar of cultures, namely of the deepest motivations of human action. I intuitively grasped in many of the pleased comments what only some were able to express clearly: these exhibitions are important because for Venetians they are a mirror in which they recognize their history, their values, their identity, their superiority supported by indisputable successes—in the most diverse fields—of a centuries-old civilization. These gratifications conceal the subtle risk of regarding as universal one's own values and one's own aesthetic. I therefore applaud with conviction the exhibition *Il Vetro degli Architetti. Vienna 1900-1937* [The Glass of the Architects. Vienna 1900-1937], which makes for a fascinating comparison with both the exhibition *Il vetro finlandese* [Finnish Glass] and the Venini exhibitions, in particular those devoted to Tomaso Buzzi and Fulvio Bianconi.

In the first half of the twentieth century, in three different places—Italy, especially Venice and Milan, Finland and Austria (but similar developments were taking place in Britain, France and Belgium)—glass, this material with its extraordinary linguistic and metaphorical qualities, so acutely analyzed by Mario Codognato in his very fine essay *La pura vetrità*,¹ played a prominent part in the renewal of the decorative arts and the creation of a “modern taste”. The comparison reveals that the instrumental potential (the uses) and expressive functions of this “new” material were explored and experimented with, using different methods, and yielded a wide range of purposes and outcomes in different countries, but as part of a process of reform that everywhere had the characteristics of a revolution rather than an evolution, a “break” that distanced itself from, or openly contrasted with, the traditions and established academic canons.

Beyond the intellectual advantages that the method offers, it seems important to emphasize that the comparative approach as an epistemological attitude also acquires a precise moral significance today: because in times of growing fundamentalism of various kinds and variously named (religious, ideological, aesthetic and so forth), the comparative exercise is the only possible antidote to their spread. And it is a decisive way of being faithful to the mission of the Fondazione Giorgio Cini, which has always encouraged comparisons between disciplines, cultures and traditions.

I would like to conclude by expressing, on behalf of the President Giovanni Bazoli and the Management Committee of our Foundation, our gratitude to the MAK, which has made this exhibition possible, to Rainald Franz who has curated it impeccably, and to the trustees and all the staff of Pentagram Stiftung and the Fondazione Cini, who have spared no efforts to meet the exacting standards of excellence which distinguish every event produced by *Le Stanze del Vetro*.

¹ The essay was published in the catalogue of another exhibition presented at *Le Stanze del Vetro*, *Fragile?*, edited by Codognato himself and published by Skira in 2013.

Josef Hoffmann

Bottle with plug (“Toilette flacon”), Toilette Flacon Nr. 31, Wiener Werkstätte Mod. Nr. 477, after 1913

octagonal toilette service, black bronzit, colorless glass, frosted, decoration on black (bronzit)

Wiener Werkstätte, J. & L. Lobmeyr, Vienna, Bohemian manufacturer
h 12.5 cm, ø 8.7 cm, plug h 3.2 cm, ø 3.9 cm

MAK WI 1632-1,6



THE BEAUTY OF GLASS

CHRISTOPH THUN-HOHENSTEIN

Director, MAK

In spite of its impressive history, glass is still considered one of the most “modern” materials, due not only to its vast, and ever increasing, variety of uses but also to its being most representative of transparency as a guiding principle of enlightened and open democratic societies. High-rise buildings with glass-dominated curtain walls still appear to epitomize urban progress, eagerly embraced both in democratic parts of the world and elsewhere. In a similar vein, new trends such as the recent craze for micro houses in overpriced and dense cities like Tokyo make most innovative uses of glass, both vertically and horizontally. At the same time, the arrival of a new, digitally driven modern era—Digital Modernity—has sparked concerns that are literally related to the transparency that glass signifies: ubiquitous surveillance cameras and other digital tools recording our daily activities have given new urgency to the German notion of “gläserner Mensch”, referring to us humans being transparent like glass.

Le Stanze del Vetro has, from the outset, aspired to be a very special, even unique place dedicated to the immense art of glass, enabling us to contemplate glass in all imaginable shapes, colors, and shades—ranging from glaring clarity to erotic semi-translucency and mysterious opacity. Since its inception, it has practiced the highest art of exhibition-making, carrying us into the very heart of a material that does not stop surprising us with beauty and variety. It was therefore only a matter of time before Le Stanze del Vetro would cross paths with the MAK—Austrian Museum of Applied Arts / Contemporary Art in Vienna and its world-class glass collection of over 7,600 objects. After a first successful collaboration in the field of contemporary art that saw the MAK take over the exhibition *I Santillana*, presented by Le Stanze del Vetro and Fondazione Giorgio Cini, the Vienna modernist movement is a logical subsequent theme for a Viennese glass exhibition at Le Stanze del Vetro.

When looking at glass designed and crafted in a previous modernity, we are at a crossroads: do we just want to “consume” a gorgeous presentation of high-quality glass objects and then return to the restlessness and speed of our digitally driven existence? Or can we gain insight and lasting inspiration from contemplating the great art of glass? And if you hope for the latter, what might be learnt in Digital Modernity from experiencing the beauty of glass of a previous modernity for our own pacing and direction in life? Following the paths of thinking developed by the Berlin-based South Korean philosopher Byung-Chul Han, one can argue that the truly beautiful resists consumption and can only be experienced

through non-utilitarian contemplation. As soon as the beautiful is approached just as an object it loses the truth of its beauty and becomes part of the high-speed world of consumption. Contemplating the beautiful in objects of art allows us to reintroduce narrative in a world dictated by big data. What is more, such contemplation generates memories of the beautiful that continue to resonate within us long after we have left the physical exhibition...

The story becomes more complicated when considering applied art. Glass is a particularly fitting example to illustrate the Vienna Secession's quest for a unity of the arts that puts the so-called “low” applied art, among them glass objects for actual use, at the same level as “high” fine art. The utilitarian nature of many glass objects did not limit, but in many cases spurred, the breathtaking creativity of the architects—an impressive number of the objects presented look like miniature buildings! In keeping with the Secession's and Wiener Werkstätte's philosophy, objects originally destined for daily use can easily transcend into fine art but equally lend themselves to contemplation while they are still in use as applied art objects. It is not the boundaries between disciplines that matter but the beauty radiating within, and emanating from, these precious objects, irrespective of their being fine or applied art or both.

Reflecting the significance of glass in Vienna 1900–1937 within the MAK's collection, *The Glass of the Architects* is the story of passion for, and experimentation with, this delicate material that is both immensely generous in its possibilities and as fragile as our planet Earth. Truly contemplating outstanding glass art makes us better understand the delicate balance between fragility and beauty and its implications for daily life. The exhibition and this publication trace a compelling journey and develop new narratives inspired by the glass of the architects and designers of the Vienna modernist movement, be it by focusing on often revolutionary new forms supposed to express the new age or by following the critical emancipatory path taken by Adolf Loos.

I cannot praise enough Marie-Rose Kahane and David Landau for initiating this project and the Fondazione Giorgio Cini and Le Stanze del Vetro, together with the Pentagram Stiftung and their dedicated staff, for making it happen. My sincere thanks also go to Rainald Franz, Head of the MAK's glass collection, for curating this exciting show and publication. I wish *The Glass of the Architects* the success it amply deserves. May it resonate with us for a long time and remind us that beauty is always fragile and requires endless human dedication for its survival—especially in our digital age!

Koloman Moser

Vase, 1900

colorless and red glass, mold blown, overlay

h 20.6 cm, ø 17.4 cm

MAK GI 3472

Josef Hoffmann

Vase, 1899

green glass, iridescence, wooden mount

Prod. n. 85/1151, decor: "Olympia optisch"

E. Bakalowits & Söhne, Susanne Loetz, Klostermühle (Klásterský Mlýn)

h 46.5 cm

LHG 1984-34, private collection

THE GLASS OF THE ARCHITECTS. VIENNA 1900-1937

RAINALD FRANZ

TOWARDS A NEW MATERIALITY

Art and architecture in Vienna around 1900 saw an explicit change in the approach towards the use of material. While the period of Historicism had fostered the reuse of former styles and the copying and imitation of decoration and material, a young generation of architects and designers set out in search of a new purity and originality of design, form and material. Strongly influenced by international reformation movements in England, France and Belgium, they achieved the establishment of what was to become a Viennese style within the Modern Movement.

This new style was made possible by the change of positions before 1900 in some of the leading art institutions in Vienna, fostering art and architecture. In 1894, Otto Wagner (1841-1918) took the chair of the special school of architecture at the Vienna Academy of Arts from his predecessor, the neo-baroque architect Carl von Hasenauer. In his book *Modern Architecture*, first published as a teaching book for his pupils in 1895, one year after his start as professor, Otto Wagner stated that the new style (*Neustil*), had to represent the time and had to be a style of use (*Nutzstil*). He condemned the search for an expression of an appropriate historicist style, which had led to a "whipping through every stylistic direction" (*Durchpeitschen aller Stilrichtungen*) during the last decades. In his view, the purpose of modern art and architecture was to offer forms, according to new material, new purposes, and new human demands, which had to lead towards a change or new development of existing forms.¹ In the same year, a group of young, like-minded artists and architects, among them several of Wagner's students and co-workers, such as Joseph Maria Olbrich, Josef Hoffmann, Leopold Bauer, Koloman Moser and Gustav Klimt, banded together to form the Siebener-Club (Club of Seven). The Union of Austrian Artists, or Vienna Secession, was founded within this circle in 1897. The stated goal of the Vienna Secession was to supplant the entrenched historical styles with a modern, middle-class and Austrian style. Based on the ideology of the English Arts and Crafts

movement, which did not differentiate between fine and applied arts, grey everyday life was to be transformed by the devotions of art as applied to modern utilitarian objects and, by extension, to their users. Artists were called upon to clothe the entire human context in modern dress. In the final analysis, the individually created object vouched for its owner.² It is already in the preface for the second edition of his publication *Einige Skizzen* (1897) that Otto Wagner explicitly mentions the merits of some of his pupils at the Academy of Fine Arts, "... fostering his work with artistic conviction and ceaseless enthusiasm".³ Wagner became a member of the Secession and published in their magazine *Ver Sacrum*. Other co-founders of the Vienna Secession, like Koloman Moser, were to become teachers at the Vienna School of Arts and Crafts. In 1897 Arthur von Scala (1846-1909) at the Imperial Royal Austrian Museum of Art and Industry and Felician von Myrbach (1853-1940), since 1899 at the affiliated School for Arts and Crafts, started their reformation activities as directors. Scala, who had studied economics and languages in London, brought items from Britain to the Austrian Museum of Art and Industry, such as glass designed by Christopher Dresser and works by Louis Comfort Tiffany purchased in Samuel Bing's shop in Paris. He introduced glass artists like Émile Gallé to Vienna, reordered the collections and started the winter exhibitions, showing contemporary decorative arts in the museum, for which he earned the praise of Adolf Loos while being accused by the Kunstgewerbeverein (Society for Applied Arts) of suffering from the "English disease."⁴ The museum sent out the recently acquired modern objects in traveling exhibitions to the Special Schools all over the realm, supposed to foster the local crafts, by this disseminating the modern style and leading to new creations there. As part of his plans for reforming the Vienna School for Arts and Crafts, the equally cosmopolitan Felician von Myrbach called in new young teachers like Josef Hoffmann and Koloman Moser and traveled to Britain in 1900 to study the prin-

¹ Rainald Franz, "A Note on Josef Hoffmann: Otto Wagner's Legacy and Modern Tradition", in *Centropa. A journal of central European architecture and related arts*, vol. VI, no. 2, New York, January 2006.

² Rainald Franz, "Linear Art as the Dictates of the Time - The Graphic Work of the Vereinigung bildender Künstler Österreichs - Secession and its Role", in *The Vienna Secession 1898-1918*,

exhibition catalogue (The Miyagi Museum of Art, Sendai, Japan, 2001). Tokyo: The Tokyo Shimbun, 2001, pp. 227-230.

³ Otto Wagner: *Einige Skizzen, Projekte und ausgeführte Bauwerke*, preface. Vienna, 1897; Otto Antonia Graf: *Otto Wagner. Das Werk des Architekten*, Vols. 1-3. Vienna, Cologne, Graz, 1985, 1990; Marco Pozzetto: *Die Schule Otto Wagners 1894-1912*, Vienna: Schroll, 1980.

⁴ Rainald Franz, "Muster für die Metropole-Mährische Künstler in Wien und ihr Einfluss auf die formale und ornamentale Entwicklung der modernen angewandten Kunst um 1900", in Miroslav Ambros (ed.), *Wiener Secession - die angewandte Kunst in Mähren, Schlesien und Böhmen in den Jahren 1900-1925*, exhibition catalogue (Brno, Moravian Gallery), 2003, pp. 30-38.