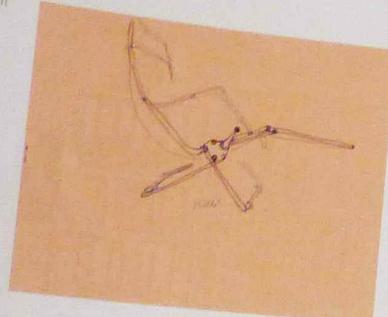
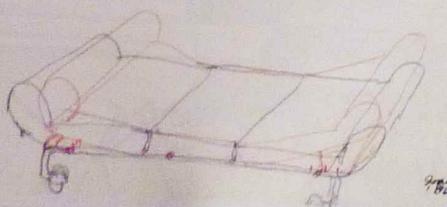
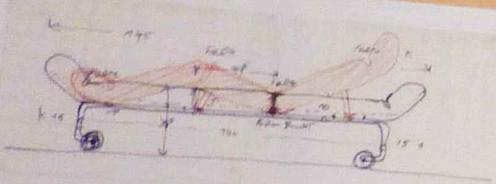


Klappliege, Entwurf Spalt, Skizze, Bleistift und Tusche auf Papier, 23 x 32,5 cm
Folding Lounger, Spalt design, Sketch, pencil and ink on paper, 23 x 32.5 cm

Mobilität, Leichtigkeit, Mobility, Lightness.

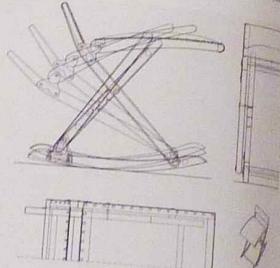


Liege mit Einstellvarianten, Entwurf Spalt, Bleistift und Farbstift auf Papier, montiert auf Papier, 21 x 30 cm
Daybed with different positions, Spalt design, 1982, pencil and coloured pencil on paper, mounted on paper, 21 x 30 cm



In unseren heutigen, gegenüber früheren Zeiten viel kleineren Wohnungen dulden wir meist nicht den Geist der Mobilität. Je klarer wir die Anforderungen, die wir an unsere Häuser oder Möbel stellen, formulieren, um so besser werden wir diese erfüllen können.

Klapptuhl, Sammlung Spalt, Konstruktionszeichnung, Tusche auf Papier, 79 x 94,5 cm
Folding Chair, Spalt Collection, Design drawing, ink on paper, 79 x 94.5 cm

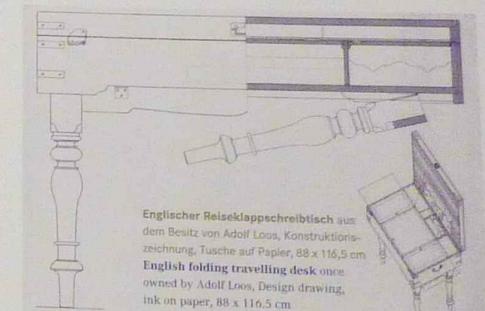
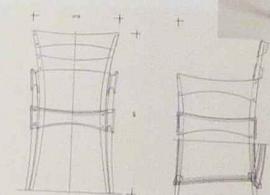


33

Tableautisch, Entwurf Spalt, 1988 Holz, schwarz und rot lackiert; Ausführung: Braun & Söhne, Axonometrie, Plankopie, 42 x 29,5 cm
Butler's Tray Table, Spalt design, 1988 wood, black and red painted, made by Braun & Söhne, Axonometry, plan copy, 42 x 29.5 cm



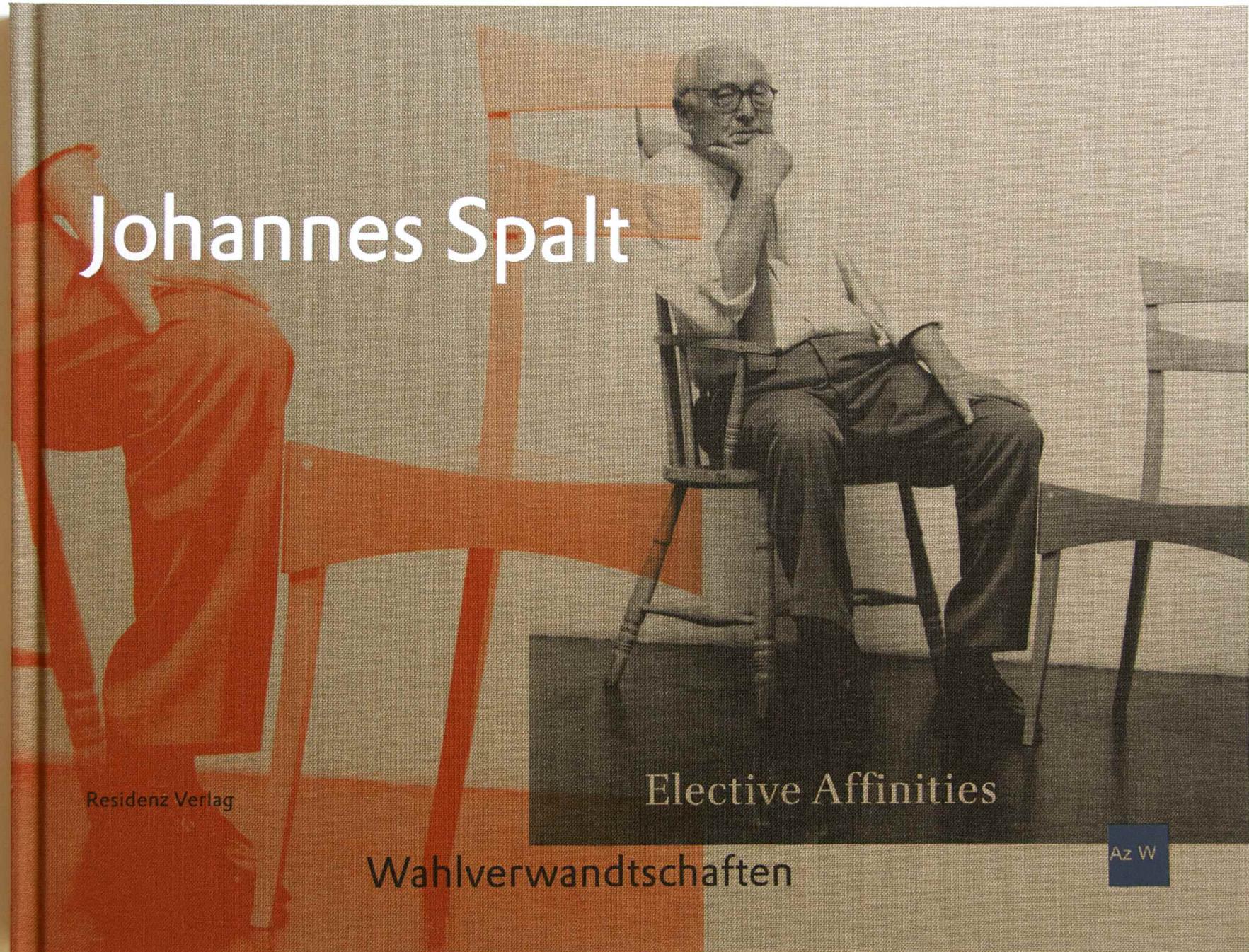
Murauer Sessel, Entwurf Spalt, 1994, verschraubte Buchspernholzeile, Prototyp; Maßnahmeframe, Tusche auf Papier, 24 x 36 cm
Murauer Chair, Spalt design, 1994, beech plywood elements, screwed, prototype; Measured drawing, ink on paper, 24 x 36 cm



Englischer Reiseklappschreibtisch aus dem Besitz von Adolf Loos, Konstruktionszeichnung, Tusche auf Papier, 88 x 116,9 cm
English folding travelling desk once owned by Adolf Loos, Design drawing, ink on paper, 88 x 116.5 cm



In our modern dwellings, which are far smaller than those in earlier times, we generally don't tolerate the spirit of mobility. The more clearly we formulate the demands that we make on our houses or our furniture, the better we will be able to fulfil them.



Prima
visconti
Japan

Fremden am Traunsee die Stadt
in den See, in den so in ihrer Natur
wirke irgend versteckte hatte mir
etwas aus der zweiten Zeit als
frühpunkt oder Gablonzpunkt -
nur nicht auch hätte sich die
Festung die etwas zu Nahr
in wohl sein sollte eingefordert -
Eine Stadt in den Salzkörper ~~erstellt~~
Leman, Stiftschaft ^{verwaltet} weiss und
in nächster Zeit viele eingeschoben
Fürst hatte sie in den dann als
lebhaftes Traun fischten -
Der See war ein wunderliches Tal
im kleinen in die von Stadt und mit
mir unvergesslich.

*Viewed superficially my buildings,
when compared with other, apparently
more modern, buildings – seem
traditional.*

Johannes Spalt

Elective Affinities

Wahlverwandtschaften

Az W



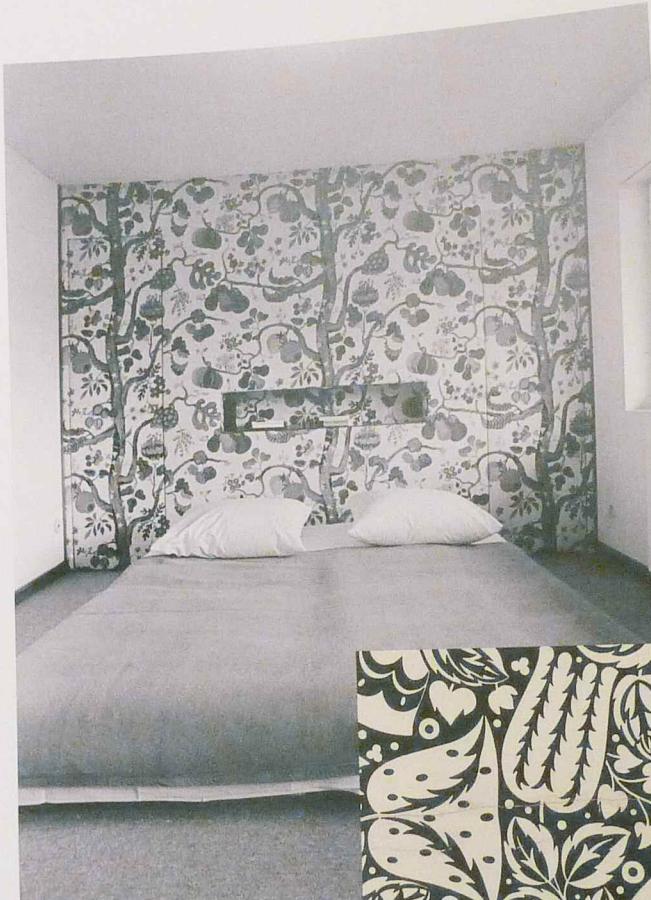
mit analytische
Wilfried Wang umkreist, vermittel
Fotoessays der von Spalt geschaffenen
Grafik von Gabriele Lenz unter der reda
Vorlass von Johannes Spalt durch Moni

Warum wohl fühlte ich mich nach der L
zufrieden? Bin ich vielleicht dem wirkli
buch, heute?!

the 'Spalt cosmos' in the analytical and enlightening co
photo-essays of Spalt's domestic worlds made by Verena von Gagern. Monika Pla
editorial concept and her archival research in the Spalt papers provided the fram
for the brilliant graphic design by Gabriele Lenz.
perhaps, encountered real life? And had this encounter taken place in an architec
book - today?

Architektur
Disciplin entwickeln
der Architekturgesc
bemerkten wir eine r
Leben der Menschen
Wilfried Wang adreß
keinen Respekt mehr
Otto Kapfinger in sein
der Moderne einordne
Generation einen kult
heutige zeitgenössisch
Entwurzelung dahintrei
Jene Architektur, die sic
Haltungen beschäftigt, l
Spektakel, in einer abse
Arbeiten, die wieder mit
afrika, die den umfassend
experimentelle Antike wâ
Wir müssen heute daran e
die Moderne nicht ansatzl
geboren wurde. Sie war, w
Anverwandlung herrschenc
sinnung öffnet den Blick au
und Tiefe als Beispiel diene
Mir fällt dazu eine Frage ein
braucht es, um sich in der We
über das ressourcenschonender
das Zerlegbare, der Schirm, (

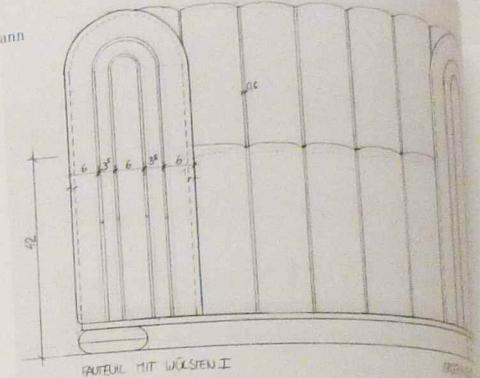
Wiener Flair: Loos, Frank, Hoffmann Viennese Flair: Loos, Frank, Hoffmann



Haus Schubert, Lustenau, 1969, Wandbe-
spannung mit Frank-Stoff „Vegetable Tree“
Schubert House, Lustenau, 1969, Wall
fabric 'Vegetable Tree' by Frank



PROFESSOR JOSEF HOFFMANN L 8710 TAPETENSCHMIDT WIEN 31



Spalt scheute sich im Sinne von Loos nie
kollektive Erfahrungen und gesellschaftliche
Konventionen zu akzeptieren, das
Erfinderische lag selten im Vokabular,
sondern eben im Gedanken. Friedrich Achleitner

Josef Hoffmann, Recreation, Fauteuil
Entwurf 1910, Maßaufnahme, 1997
Bleistift auf Papier, 33 x 38 cm,
Ausführung: Wittmann

Josef Hoffmann, Recreation, 'Club'
Armchair, design 1910, measured 1997, pencil on paper, 33 x 38 cm,
by Wittmann

Schachtemöbel, Entwurf Spalt, Spalt
bezogen mit dem Frank-Stoff „India“
'Box Furniture', Spalt design, plywood
covered in a fabric 'India' by Frank



Josef Hoffmann, Tapete
60 x 30,5 cm; Ornament
Papier, 27,5 x 19,5 cm
Josef Hoffmann, Wallpaper
60 x 30,5 cm; Ornament
27,5 x 19,5 cm



ed as an inhabitable volume and incorporates the bedrooms that follow; the ground floor living areas on a plateau raised out of the ground by angled glass walls; in visual terms the landscape flows under the roof.

In 1982 departs from the strict symmetry that still characterised reshaping the quadratic ground figure of the roofed place into a sequence of spaces that responds differently on all sides.

At its various levels, the raised seating area that 'leans' against the g bay window (its parts divided up 5:3 in the Golden Section), forms a synthesis of 'Spaltian' elements: a blending of the dialectic of hall, inglenook seating area and fireplace, with the Japanese pavilion that opens onto a terrace protected by high screen walls have many folds that are noticeable only at all the storage spaces and special niches (shower, wash-basin, thus remove these functional areas from the space in which furniture remain. And above, separated by a continuous glazed wooden roof soffit is present everywhere, the roof exerts its nomous element, bathed in light, detached from the walls, and

Attersee, designed in 1988, updates an anonymous type of rural shows – more precisely than any other Spalt building – the building philosophies – the protective, masonry-built, so to the two lower levels, over which the open, frame and skeleton-chim grows – an umbrella roof given spatial form. In contrast in this country the panoramic view across the lake level, where it is opened only partially and in a very deliberate roof that is lifted above the walls, in addition to the balcony, receives gentle, indirect light, reflected inside Spalt had known and appreciated ever since his childhood of a number of farmhouses with converted attic spaces, a controlled fashion.

from 1990 offers a very free treatment of the floor plan grid. Tched horizontally, almost twice the size of the Maier House; 7 bays using the standard centre-to-centre dimension of the southeast corner is occupied by a large cherry tree, and are staggered and splayed in such a way that the east side bedrooms closely surround this magnificent tree. At the all directions and there are enormous movements of the

green also vertically, with a 'roof Salettl' above the living room. Nevertheless, all parts of the space are relaxed and at rest within themselves, there is no dynamic on the ground, no corners 'torn open' by glass. Spalt succeeds in achieving a modern spatial experience – but without employing the motifs of classic modernism such as corner windows, the ribbon window, etc. – which is comparable to the spatial geometries and ways with which Wright (or also Frank) were able to break up old spatial typologies and transform them into new, relaxed milieus.

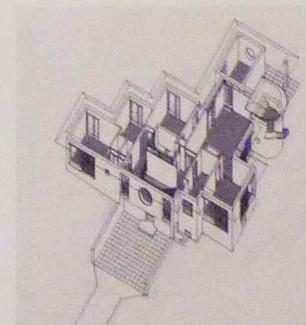
Architecture as an intellectual principle

We looked at the œuvre of Johannes Spalt in the framework of those relativisations modern doctrine, both international and individual, that Giedion attributed to 'the generation' of 20th century architects, those born around 1920. But apart from parallels, analogies and connections already outlined Spalt could lay claim to being a universalist, undogmatic modernity that reaches even further back. Loos, and above all Frank had represented similar positions back in the era when modernism was being fought. At the conference of the German and Austrian Architects in Vienna in 1930 Josef Frank said: 'The basis of our modern architecture, the according to which the new house is built are neither steel, nor iron nor concrete, its model is the Japanese house built of wood with its sliding walls, and light, flexible and transparent. That was what we longed for, before we had been excluded from the International Style exhibition in New York, Johnson in response to this decision: 'I am not a stylist, functionalist, nor

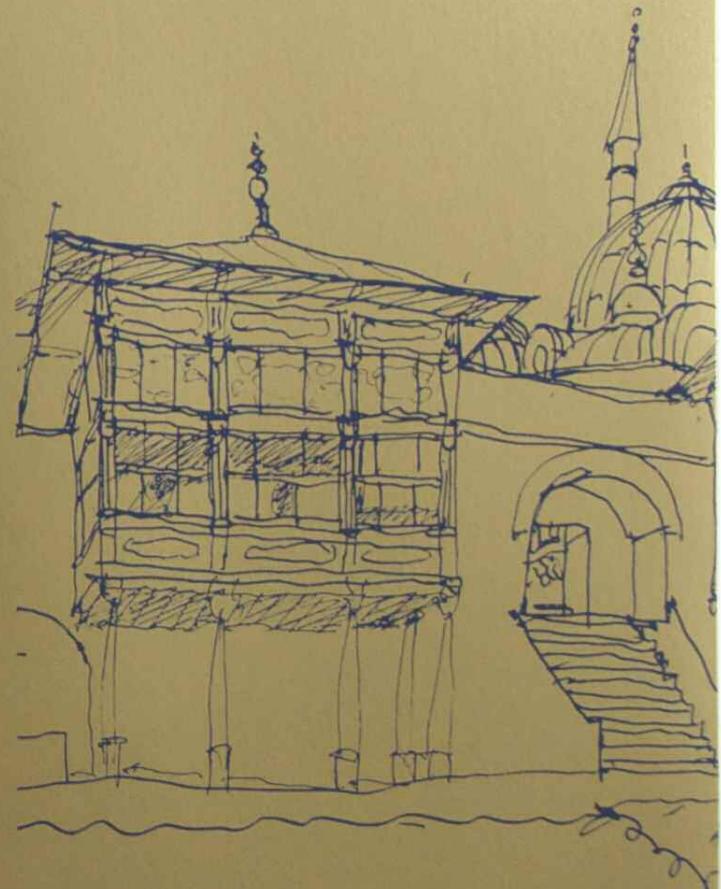
zurückhaltendes
Vierzig
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Komponisten,
zusätzlich zu
Wände leicht
Module
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st eine kleine

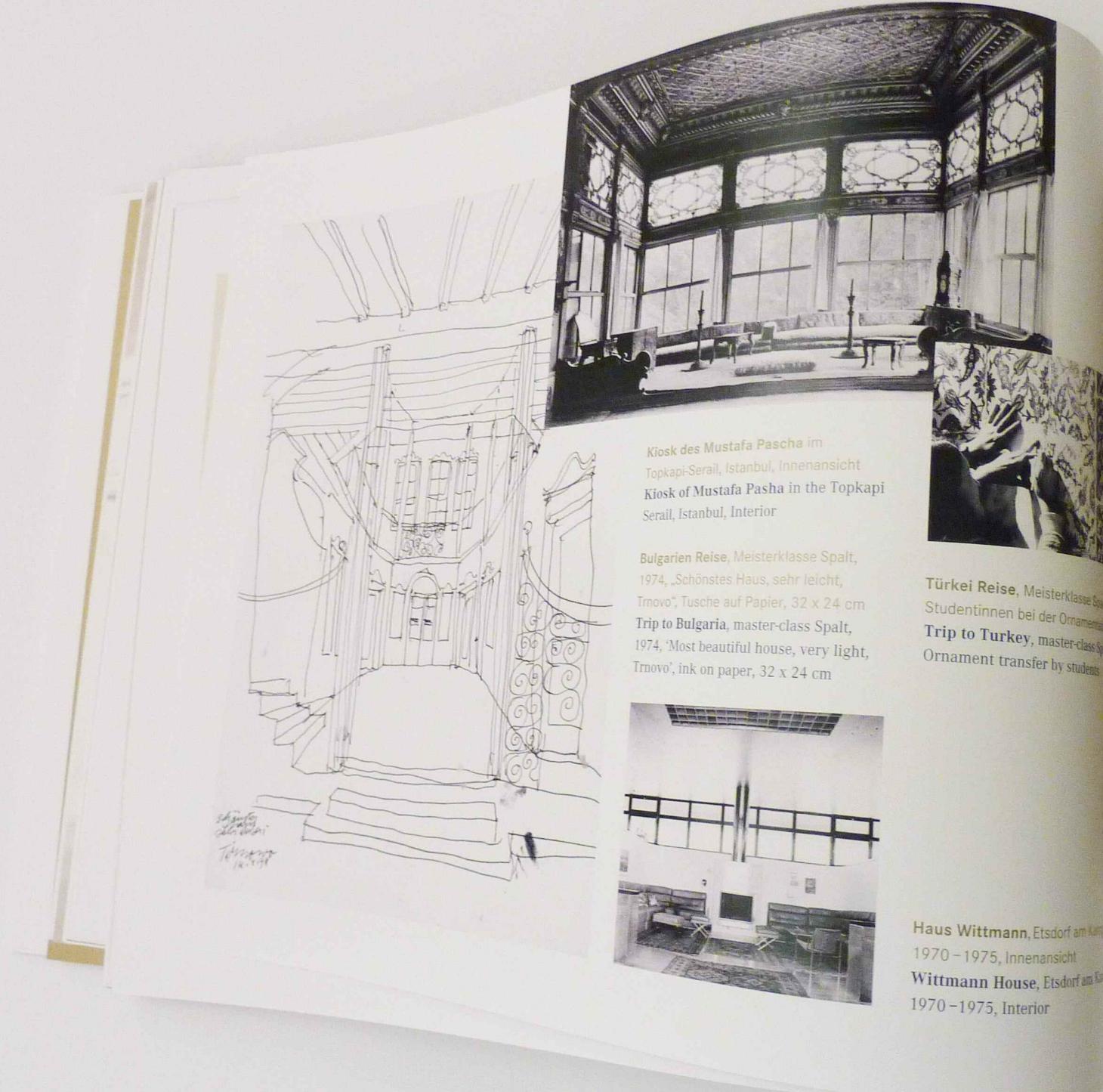
19. Otto Wagner, *Moderne Architektur* (Wien, 1896), zit. nach
Anton Graf, Otto Wagner. *Das Werk des Architekten 1860 - 1902*,
Bd. 1 (Wien et al., Böhau, 1985), S. 276.
20. Gottfried Semper, *Der Stil in den technischen und rätorischen
Künsten oder praktische Ästhetik*, Bd. 2, *Keramik, Tekturik, Steinmetzarie,
Metalltechnik* (Mitterwald: Moander, 1977 [1863]), S. 276.
21. Johannes Spalt, 1993, S. 112 - 113

Haus Streitenberger, Wolfpassing,
1989–1990, Axonometrie, Tusche auf
Papier, 50 x 60 cm
Streitenberger House, Wolfpassing,
1989–1990, Axonometry, ink on paper,
50 x 60 cm



apan, Türkei, Anonyme Architektur
apan, Turkey, Vernacular
Flair: Loos, Frank, Hoffmann
e Flair: Loos, Frank, Hoffmann





Kiosk des Mustafa Pascha im
Topkapı-Serail, Istanbul, Innenansicht
Kiosk of Mustafa Pasha in the Topkapi
Serail, Istanbul, Interior

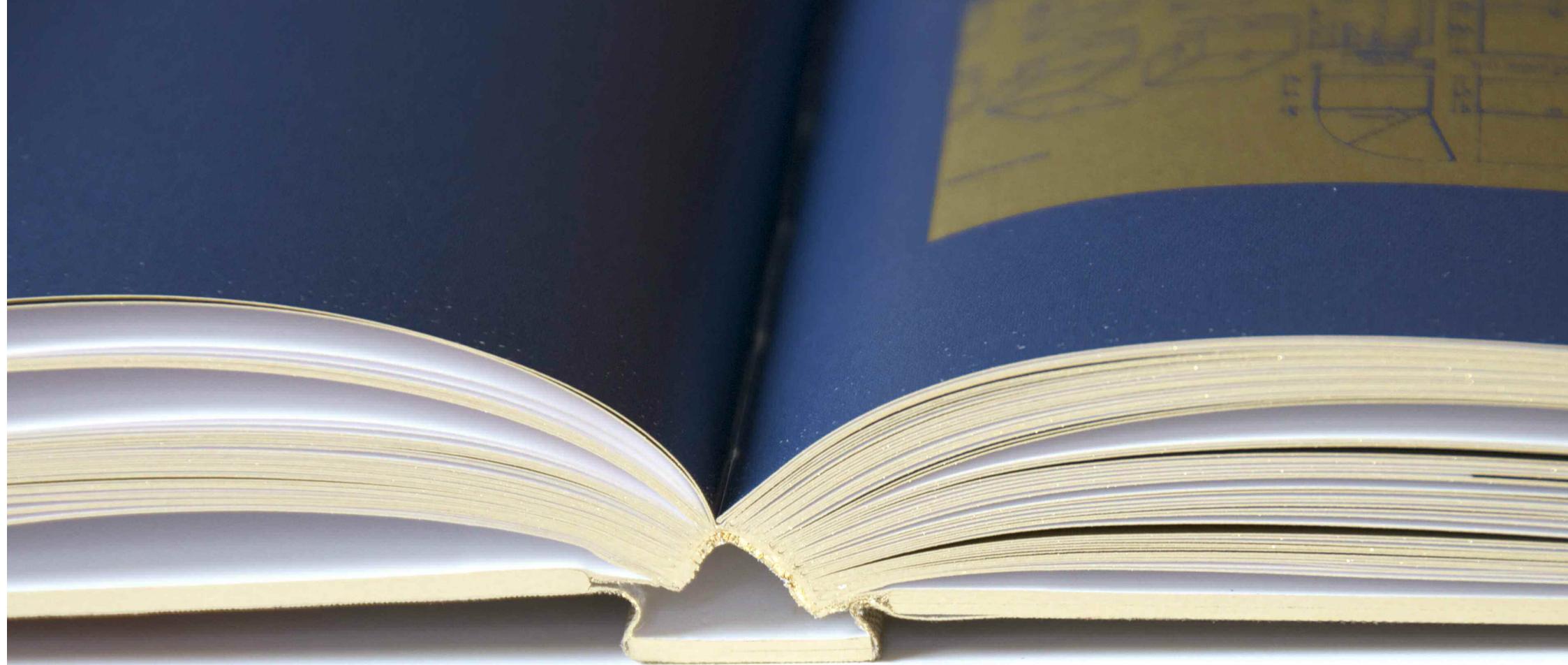
Bulgarien Reise, Meisterklasse Spalt,
1974, „Schönstes Haus, sehr leicht,
Trnovo“, Tusche auf Papier, 32 x 24 cm
Trip to Bulgaria, master-class Spalt,
1974, 'Most beautiful house, very light,
Trnovo', ink on paper, 32 x 24 cm

Türkei Reise, Meisterklasse Spalt
Studentinnen bei der Ornamenttransfer
Trip to Turkey, master-class Spalt
Ornament transfer by students



Haus Wittmann, Etsdorf am Kamp
1970 – 1975, Innenansicht
Wittmann House, Etsdorf am Kamp
1970 – 1975, Interior







Spalt

- 70** Wohnhaus Wittmann House
Wittmann House
- 76** Salvatorkirche a.
Salvatorkirche
- 82** Wohnhaus Maier House, N.
Maier House, N.
- 88** Raftlhof, Hessen
Raftlhof, Hessen

beste
u-förmig
Tor gegen
die große Stube
Hof mit Brunnen h
Fenster ausgebrochen
Bereicherung für das H

