

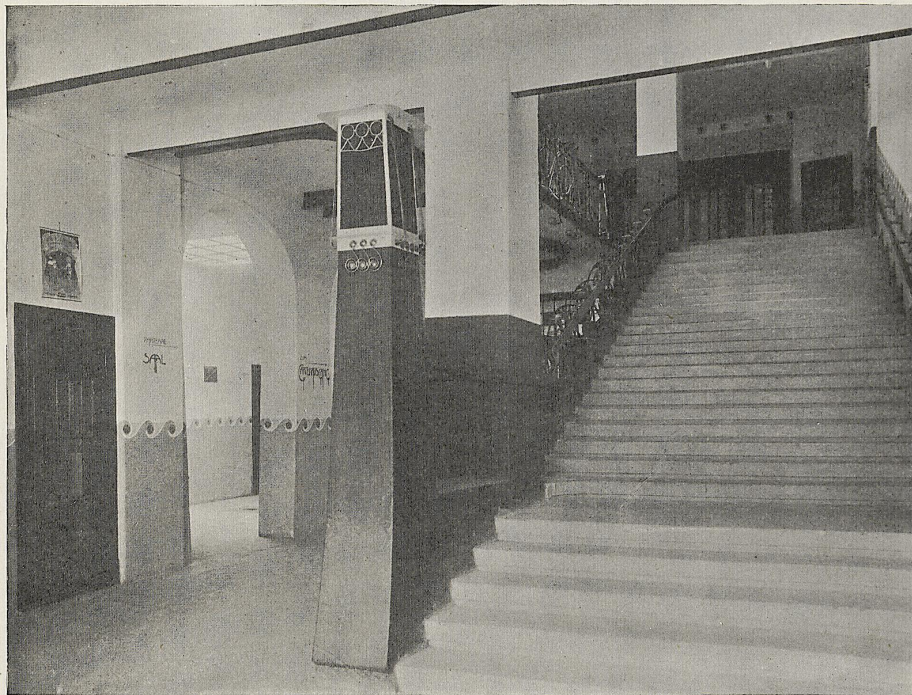
A Vienna Workmen's Home

THE "ARBEITERHEIM," OR
WORKMEN'S HOME, VIENNA.
BY J. A. LUX

A NEW school of architecture has arisen under the guidance of Prof. Otto Wagner, of Vienna. The principles inculcated by this gifted and original artist have resulted in a new style, based on the requirements of modern life. Even architecture, the least popular of the arts, has not been able to withstand the pressure of the time; in the nineteenth century it yielded reluctantly to the demands of the day, though always affecting the aspects of a past style, and aiming at appearances rather than at realities. Hence during the last century, architecture, once the mistress of the arts, sank into a decline, and quite forgot the time when its noblest efforts bore good fruit in the kindred arts of sculpture, painting, and decoration. And if, obeying compulsion rather than any spontaneous inspiration, some living attempts were made, this merely proved that genuine needs are a stronger power than a love of show. Little at first was

altered in the externals of architectural design, and real life had to find out for itself what could be achieved under the guise of antique, Roman, Gothic or *baroque* architecture. An inventive mind was needed to release us from these fetters, and assert our freedom. Such an one is Otto Wagner. His æsthetic principles may be summed up in three words—purpose, construction, and poetry. Practical sense leads him to purposeful construction, and to evolve form from construction. To understand the true meaning of these three words we must consider the sources of life and of art. In an age that depends on tradition, creativeness, always unsettling, is regarded as revolutionary. This accounts for the resistance and aversion which Wagner has met with from the leading artistic and official authorities. It is Wagner's almost tragical fate that, in spite of his endeavours and organising power, nearly all his great designs, filling many folios, remain on paper; however, he is not the first great man wrecked by the narrow views of his time.

Still, no force in nature is wasted. The principles



STAIRS LEADING TO THE RECREATION HALL IN THE VIENNA WORKMEN'S HOME

HUBERT GESSNER, ARCHITECT