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Design Education before the Bauhaus

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Towards an Ideal Education for Arts and Crafts:  
*k.k. Österreichisches Museum für Kunst und Industrie*  
and *Kunstgewerbeschule* in Vienna before 1900

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## Abstract

FOCUSING on the reform of *k.k. Österreichisches Museum für Kunst und Industrie* (the Imperial Royal Austrian Museum of Art and Industry) and the school attached to it, *Kunstgewerbeschule* (the School of Arts and Crafts), this study attempts to shed new light on the modernization processes within two institutions, which were preconditions for the reform of the *Kunstgewerbeschule* by *Wiener Secession* (Vienna Secession, est. 1897) artists in the 1900s in Vienna.

After Secessionist artist Felician von Myrbach assumed the post of Director in 1899, he started a programme of school reform with his Secessionist colleagues Josef Hoffmann, Koloman Moser and Alfred Roller. The programme was heavily influenced by the artistic ideals of the *Moderne*. However, the statutes and curricula of the *Kunstgewerbeschule* were gradually revised after the 1870s in order to make them better suited to industrial needs.

The first revision of the school curriculum in 1872 aimed at expanding the Preparatory Department. The aims of the second revision in 1877 were the additional development of the Preparatory Department and the reinforcement of art education at the Professional Department. The statute was revised in 1888. The departments were reorganised and atelier courses introduced in the Professional Department.

The modernization of the Museum was also essential. In 1897, Arthur von Scala became its Director. Scala enthusiastically introduced English handicrafts, which he highly valued, into the Museum. Despite the conflict between Scala and the *Wiener Kunstgewerbeverein* (Vienna Arts and Crafts Association, est. 1884), the conservative faction within the Museum, control of the Museum moved to Scala and the Ministry of Culture and Education. The statute of the Museum was revised in 1899 to promote the creativity of individual craftsmen.

In the late 19<sup>th</sup> century, the Ministry of Culture and Education itself was undergoing liberal modernization. Architect Otto Wagner, who was appointed by the Minister as both a member of the Board of Trustees of the Museum and the *Kunstrat* (Art Council), presented suggestions on the personnel and reorganization of the *Kunstgewerbeschule*. It was clear that Wagner's proposal to appoint artists in positions of professors was referring to the Secession artists. Scala was against his idea, because he believed that Secession artists might lead the school into dogmatism. Eventually, however, Myrbach, Hoffmann, Moser and Roller received appointments at the school between 1899 and 1900.

*Keywords: Design education in Vienna; Kunstgewerbeschule (School of Arts and Crafts); the Imperial Royal Austrian Museum of Art and Industry*

## I. Introduction

THE purpose of this paper is to examine the preconditions for the reform of the *Kunstgewerbeschule des k.k. Österreichischen Museum für Kunst und Industrie* (the School of Arts and Crafts of the Imperial Royal Austrian Museum of Art and Industry, est. 1867: hereafter the Kunstgewerbeschule) in Vienna around 1900 by the *Wiener Secession* (Vienna Secession, est. 1897: hereafter Secession) artists.

The year 1897 was a turning point for the development of Austrian modern design. In April, Gustav Klimt (1862-1918) along with a total of thirty-nine unconventional young artists seceded from the *Genossenschaft der bildenden Künstler Wiens* (Vienna Artists' Society) and established the *Vereinigung der bildenden Künstler Österreichs* (the Union of Austrian Artists), known as the *Wiener Secession*. The aim of the Secession was to modernize Austrian arts along the lines of other internationally established art movements. In August, Arthur Scala (1845-1909) became the fourth director of the *k.k. Österreichische Museum für Kunst und Industrie* (Imperial Royal Austrian Museum of Art and Industry, est. 1864, hereafter ÖMKI).

In 1899, two years after the establishment of the Secession, one of its members, painter Felician von Myrbach (1853-1940), assumed the post of Director of the Kunstgewerbeschule. Around 1900, together with his Secessionist colleagues Josef Hoffmann (1870-1956), Koloman Moser (1868-1918) and Alfred Roller (1864-1935), Myrbach started a programme of school reform. Heavily influenced by the artistic ideals of the *Moderne* (modernism), this new programme had two main elements at its core: a wide-ranging applied art education, based on the concept of *Gesamtkunstwerk* (total work of art), and the introduction of a workshop course inspired by the British Arts and Crafts movement.

The Kunstgewerbeschule was established in 1867 and opened in 1868 as a school attached to the *k.k. Österreichische Museum für Kunst und Industrie*, which was the first museum for applied arts in Europe, modelled on the South Kensington Museum. The statutes and curricula of the Kunstgewerbeschule were gradually revised after the 1870s in order to make them better suited to industrial needs. The revised statutes of 1888 reveal the school's slight shift from drafting-centred training to both artistic and practical education, with the aim of educating students as artistically skilled craft-workers. However, the essential change in the school was brought about by the Secession artists, as they assumed the posts of Director and as professors in the school between 1899 and 1900.

This paper consists of two parts. The first part focuses on the foundation and the reform of the Kunstgewerbeschule before 1900. The second part investigates the changes to ÖMKI, to which the Kunstgewerbeschule was attached. The process of the modernization of ÖMKI, although not the same kind of radical "modernization" represented by the Secession, reflects both the artistic and political issues around modern art in the Habsburg Monarchy at the end of the 19<sup>th</sup> century and reveals the close involvement of the *Ministerium für Kultur und Unterricht* (Ministry of Culture and Education) in the process. This is a less researched field and thus this paper attempts to give an overview of the crucial phases in the process and shed more light on its significance in the broader context of the developments in modern art in the Habsburg

Monarchy at the crossroads between the 19<sup>th</sup> and 20<sup>th</sup> centuries.

## 2. Reform of the Kunstgewerbeschule before 1900

THE beginning of the modern design movement in the Habsburg Monarchy was in the 1860s, when Rudolf von Eitelberger (1817-1885) and Jacob Falke (1825-1897) started to promote applied arts in the Monarchy. During this period, ÖMKI and the Kunstgewerbeschule were established as the core design institutions of the state.

According to the statutes of the Kunstgewerbeschule established in 1867, its principles were defined as follows:

§1. The mission of the Kunstgewerbeschule of the k.k. Österreichisches Museum für Kunst und Industrie is to train an artistically skilled workforce for the needs of industrial art. Therefore, the branches of the arts which are closely related with crafts constitute the main subjects of the curriculum and determine the structure of the institution. These branches are 1) architecture, 2) sculpture, 3) drawing and painting.<sup>1)</sup>

Eitelberger, the founder and the first Director of ÖMKI, defined industrial art as an application of architecture, sculpture and painting, which he valued as the highest forms of art, to daily necessities.<sup>2)</sup> The faculty therefore consisted of the Professional Department (Fachschule), which contained the previously mentioned art subjects, and the Preparatory Department (Vorbereitungsschule) (§2). The aim of the latter was the perfection of drawing abilities necessary in the Professional Department (§3). The nine subjects of the Professional Department were as follows:

1. Architecture and architectural drawing
2. Drawing of models
3. Drawing of antiques
4. Painting of figure objects
5. Drawing and painting of flat ornaments and flower paintings
6. Modelling
7. Embossing
8. Woodcarving
9. Training in invention and modelling of craft objects<sup>3)</sup>

Students were mainly trained in drawing and copying. It was assumed that the ideal of the 'artistically skilled workforce for the needs of industrial art' (§1) meant a draftsman rather than

1) ——— *Das kaiserlich königliche österreichische Museum und die Kunstgewerbeschule: Festschrift bei Gelegenheit der Weltausstellung in Wien, Mai 1873* [The Imperial Royal Austrian Museum and the School of Arts and Crafts: Commemorative Volume on the occasion of the Vienna World Fair, May 1873], Wien: Verlag des Österreichischen museums, 1873, p. 78. (hereafter *Festschrift*, 1873)

2) ——— Y. Amagai, *Öyōbijutsu shisō dōnyū no rekishi: Winhaku sandō kara ishō jōrei seitei made* [A History of Introduction of the Idea of the Applied Arts: From Participation in the Vienna World Fair to the Establishment of Design Regulations], Kyoto: Shibunkaku shuppan, 2011, p. 154.

3) ——— *Festschrift*, 1873, p. 79.

an individual designer.

However, as early as the 1870s, the fact that the Kunstgewerbeschule was not educating talents adequate for the needs of the industry had been raised as a problem. Before the reform by the Secession professors around 1900, the school's organization was revised in 1872 and 1877.

The first revision was aimed at expanding the Preparatory Department. It was meant to amend the lack of the students' proficiency in the arts. The Preparatory Department was divided into two sections: I. Ornament drawing and II. Figure drawing. In addition, subjects like projection studies, shadow studies, perspective, anatomy, stylistics, study of vessels and equipment, which were formerly classified as minor subjects, became partly obligatory, depending on one's major. Lectures in art history, colour study, colour chemistry, the history of industrial art and the national economy were instigated for students of the Professional Department. The period of study with the Preparatory Department was extended from two to three years.

The aims of the second revision in 1877 were the additional development of the Preparatory Department and the reinforcement of art education at the Professional Department. The school enlarged its library and the etching collection for reproduction, founded a new scholarship for draftsmen, increased the number of professors and made study with the Preparatory Department mandatory. The most important change was the introduction of practical courses within the Professional Department, as attempt to give practical training in each field. The chasing, woodcarving, and ceramic courses opened in 1879, followed by an etching course in 1881, an electroforming course in 1883 and a wood engraving course in 1885.<sup>4)</sup> However, the educational emphasis remained on reproduction.

In 1888, the school statutes were revised in order to establish closer connections with industry, to educate highly skilled students, and to equip the school with educational materials.<sup>5)</sup> The school shifted to educating an arts and crafts workforce, placing its focus on arts rather than crafts:

§1. The Kunstgewerbeschule bears the title of "Kunstgewerbeschule des k.k. Österreichischen Museums für Kunst und Industrie", and its mission is to train an artistically skilled workforce for the needs of the arts and crafts, as well as to train teachers for the arts and crafts curricula, for drawing etc.<sup>6)</sup>

The faculty revised its structure into the General Department (die allgemeine Abteilung), the Professional Department for Architecture, Painting and Sculpture, the Special Ateliers for Individual Art Techniques, and the Chemical Laboratory (§2). The Preparatory Department was absorbed into the General Department. Entering the Professional Department was not an ob-

4) ——— Allgemeines Verwaltungsarchiv [General administration archive] 3131/15 A; 7577/77 ex 1877, in: G. Fliedl (ed.), *Kunst und Lehre am Beginn der Moderne: Die Wiener Kunstgewerbeschule 1867-1919* [Art and Education at the Beginning of Modernity: The Vienna School of Arts and Crafts], Salzburg/ Wien: Residenz Verlag, 1986, p. 126.

5) ——— J. v. F. 'Vorbemerkung zum neuen Programm der Kunstgewerbeschule' [Introduction to the New Programme of the School of Arts and Crafts], *Mittheilungen des k.k. Oesterreich. Museum für Kunst und Industrie: Monatsschrift für Kunstgewerbe*, vol. III, no. 34, 1888, p. 14.

6) ——— Statut der Kunstgewerbeschule des k.k. Oesterr. Museums für Kunst und Industrie [Statutes of the Imperial Royal Austrian Museum of Art and Industry's School of Arts and Crafts], in *Mittheilungen des k.k. Oesterreich. Museum für Kunst und Industrie: Monatsschrift für Kunstgewerbe*, vol. III, no. 34, 1888.

ligation. Getting a job after finishing the General Department was also encouraged (§4).

Despite these changes, drawing and stylistics remained the core of the education. The new statutes were followed by a rigorous curriculum indicating the bureaucratic character of the statutes. The only practical lectures were the atelier classes in the last phase of the Professional Department. These were lessons for advanced students, requiring them to 'solve practical problems with professional guidance', aiming to 'help students shift from school to the practical environment' (§15).<sup>7)</sup>

Although the revised statutes of 1888 did not change the principles of the school fundamentally, their content was the most progressive change made during the gradual evolution of the school from the 1870s. The statute requiring the school to train an artistically skilled workforce for the immediate needs of the applied arts in the industry brought it in line with the world view of 1900.

### 3. Change of ÖMKI after 1897

#### 3.1. Scala and his opponents

THE modernization of ÖMKI preceded the school reform of 1900. In August 1897, Arthur von Scala, who had been the director of the *Handelsmuseum* (Trade Museum)<sup>8)</sup> in Vienna, was appointed as Director of ÖMKI. Instead of continuing to produce luxury goods in the vein of historicism, Scala aimed to adapt Austrian applied arts to modern life. For the craftsmen at that time, the leading and most modern model was English handicrafts.<sup>9)</sup> Thus Scala enthusiastically introduced English handicrafts, mainly those of the English Arts and Crafts movement, into the Museum. Thanks to Scala, the ideas and works of the Arts and Crafts movement were finally spread to Vienna in the late 1890s.

In ÖMKI's publication it was reported that most of the exhibits at the first Winter Exhibition under Scala's direction in 1897 were reproductions of English handicrafts, made by Viennese craftsmen, which had been newly added to the Museum.<sup>10)</sup> It is not clear exactly which style of English handicrafts they were modelled on. At the Exhibition of Award-winning English Students' Works in 1899, many exhibited drafts of handicrafts, as well as a model room, were made in the Arts and Crafts Movement's style.<sup>11)</sup> Further, in 1898, Scala instigated the publica-

7) ——— Lehrplan der Kunstgewerbeschule des k.k. Oesterr. Museums für Kunst und Industrie [Curricula of the Imperial Royal Austrian Museum of Art and Industry's School of Arts and Crafts], in *Mittheilungen des k.k. Oesterreich. Museum für Kunst und Industrie: Monatsschrift für Kunstgewerbe*, vol. III, no. 34, 1888.

8) ——— Handelsmuseum was the former *Orientalisches Museum* (Oriental Museum) established in 1875. The Orientalisches Museum was reorganized and renamed to Handelsmuseum in 1887. Scala was the first Director of the Orientalisches Museum.

9) ——— Franz Wickhoff, 'Die Zukunft der Kunstgewerbemuseen' [The Future of Museums of the Arts and Crafts], *Kunst und Kunsthandwerk: Monatsschrift des k.k. österreichischen Museums für Kunst und Industrie*, vol. I, no. 1, 1898, p. 15.

10) ——— Anonym, 'Ausstellungen im Museum' [Exhibitions in the Museum], *Mittheilungen des k.k. Museums für Kunst und Industrie*, vol. XII, no. 12, 1897, p. 543.

11) ——— Ludwig Hevesi, 'Ausstellung preisgekrönter englischer Schülerarbeiten im Österreichischen Museum' [Exhibition of Award-winning English Students' Works in the Austrian Museum], in: *Kunst und Kunsthandwerk: Monatsschrift des k.k. österreichischen Museums für Kunst und Industrie*, vol. 3, no. 2, 1899, pp. 58-78.



tion of a new monthly journal by ÖMKI, “Kunst und Kunsthandwerk” (Art and Handicraft), containing illustrated reports on domestic and foreign trends in arts and crafts. From 1898 to 1900 eleven articles focusing on English handicrafts and arts appeared in the journal.<sup>12)</sup> Additionally, the full series of the prominent English art journal *Studio* was added to ÖMKI’s library in 1898.<sup>13)</sup>

However, Scala’s new principles antagonized the *Wiener Kunstgewerbeverein* (Viennese Arts and Crafts Association), which was established in 1884 to promote national arts and crafts jointly with ÖMKI. Firstly, members of the Kunstgewerbeverein perceived the rapid influx of English handicrafts as a threat to national traditional crafts. Scala’s opponents ridiculed him as suffering from an ‘English disease.’<sup>14)</sup> Secondly, they feared that the strong proactive approach by the new Director might threaten the members’ influence on the Museum. Scala tried to return the Museum to its original mission, that it should be opened to all craftsmen and citizens, thus acting directly against the interests of the Kunstgewerbeverein, which, as an effectively private association, had appropriated the national Museum for their own use and purposes, e.g. restricting the rights to exhibit in ÖMKI and the use of the Museum’s warehouse to its members only.<sup>15)</sup>

Conflict between Scala and the Kunstgewerbeverein came to the surface before the Winter Exhibition in 1898. While the Kunstgewerbeverein had asked ÖMKI’s President, Grand Duke Rainer, for protection, the Minister of Culture and Education, Count Latour, supported Scala. The exhibition was eventually opened according to Scala’s plan on November 13<sup>th</sup> 1898. Grand Duke Rainer resigned from the presidency of ÖMKI, and the Board of Trustees (Curatorium) resigned *en masse* on November 11<sup>th</sup>.<sup>16)</sup>

On November 28<sup>th</sup>, the Kaiser approved a revised statute of ÖMKI presented by the Ministry of Culture and Education. The Ministry announced the members of the new Board of Trustees the same day.

This series of events shows how the control of the Museum moved from the Kunstgewerbeverein and Grand Duke Rainer to Scala and the bureaucracy embodied in the Ministry of Culture and Education.

### 3.2. Content of the revised statute of 1898

The first statute of ÖMKI approved by the Kaiser in 1863 defines the mission of the museum as follows:

12) ———— *Kunst und Kunsthandwerk: Monatsschrift des k.k. österreichischen Museums für Kunst und Industrie*, vol. 1-3, 1898-1900.

13) ———— ‘Bibliothek’ [Library], *Jahresbericht des k.k. Österr. Museums für Kunst und Industrie für das Jahr 1898*, 1898, p. 5.

14) ———— Adolf Loos, ‘Der Fall Scala (Österreichisches Museum und Gewerbeverein)’ [The Case of Scala (The Austrian Museum and The Arts and Crafts Association)] 1898, in A. Loos, *Gesammelte Schriften* [Collected works], edited by Adolf Opel, Wien: Lisethek Verlag, 2010, p. 26.

15) ———— The conflict between Scala and the Kunstgewerbeverein is reported in Adolf Loos’ essays “Der Fall Scala” (1898), “Das Scala-Theater in Wien” [The Scala-Theater in Vienna] (1898), “Die Winterausstellung des Österreichischen Museums” [The Winter Exhibition of the Austrian Museum] (1898) etc. in Loos, *Gesammelte Schriften*, 2010.

16) ———— ‘Curatorium’ [Board of Trustees], *Kunst und Kunsthandwerk*, vol. 1, no. 11+12, 1898, p. 415.

§1. The mission of the k.k. Österreichisches Museum für Kunst und Industrie is, by providing the artistic and scientific resources to aid the arts and crafts, and making access to them easier, to promote arts and crafts activities and, in particular, to contribute to the shifting of the taste in this direction.<sup>17)</sup>

In comparison, in the new statute of 1898, the mission is considerably broadened:

§1. The mission of the k.k. Österreichisches Museum für Kunst und Industrie is, by providing the artistic and scientific resources to aid the arts and crafts, to improve the efficiency of arts and crafts, to awaken and refine the taste of artists and craftsmen as well as the public, and thus promote arts and crafts activities. By presenting singular and outstanding modern designs with the help of selected collections, and thus conveying insight into the richness of forms and the working methods of older art periods as well as communicating, in both spoken and written form, the advances and changes in tastes which drive arts and crafts in new directions, the Museum should broaden the view, sharpen the sense for perfection and viability, and not just promote correct copying but elicit independent creativity.<sup>18)</sup>

It is remarkable that the statute promotes innovative capability in individual craftsmen. In addition, the statute refers less to links with industry. The revised parts suggest that ÖMKI should reinforce education of artistic talent rather than training craftsmen. However, as the revised statute also reaffirms the historicist view, it is balanced between historicism and the newly emerged Moderne in the field of crafts.

It should be pointed out that the end of the 1890s was the zenith of Art Nouveau and Jugendstil in Europe. In these movements, the status of the crafts became equal to that of the fine arts. In Vienna, the exhibition building of the Secession was completed, and the group's publication *Ver Sacrum* was published in the same year as the new statute was approved. Reflecting these developments, ÖMKI, as a state institution, was also undergoing change.

#### 4. The appointment of the Secessionist artists to the Kunstgewerbeschule

By supporting Scala, the Ministry of Culture and Education had direct influence on ÖMKI and the Kunstgewerbeschule. During the founding period, Presidents were directly appointed at the discretion of the Kaiser, and along with the Board of Trustees of ÖMKI their role was to shield the Director from unnecessary interference from the bureaucracy.<sup>19)</sup> But because Scala's programme starkly deviated from ÖMKI's tradition, his assumption of the role of Director against the will of the President, Duke Rainer, changed this arrangement. The political structure was also an important factor that played the role in the later "takeover" of the Kunstgew-

17) ——— *Festschrift*, 1873, p. 41.

18) ——— 'Statuten des k.k. Österreichischen Museums für Kunst und Industrie. Genehmigt mit Allerhöchster Entschliebung vom 28. November 1898' [Statutes of the Imperial Royal Austrian Museum of Art and Industry: Approved with His Majesty's Resolution of November 28<sup>th</sup> 1898], *Kunst und Kunsthandwerk*, vol. 1, no. 11+12, 1898, p. 415.

19) ——— E. Leisching, *Ein Leben für Kunst und Volksbildung: Eduard Leisching 1858-1938, Erinnerungen* [A Life for Art and Public Education: Eduard Leisching 1858-1938, Reminiscences], edited by R. A. Kann and P. Leisching, Wien: Verlag der Österreichischen Akademie der Wissenschaften Wien, 1978, pp. 152-153.

erbeschule by Secessionist artists Myrbach, Hoffmann, Moser and Roller between 1899 and 1900.

The Minister of Culture and Education, Wilhelm von Hartel (1839-1907), supported the Secession during his tenure between 1900 and 1905, convinced that this new art may contribute to overcoming the divisive nationalist tendencies within the Monarchy. The idea of Gesamtkunstwerk was interpreted as a transcendent strength for society, bringing harmony to different nationalities.<sup>20)</sup> Nevertheless, organizational change allowed the modernist architect Otto Wagner (1841-1918) to shape the art policy of the state even before Hartel became Minister.

In 1898, the Ministry of Culture and Education supplemented the *Ständige Kunstkommission* (Standing Art Committee), where prominent artists had an advisory role, by creating the *Kunstrat* (Art Council). The Kunstrat started working in 1899. Members of the Kunstrat varied in position, generation and affiliation. As it was connected with a wide range of artists, the art policy of the government influenced broader art projects in society. Conversely, the establishment of the Kunstrat within the public administration gave artists and intellectuals the opportunity to directly influence the art policy of the government. This illustrates the liberal modernization process within the Ministry of Culture and Education.

Modernist architect and city planner Otto Wagner was a member of the board of trustees of ÖMKI, as well as of the Kunstkommission and the Kunstrat. Wagner was the first person who paired the issue of reform of ÖMKI with that of the Kunstgewerbeschule. On February 15<sup>th</sup> 1899 he presented suggestions on the personnel and reorganization of the Kunstgewerbeschule to the Board of Trustees. Because he believed that true reform of crafts should be driven by artists, he proposed to 'appoint four artists as professors under certain provisions.'<sup>21)</sup> At a later Board meeting, he described the ideal candidate as a person with the following qualities: 1) a person of Moderne with good taste, 2) a thinker promoting Moderne, and 3) a person versed in every branch of art.

It is clear that Wagner was referring to Secession artists, who aimed at Gesamtkunstwerk, as ideal professors. He made similar proposals at the Kunstrat during the debate on the new State Gallery. His other remarks at the Board meetings presage the later principles of the Kunstgewerbeschule as practiced by Secession professors. The provisional statute of 1901 by Myrbach states that its mission is to 'train artistic, creative talent for domestic arts and crafts.'<sup>22)</sup> Compared with the statute of 1888, it puts more emphasis on the individual creativity of students.

The fact that the Ministry of Culture and Education appointed Wagner to the Board of Trustees in 1898 suggests a close connection between the Ministry and the modernist artists. To what extent Wagner's statements influenced the appointment of Secession artists to the school

20) ——— J. Schedel, 'Variationen zum Thema Ornament, Kunst und das Problem des Wandels im Österreich der Jahrhundertwende' [Variations on the Theme of Ornamentation, Art and Problems of Change in Austria at the Turn of the Century], in A. Pfabigan (ed), *Ornament und Askese im Zeitgeist des Wien der Jahrhundertwende* [Ornamentation and Asceticism in the Zeitgeist of Turn-of-the-Century Vienna], Wien 1985, p. 100.

21) ——— Protokoll der Kuratoriumssitzung vom 30. 1. 1899 [Transcript of Meeting of the Board of Trustees of 30. 1. 1899], MA 259 ex 1899, in Fliedl, 1986, p. 148.

22) ——— Akt 259 [Act 259], 1899, Museum für angewandte Kunst, in G. Koller, *Die Kunstgewerbeschule des k.k. Österreichischen Museums für Kunst und Industrie, Wien: 1899-1905*, Diss., Wien, 1983, p. 11.

is not proven. However, he was a renowned architect and city planner, and from 1894 professor at the *Akademie der bildenden Künste Wien* (Academy of Fine Arts, Vienna). Wagner was also a member of the Kunstrat and other public institutions, therefore his proposals would have held a certain weight in the debate on personnel matters.

However, Scala was against Wagner's proposals. Scala thought it was a matter of group egoism to appoint only Secession artists. Scala himself proposed the new school curriculum, including a 'master atelier for artists and craftsmen'. Art historian Gottfried Fliedl argues that it would have been simpler and more realistic to put Scala's proposal into practice.<sup>23)</sup> Eventually, however, after Myrbach became Director of ÖMKI on January 27<sup>th</sup> 1899, Hoffmann and Moser joined the school in 1899, and Roller in 1900. As mentioned previously, the fundamental reform of the Kunstgewerbeschule started thereafter.

Instead of a copy-oriented art education, an innovative applied art education was given to students. Alongside basic art tuition, such as nature study and lessons on colour and form, Roller practiced progressive methods of drawing figures in motion and their rhythmic compositions. This influenced the later pedagogy of Franz Cizek (1865-1946) and Johannes Itten (1888-1967). The co-operation with the *Wiener Werkstätte* (Vienna Workshops, 1903-1932) is a further characteristic of the reform. Because of the school's lack of space and funds, the Wiener Werkstätte, the artist and artisan's group founded by Hoffman and Moser, was initially planned to substitute for the school's workshop course. The foundation of this new educational direction was continued in 1910s under Roller's Directorship (1909-1934).<sup>24)</sup>

## 5. Conclusions

THE reform of the Kunstgewerbeschule and ÖMKI before 1900 reflects the changing ideal of arts and crafts in Vienna. At the end of the 1890s, the positions of the conservative faction at ÖMKI on one hand, and Wagner and the Secessionist on the other hand, were both extreme. Scala, who strived to modernise Austrian crafts and initiated the changes within the Museum, appeared to be in the centre, but was still criticised as a conservative by Secession artists, a sentiment that may have stemmed from his insistence on copying the English model. However, without the new situation at ÖMKI brought about by Scala's initiatives, the appointment of Secession artists in their respective positions would never have been possible. Further, the modernization of the Ministry of Culture and Education was also essential, since it supported Scala with the new statutes and the appointment of new members to the Board of Trustees. Hence, it is clear that the continual evolution of the Kunstgewerbeschule after the 1870s and the modernization of ÖMKI under Scala after 1897 are preconditions for the reform of 1900.

23) ——— Fliedl, 1986, pp. 148-149.

24) ——— T. Kakuyama, 'Applied Art Education in Vienna in the 1910s and Felice Ueno Rix' Design Philosophy', *Design History: The Journal of Design History Workshop Japan*, vol. 7, 2009, pp. 64-104.