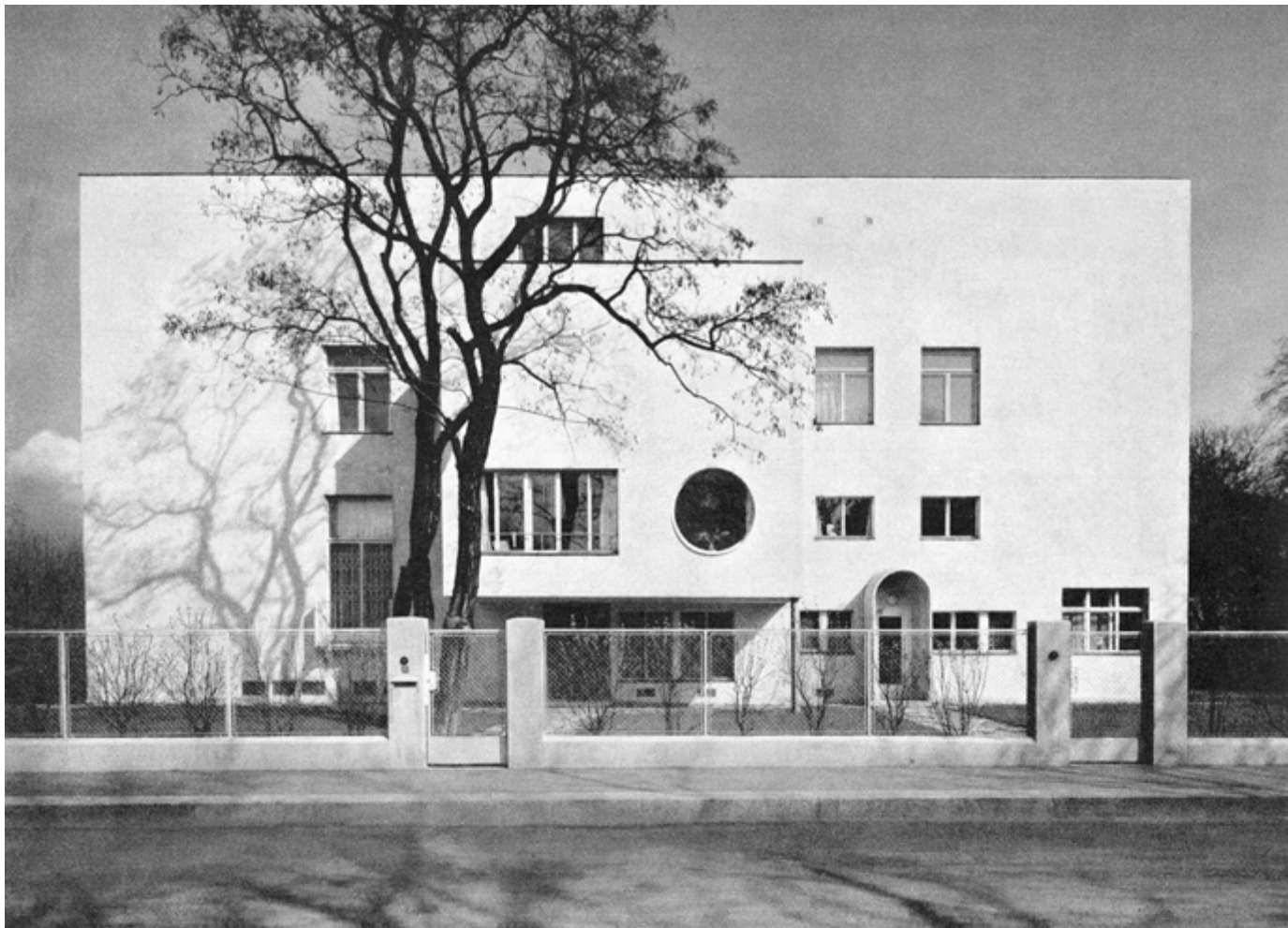


VILLA BEER

VILLA BEER







Welcome to Villa Beer, a house created by two great masters of their time and regarded as a milestone of modern architecture. It was built for a family whose story exemplifies the spirit of optimism that defined the era—and, at the same time, the story of its forced decline.

When I first entered the house five years ago, having discovered it by a fortunate coincidence, I knew little about its past. Yet the significance of its architecture—and what it reflects—revealed itself immediately. Despite its abandoned condition, with much of its original charm faded, the character and power of the architecture were immediately palpable. One thing was clear: This story and its meaning must not remain private, but rather reach and move as many people as possible.

Following this swift and emotional decision to preserve the house and open it to the public, the question arose: How can the transformation of a listed private residence succeed? How can a place of privacy become a place of public encounter?

Many have contributed to realizing the vision of breathing new life into Villa Beer—offering, as through a magnifying glass, a glimpse into the time of its creation and carrying the ideas of that era into the present.

After five years of intensive research, planning, and careful restoration, we now invite you to experience this house and continue writing its story together.

Lothar Trierenberg
December 2025





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A REFLECTION OF SOCIETY

THE PEOPLE OF VILLA BEER





The Hietzing Synagogue, built at almost the same time quite near Villa Beer, was destroyed in 1938.

A Changing Environment

Despite years of research, information about the construction of Villa Beer and the fate of the family who built it is quite scarce. Only a few documents have been found to date; much of the information is derived from oral accounts passed down by descendants. Likewise, there are no details available regarding the specific circumstances of how the Beer couple came to build one of the era's most celebrated Viennese residential buildings. This great interest extended well beyond Austria, as is evident from a letter written by architect Josef Frank in July 1930 to Dagmar Grill, the cousin of his wife Anna: "At present, my main occupation is showing the Beer house to Americans," he reported—and that before the villa had even been completed.

Villa Beer not only bears the signature of its architects Josef Frank and Oskar Wlach, but is also an expression of the status and cultural understanding of its owners. In July 1929, Julius Beer and his wife Margarethe acquired three previously undeveloped building lots between Wenzgasse and Lainzer Straße in what was then a loosely built neighborhood of villas in Vienna's prestigious Hietzing district. The Beers' former residence was located nearby, in a rented villa on Kupelwiesergasse. One block away, at the corner of Eitelberger- and Neue-Welt-Gasse, the Hietzing synagogue was completed shortly thereafter. Designed by Arthur Gruenberger and Adolf Jelletz, it was the last major Jewish house of worship built in Vienna, a project to which Julius Beer contributed financially. The temple was burned down by the Nazis during the November pogroms in 1938.

Also close by was the extension of the girls' secondary academic school at Wenzgasse 7, constructed in 1930–1931 by Theiss & Jaksch. It is considered one of the most outstanding school buildings of Vienna's interwar period. With its light-filled interiors, delicate steel windows, and roof terraces designed for enjoying air and sun, it shares notable affinities with Villa Beer.



The stairwell of the 1930/31 extension to the Wenzgasse Secondary School by Theiss & Jaksch together with Bernard Rudofsky.



Margarethe (née Blitz) and Julius Beer, probably in 1909, the year they got engaged.



Julius Beer with dog Johnnie on the upstairs breakfast terrace, ca. 1932.

A Modern House for a Modern Family

The building client was Margarethe (Grete, 1891–1978), daughter of Alexander Blitz, a municipal physician in Fischamend. Trained at the Vienna Conservatory of Music, she was an accomplished pianist. In April 1909, she became engaged to Julius Beer (1884–1941), a partner in the firm Sigmund Beer & Söhne; they married in Vienna just under a year later.

Julius came from a merchant family that had immigrated to Vienna from Bisenz (Bzenec) in South Moravia. In 1904, his father Sigmund (1850–1912) founded the trading company Sigmund Beer & Söhne together with Julius and his brother Robert (1881–1946). From 1910 onward, the firm marketed rubber shoe soles under the brand name Berson. Made of natural rubber imported from overseas, these soles were an innovation: They allowed for a softer tread, could be produced with deep, non-slip profiles, and proved more durable and less expensive than leather soles. Berson soles were manufactured by Josef Reithoffer's Söhne rubber factory in Wimpasing in the Schwarzatal valley; the second brand, Palma, was produced by Semperit in Traiskirchen. To protect the market from competition, the Beer company, with its trademark rights, was incorporated into Berson Kautschuk GmbH in 1920. The Beer brothers were the sole managing directors and held a small equity stake with profit participation; the remaining shareholders were the largest rubber producers of the former Austro-Hungarian Empire. The visual aesthetics of Berson's advertising were state-of-the-art: The poster designs from the 1910s and 1920s were created by the renowned studio of Hans Neumann, who is considered the founder of modern poster advertising.



1925 poster by Hans Neumann.

A House as a Social Statement

In September 1930, Grete and Julius Beer moved into the house with their children Elisabeth (Liesl, 1913–1942) and Hans (1920–1973). Their eldest daughter, Helene (Lene, 1910–1985), was already married to leather goods manufacturer Rudolf Sternschein and had her own household.

The prestigious residence commissioned by the art-loving Beer family—members of Vienna’s liberal Jewish community—would remain the largest private commission of Josef Frank and Oskar Wlach. They also supplied the interior design through their furnishing company Haus & Garten, only fragments of which survive today. Five years earlier, Julius’s brother Robert Beer and his wife Elisabeth had their apartment at Schwarzenbergplatz furnished by the same interior design firm, a favorite among intellectual and affluent circles.

Construction of Villa Beer in Hietzing began just three months after the purchase of the site. Whether the planning phase was truly so brief, and exactly when Frank and Wlach were formally commissioned, has not yet been conclusively clarified. However, existing building records indicate that in October 1929 the authorities halted construction due to the lack of submission plans and absence of a building permit. Shortly thereafter, the plan for the construction of a villa for Mr. Julius Beer and Mrs. Margarete Beer was submitted by the studio of architects Josef Frank and Oskar Wlach. The official building permit was not granted until early May 1930, followed by the occupancy permit on 20 August 1930. In the interim, the submitted plans were also revised. The pressure to complete the house appears to have been considerable; in the resulting haste, not everything proceeded in an orderly sequence, and many decisions were evidently made directly on site.

“Everything seemed so good and easy, but then everything became increasingly difficult and nothing gets finished,” Frank wrote to Dagmar Grill on 16 September 1930. “The Beers are already living in their house and have furnished it like a corner grocery.” Three months later, in his characteristically sardonic tone, he remarked, “It’s good that they have a son who breaks a lot of art, there is still plenty left.” The lack of artistic sensibility that the childless architect ironically attributed



Daughter Helene with her husband Rudolf Sternschein on the balcony of the girl's room, 1934.

to ten-year-old Hans was, however, more than present in 17-year-old Liesl, a pupil at the modern girls' academy across the street. To support her passion for photography, a darkroom was installed in the attic for her. In addition, the room designated in the plans as a workout area was equipped with blackout roller blinds and a washbasin. This suggests that Liesl, who had contracted polio in childhood, used the space not only for physical exercise and rehabilitation, but also for developing photographs. She may have found a role model in renowned photographer Trude Fleischmann (1895–1990), whose portrait photographs of the Beer family have survived. Fleischmann, a sought-after portraitist of Vienna's society at the time, was a close friend of the family. Given the spatial structure of the house, it can be assumed that the Beers, who were very well connected in cultural circles, opened their home to social gatherings. Grete Beer's Bösendorfer grand piano stood in the open gallery on the mezzanine. Even today, it is easy to imagine how, during a musical soirée, its sound would have filled the double-height hall and adjoining reception rooms through the open sequence of spaces, as family and guests experienced joyful and convivial days and evenings in Villa Beer.



Liesl Beer, portrayed by prominent photographer Trude Fleischmann, ca. 1923.



The youngest of the three Beer children, Hans, with dog Johnnie in front of the balcony door to Liesl's room, ca. 1932.



English actress Diana Napier and Austrian opera singer Richard Tauber with an unknown group of friends at Villa Beer, ca. 1935.

Rented to Society

However, the period of happiness in the new villa proved short-lived. Following disputes with the principal shareholders, Julius Beer was forced to step down as managing director of Berson Kautschuk GmbH in 1931 and, after a legal battle that lasted several years, to relinquish his shares to Semperit AG in 1937. The family had fallen into financial distress. Attempts to sell the house were unsuccessful. Starting in 1932, this led to the villa being rented out to various tenants in order to make ends meet. In the meantime, the Beer family moved to other apartments nearby, though they repeatedly returned to Wenzgasse 12.

Among the illustrious tenants were opera singer Richard Tauber and his wife at the time, British actress Diana Napier, who stayed at Villa Beer during their visits to and engagements in Vienna. A celebrated couple of 1930s German-language musical cinema—Polish star tenor Jan Kiepura and his wife Marta Eggerth—also used the home while filming *The Charm of La Bohème* at the nearby Rosenhügel film studios. After 1937, Kiepura's private secretary Marcell Frydman—who later became well-known as a musicologist and chief dramaturg of the Vienna State Opera under the name of Marcel Prawy—also resided in the villa.



Jan Kiepura and Marta Eggerth, the star couple of musical film of the time, on the cover of a program booklet, 1937.

Final Loss and Flight

In 1930, the lending institution granted the Beer family a waiver of cancellation, even when loan installments for the construction of the house were no longer being paid. For this reason, foreclosure proceedings were not initiated until 1937. As there were no other bidders, in December 1938 the house—including the mortgaged furnishings supplied by Haus & Garten—was transferred to mortgage creditor Allianz and Gisela-Verein Versicherungsgesellschaft, at around half of its appraised value. The Beer family continued to live in the house until the summer of 1939, when they moved into a caretaker's apartment in Eitelbergergasse.

Hoping that their daughter Liesl would also receive a visa, the family delayed fleeing from the Nazis for as long as possible. Due to their utter lack of financial means, Julius—once a benefactor of the community—had to apply to the Vienna Jewish Association for free railway and ship tickets. It was not until May 1940 that he and Grete were able to emigrate to New York with their son Hans. Liesl, however, who retained a slight mobility impairment as a result of polio, was denied entry due to restrictive U.S. immigration policies. She was hidden for a time, but was then evacuated from a collection apartment in Neutorgasse in the first district of Vienna and deported to Minsk in 1942, where she was murdered in the Maly Trostinez extermination camp. Julius died in New York in 1941. After the war, Margarethe Beer returned to Austria but never again to Villa Beer. She spent her later years in Baden near Vienna, where she died in 1978. She outlived her son Hans (Henry)—who after 1945 was stationed in Austria and Germany as a soldier in the U.S. Army—by five years. Daughter Lene had fled to Scotland with her husband Rudolf Sternschein in 1938, where the couple ran a leather goods factory. Their children George and Barbara were born there in 1941 and 1944, respectively.



Villa Beer, winter 1947.



Margarethe Beer in New York, photographed by Trude Fleischmann, ca. 1941.

Left: Self-portrait of Liesl Beer, ca. 1930.

The Years That Followed



Hertha Pöschmann on the stairs in Villa Beer, ca. 1942.

The building stood vacant for three years. In 1941, Hertha Pöschmann, the wife of textile manufacturer Hermann (Harry) Pöschmann, discovered the property, which was up for auction. Enthralled by the modern villa, she persuaded her husband to purchase the house, including its original furnishings. This resulted in the ensemble being preserved in its entirety. After the war, the British intelligence service leased the building at Wenzgasse 12, using the prestigious setting until 1954. Only then did the Pöschmann family move back into the house.

During the war years, work had already begun on adapting the home to changing needs. Later, smaller residential units were created for rental purposes, and the central kitchen was relocated. For a time, part of the music room was combined with the library in order to create a well-heated shared living room within the large house.

Despite these measures, the original spatial structure was not significantly altered. From the 1970s onward, two of the Pöschmann's three children lived in the villa. Udo, who occupied the main portion of the subdivided house and lived there for a total of 66 years, was particularly committed to preserving as much of the original form as possible.

The House Becomes Public

With the “rediscovery” of Josef Frank and his oeuvre by architects Johannes Spalt, Friedrich Kurrent, Hermann Czech, and Otto Kapfinger in the late 1960s, and ultimately the designation of the villa as a protected monument by the Federal Monuments Office in 1987, the preservation of Villa Beer received increased attention. Numerous Frank scholars—including historian Maria Welzig, architectural historian Iris Meder, and Hertha Pöschmann’s grandson Tano Bojankin, co-editor of Frank’s writings—advocated for years to make the house accessible to the public. These efforts ended when the Dr. Strohmayer Private Foundation acquired parts of the villa in 2008, initially with the intention of using the house for residential purposes. Due to the ensuing years of legal disputes with a minority owner, this plan could not be realized, and large parts of the house remained vacant for years. It was not until 2017 that the foundation was able to attain the entire property, at which point plans for residential use were abandoned. Attempts to sell the house to the City of Vienna or the Republic of Austria failed, despite strong advocacy by institutions such as the Architekturzentrum Wien and the Museum of Applied Arts, which sought to establish Austria’s first museum of Modernism there.

While some repairs were carried out over the years to prevent major damage, a comprehensive renovation had never been carried out, and the building’s deterioration was becoming increasingly apparent. In 2021, an opportunity arose for Lothar Trierenberg to acquire the house. With the non-profit Villa Beer Foundation, established for this purpose, a new vision for reviving and opening the architectural gem can finally be realized.



The abandoned house in 2021.

WHAT IS MODERN?

THE ARCHITECTS OF VILLA BEER





The architects Josef Frank (left) and Oskar Wlach (right) began working together in 1913, and started the interior design company Haus & Garten in 1925.

Moderately Modern, Radically Human

What is modern? Almost a century ago, Josef Frank posed this question—one he pursued throughout his life with equal measures of seriousness and polemic—at the Werkbund conference in Vienna on 25 June 1930. Two months later, the Beer family moved into their new home on Wenzgasse, the most important work by Frank and his long-standing professional partner, Oskar Wlach.

Today, Villa Beer is considered an icon of Modernism in Austria. Unlike international counterparts such as the Villa Savoye in Poissy (1928–1931) by Le Corbusier and Pierre Jeanneret, or the Villa Tugendhat in Brno (1928–1930) by Ludwig Mies van der Rohe, both of which were listed as historical monuments in the 1960s, Villa Beer did not receive this status until 1987. “The Villa Beer, which can be placed on par with contemporary buildings such as those by Le Corbusier, [...] can also be considered an important benchmark in cultural history for an architectural potential that, given the circumstances of the time, was not fully realized in Austria,” states the official preservation decree.

Josef Frank was counted among the European architectural elite early on, and was undoubtedly one of the leading architectural figures—if not the most influential figure—of Austria’s interwar period. However, he shared the fate of numerous artists of his generation who, forced into exile by the National Socialists, became emigrés, falling into varying degrees of obscurity and having to be “rediscovered” in Austria decades later.

Frank was the only Austrian invited by Mies van der Rohe to participate in the Stuttgart Weißenhof Estate of 1927, then the most important showcase of modern architecture of the time. In addition to single-family homes in Vienna and Lower Austria and numerous interior designs, including the furnishing of the Museum of East Asian Art in Cologne, he had also been building since 1924 in Sweden, the home country of his wife, music teacher Anna Sebenius. He published in professional journals, was a sought-after lecturer at home and abroad, and took a critical stance on contemporary architectural developments.

Jewish, Bourgeois, Educated

Josef Frank was born on 15 July 1885 in the Lower Austrian spa town of Baden, where his parents—Viennese textile merchant Ignaz Frank and his wife Jenny—were spending their summer holidays. After completing his secondary education at the State Higher Technical School on Schottenbastei, he studied architecture at the Vienna University of Technology from 1903 to 1908 under Professor Karl König, earning his doctorate there in 1910 with a dissertation titled “On the Original Form of the Church Buildings of Leon Battista Alberti.”



Josef Frank, ca. 1919.

The first design he realized, at the age of 25, was the interior furnishing of an apartment for his sister Hedwig (1887–1966) and her husband Karl Tedesko. It already anticipated what would become central to Frank’s work: Instead of a complete work of art for the interior, as we are familiar with from Josef Hoffmann, who was older and trained under Otto Wagner at the Academy of Fine Arts, Frank opted for a composition of individual pieces of furniture, adaptable to changing needs over the course of living in a home. Drawing on inspirations from history, folk art, and Viennese Modernism, he combined pieces into ensembles that seemed to have arisen by chance. It was only in the late 1950s that he would describe this approach, which runs through his entire work, as “accidentalism.” In 1913, Frank joined the architectural partnership of Oskar Wlach and Oskar Strnad, with whom he shared Jewish heritage and who had both also trained under Karl König.

Oskar Wlach, four years Frank’s senior, was the eldest of three sons of watch dealer Adalbert Wlach. He graduated from the Technical University in 1906 with a doctorate and a dissertation on the colorful wall coverings of the Florentine Proto-Renaissance. Before the First World War, his work included the residence and shop building for Alfred Hörandner on Stuckgasse (1910/11, Strnad and Wlach) and three single-family homes in Vienna-Döbling (Frank, Strnad, Wlach). Founding members of the Austrian Werkbund, established in 1912 following the German model, they were at the forefront of theoretical discourse by the architectural avant-garde.

The outbreak of war interrupted their civilian careers. Wlach was deployed to Constantinople with the technical division of the military attaché, where he designed residential buildings and a slaughterhouse. Josef Frank served as a reserve lieutenant on the Balkan front.



Josef Frank's interior design of the living room of a country house was displayed in Room 13 at the spring exhibition of the Austrian Museum of Art and Industry (today MAK) in 1912.



This minimalist brick façade ornamentation of the Hörandner House on Stuckgasse in Vienna, designed by Oskar Strnad and Oskar Wlach, looks remarkably modern.

A Culture of Living for All

After the war, the studio partnership with Strnad was dissolved, although collaboration on individual projects continued on an occasional basis. In light of the acute housing shortages, Frank and Wlach championed the goals of the settlers' movement. Beginning in 1919, Frank was able to realize a first example of a new, low-cost settlement type—one that proved formative for the Viennese settlement movement—with the workers' colony Ortmann in Pernitz. The one- and two-story row-houses were constructed from innovative hollow concrete blocks, and each featured a private garden for subsistence food growing; the garden design was carried out by Albert Esch. In contrast to Frank's bourgeois houses and apartments, these compact workers' dwellings were predominantly fitted with built-in furniture.

Frank had already planned a summer house, built in 1914, near the paper and felt factory of industrialist Hugo Bunzl, a cousin of Frank's brother-in-law Karl Tedesco; it was a white log house with a hipped roof inspired by the English country house typology.

Oskar Wlach advocated for a central kitchen model for apartment housing and published an unrealized project in the journal *Der Architekt* in 1919. The ground floor housed communal and service facilities such as the building management, centralized kitchen, and laundry rooms. In addition to a dining hall in the garden of the central courtyard, dumbwaiters connected the kitchen to the upper floors. The apartments were laid out as maisonettes, and smaller units for childless couples and single occupants were located in the mansard level.

Frank was critical of the pathos of Red Vienna's "people's housing palaces," but participated nonetheless in the largest municipal housing project of the time, the Winarskyhof in Vienna-Brigittenau (1924–1925), alongside Oskar Wlach, Peter Behrens, Josef Hoffmann and Oskar Strnad. Josef Frank was the only architect who succeeded in designing every apartment of the large 550-unit housing complex with a balcony, thereby ensuring the same direct connection with the outdoors enjoyed by his villas and housing estates. In 1920, an apartment from the workers' colony—consisting of a living kitchen and a bedroom—was exhibited in the show



The terraced houses of the Ortmann workers' colony in Pernitz for the employees of Hugo Bunzl's paper mill were built starting in 1919 (photo 1985).



In the section of the Winarskyhof Vienna municipal housing complex (1924–1925) that was designed by Josef Frank, all apartments have a balcony, anything but a given at the time.

Einfacher Hausrat (Simple Household Furnishings) at the Austrian Museum of Art and Industry, today the Museum of Applied Arts—MAK. The exhibition aimed to cultivate public appreciation for simple yet high-quality furniture. The (upper) middle class was the target audience of the interior design firm Haus & Garten, founded by Frank and Wlach in 1925, in which their former fellow student Walter Sobotka was also briefly involved. Oskar Wlach served as managing director of the flourishing company, which received a great deal of media attention. The firm produced furniture, everyday items, and home textiles, offering garden designs in addition to complete interior designs.



The company name of the shared interior design firm—House & Garden—reflects the idea of outside space as an integral part of the living area.



A model of Modernism, the Werkbund Estate in Vienna was built in the early 1930s under the direction of Josef Frank.

A Productive Interwar Period

Two years after his participation in the German Werkbund's Weißenhof Estate in Stuttgart, Josef Frank launched the Vienna Werkbund Estate in 1929, together with sociologist and economist Otto Neurath. Architects from three generations contributed designs for small detached and terraced houses on narrow plots measuring approximately 200 square meters. Established architects Josef Hoffmann and Adolf Loos were involved, as were their younger colleagues Ernst Plischke and Eugen Wachberger. Richard Neutra built his only house in Austria within the settlement. Among non-Austrian participants were prominent names such as André Lurçat and Gerrit Thomas Rietveld. Margarete Schütte-Lihotzky was the sole female architect of the group, while Ilse Bernheimer, Ada Gomperz, Leonie Pilewski, and Rosa Weiser were commissioned with interior designs. Naturally, the large project also served as an ideal showcase for Haus & Garten.

Frank positioned the settlement of 70 houses as being a counter-model to the large-scale housing complexes of Red Vienna. The focus was on maintaining a close connection to “real life” and to nature, as well as remaining adaptable to changing life circumstances. The opening ceremony on 4 June 1932 was broadcast live on the radio; within eight weeks, 100,000 people visited the model settlement, and 12,000 took part in 200 guided tours. Media coverage was extensive, with some reports enthusiastic and others openly critical of what was disparagingly termed the “cube settlement.” With the exception of Frank, who advocated for a less dogmatic form of Modernism, none of the architects from the Weißenhof Estate participated in the Vienna Werkbund Estate.

For Josef Frank, the 1920s were an exceptionally productive decade. From 1919 to 1926, he held a professorship at the Kunstgewerbeschule, the Vienna School of Arts and Crafts. In addition to his many settlement and housing projects, furniture designs, and theoretical essays, in 1928 he designed a grand piano varnished in bright



The two pale green houses designed by Oskar Wlach in the Werkbundsiedlung (Veitingergasse 99 and 101) have large windows that open to the garden.

red high-gloss lacquer for Bösendorfer's 100th anniversary, which was presented at the 1929/30 World's Fair in Barcelona. In 1930, Frank integrated the piano into the tea salon "filled with feminine grace" he designed for the Vienna Werkbund exhibition at the Museum of Art and Industry, combining it with light green high-gloss lacquer furniture, "created for bridge-loving grass widows and widowers during their often unfortunately all-too-brief marital holidays," as the *Neue Wiener Journal* wrote, teasing public curiosity for "the latest Viennese sensation."



Living room in Josef Frank's house in the Werkbundsiedlung: All furniture is by Haus & Garten and can be freely moved to allow for a variety of groupings.



Frank's Tea Salon at the 1930 Werkbund Exhibition: armchairs in light green, Bösendorfer grand piano in red lacquer.

Flight and Emigration

After completion of the Werkbund Estate—which, due to the economic crisis, was not a financial success—Josef and Anna Frank decided to emigrate to Sweden. Disputes within the Werkbund and the secession of the “New Werkbund,” which excluded Jewish members—Clemens Holzmeister assumed the presidency, with Peter Behrens and Josef Hoffmann as vice presidents—made the decision easier for Frank, a Jew and Social Democrat, to leave the increasingly antisemitic climate of Austria.

Oskar Wlach continued to run Haus & Garten on his own. The *Anschluss* of Austria to Nazi Germany ultimately forced him, too, to flee, in 1938. The interior design firm was acquired by friend and lamp manufacturer Julius Theodor Kalmár. Wlach and his wife, artist Klari Haynal-Wlach (née Krausz, 1896–1979), traveled via Zurich—where Wlach’s brother Hermann (Armin) Wlach (1884–1962) was an actor at the Schauspielhaus—to London, and from there managed to cross the Atlantic to New York, where the couple arrived on 1 May 1939. Wlach was unable to build on the success he had enjoyed in Vienna. Although he passed the architectural licensing examination in 1940, commissions were scarce apart from a few interior projects for fellow émigrés. He stayed afloat on outstanding receivables from Haus & Garten, which friends collected on his behalf, and until 1951 through his work as a caretaker for his sister-in-law Betty. His wife ran a hat salon called Madame Klari—however, with little success. The application for restitution of the Haus & Garten company was rejected. To supplement his pension, Wlach worked as a draftsman in an interior design office from the late 1950s onward, by which time he was more than 70 years old, and died at the age of 83 in a New York nursing home.

Josef Frank designed the Hawaii fabric pattern while living in New York.



Recognition in the New and the Old Homeland

Josef Frank, who had not been entirely unknown in Sweden before, fared more favorably. Thanks to his work for Estrid Ericson—the founder of the design firm Svenskt Tenn, which originally specialized in pewter crafts—he soon achieved considerable prominence, ironically in Sweden, where the 1930 “Stockholmsutställningen,” a national exhibition of architecture, design, and artisanal craft directed by architect Gunnar Asplund, was still celebrating Functionalism. Frank produced numerous designs with Svenskt Tenn, including some that were originally created for Haus & Garten. Following presentations at the World’s Fair in Paris in 1937 and New York in 1939, his interiors—defined by a moderately modernist style that ran counter to international trends and featured vividly colored textile patterns—soon became the epitome of Swedish interior design.



The founder of Svenskt Tenn, Estrid Ericson, and her “chief designer,” architect Josef Frank, 1965.



Artist Trude Waehner in front of one of her Frank portraits; the “Cherry Branches” curtain is by Haus & Garten.

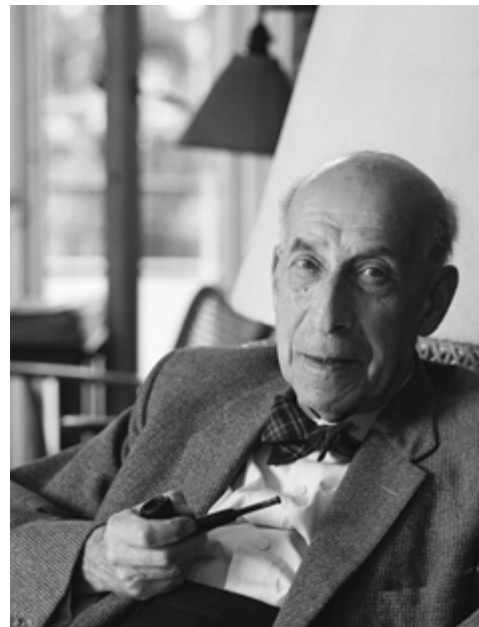


Fantasy House No. 9 from 1947, one of the 13 houses that Josef Frank designed for his later life companion, Dagmar Grill.

Frank acquired Swedish citizenship in 1939. When his new homeland soon also ceased to be a safe haven for Jews, he emigrated with his wife Anna to New York in 1941. There he taught for four semesters at the New School for Social Research, repeatedly trying to publish his theoretical work with the help of painter and art educator Trude Waehner, with whom he had been close friends in Vienna. During this period, in addition to various literary works and extensive correspondence, he created 50 outstanding new patterns for Svenskt Tenn, often inspired by American flora and fauna. In 1946, he returned to Sweden, where his work received the highest recognition with a solo exhibition at the Swedish National Museum in 1952. After Anna Frank's death in 1957, her cousin Dagmar Grill—for whom he designed several “fantasy houses”—became his life companion.

After the Second World War, Frank returned to Austria only once. In 1948, at the invitation of Vienna's communist city councilor for culture, Viktor Matejka, he gave a lecture at the Ottakring Community Center, which had to be repeated due to overwhelming demand. According to legend, he could not resist making caustic remarks about former adversaries such as Josef Hoffmann and Clemens Holzmeister, who were seated in the front row as guests of honor.

Due to health reasons, Frank was unable to accept in person the Austrian State Prize awarded to him in 1965 on the occasion of his 80th birthday, sponsored by architects Friedrich Kurrent and Johannes Spalt. “Vienna would have needed his alert, forthright, and critical mind in recent years,” Friedrich Achleitner observed in his tribute in *Die Presse* at the time. “His personality unites many qualities that are needed here time and time again: integrity, uncompromising conviction, civil courage, long-term vision, and a great deal of grit.”



Josef Frank, 1958.

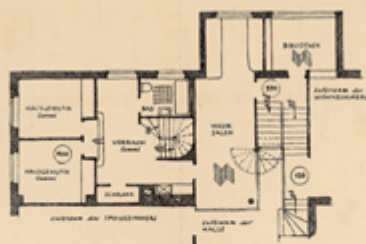
PATHS AND PLACES

MOVING THROUGH THE HOUSE





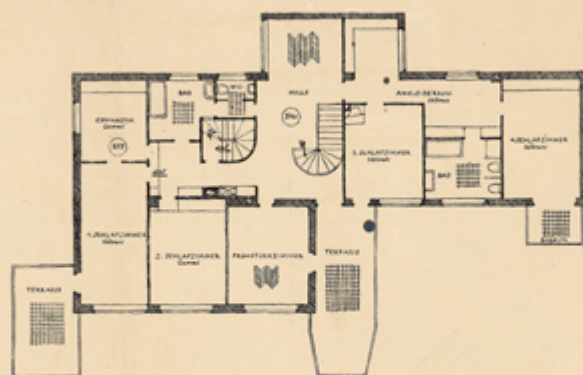
In the plans drawn up by Josef Frank for publication, the proportional relationships are illustrated in the views using diagonals, with the original room functions listed on the floor plans.



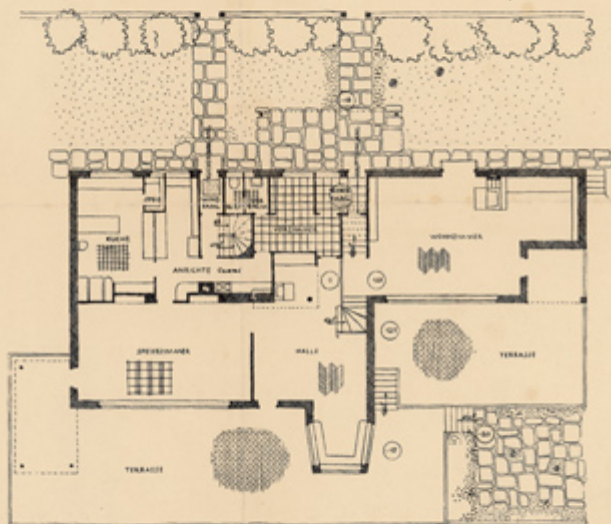
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WOHNHAUS WIEN XIII

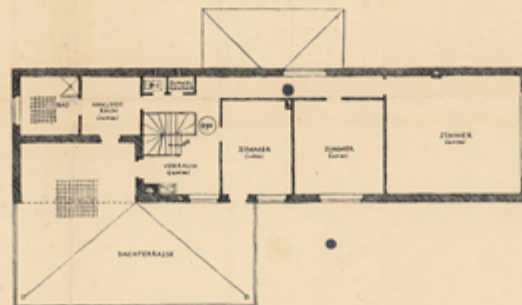
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Oskar Wleisch



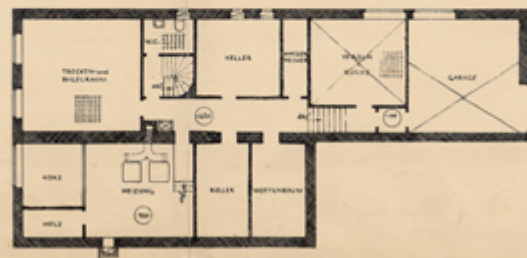
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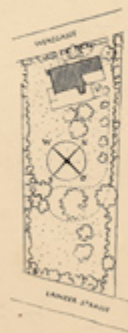
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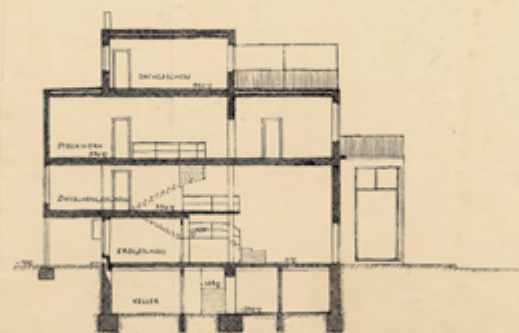
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A visit to Villa Beer, accompanied by quotations from Josef Frank's essay "The House as Path and Place"¹

With its highly innovative spatial design, material selection, and technical equipment, the house on Wenzgasse represents a landmark in the architectural history of Modernism, created by the architects together with their clients. Influenced by the Raumplan concept of the slightly older Adolf Loos, Josef Frank and Oskar Wlach realized an exceptionally complex spatial concept. Rooms are conceived as volumes with different ceiling heights that come together within the building mass to create a coherent spatial whole that is independent of the continuous floor plan levels. In Villa Beer, the Loosian concept is interpreted in a less rigid, freer, and thoroughly pleasant manner. Additional dynamism is created by the weaving of continuous circulation paths through a sequence of spaces arranged on the various levels.

Around the same time as the Villa Beer was completed, Frank published what is arguably his best-known written work. In "The House as Path and Place," he describes the considerations underpinning the architecture of Villa Beer. In a sense, the essay functions as an explanation of the design and a plea for greater freedom and spontaneity in everyday living. In it, Frank establishes a connection to city planning and accords the seemingly self-evident circulation through the house the same importance as the individual rooms and functional areas, which he compares to plazas. Camillo Sitte provided inspiration for this urban planning comparison in his manifesto *Urban Planning According to Artistic Principles*, published in 1889. This Viennese pioneer of modern urban planning spoke, for example, of the wealth of effects that arise from walking in and between skillfully combined spaces.

In addition to these urban planning motifs, Frank also refers, in his defense of the modernist house, to the archetypal artist's studio, with its irregular spatial geometry beneath a mansard roof.



Dining room.

“Large rooms, large windows, numerous corners, crooked walls, steps and changes in level, columns and beams—in short all the diversities, which we search for in the new house in order to get away from the dreary tedium of the rectangular room. In fact, the struggle for the modern apartment and the modern house aims to liberate the people from their plain bourgeois prejudices and to give them the possibility of a bohemian life. The pretty and ordered apartment according to the old or new harmony is to become a bogey of past times.”¹

At first glance, the cubic building with its flat roof does not, from the outside, look much like a bohemian artist studio at all. Yet even a century after its construction, the street façade appears anything but common: the asymmetry, the many different window formats, the entrance just barely concealed beneath a two-story bay window, alongside it the service entrance leading to the kitchen, sheltered by a delicate round arch. There is no symmetry, but there are proportional relationships, which Frank presented in the façade drafts. The unadorned façade, rich in disconcerting motifs, is not easy to read. Yet the exterior follows the logic of the interior: The freedom of the modernist Raumplan concept is reflected in the northern section, above the main entrance, with its large bay window and varied window formats. The southern façade segment above the service entrance, by contrast, reflects a conventional multi-story residence with its classic punched windows and arched entryway.

Many of the considerations and architectural decisions were likely made directly on site by Josef Frank, while Oskar Wlach held down the fort in the office. In particular, the specific arrangement of the central circulation and the opening of the various sightlines probably emerged from on-site deliberations, in order to perfect the concept of intuitively guided movement through the house and to refine the visual axes.

Already at the transition from the vestibule into the central hallway, the view is directed through the entire depth of the house and out towards the garden. The sight-line is further focused by a trapezoidal niche, glazed on three sides, which interlocks the interior space with the garden. At the same time, a diagonal line of sight opens up from this point through the entire house, thus allowing for quick orientation within the sequence of reception rooms.



Central staircase leading to the mezzanine and living room.



Hall with bay window.

“A well laid-out house is similar to one of those old towns, in which even the stranger knows his way instantly, and in which he can find the town hall and market square without having to ask for it.”¹





Hall and mezzanine.



View from the music room into the living room.

“For example, I would like to emphasize a very important element in the organization of the house, the staircase. It must be handled in such a way that one may never have the feeling, before getting to it or being on it, to have to make one’s way forwards and backwards; one should always proceed.”¹

The central staircase is not merely a vertical connection. It is the joint around which everything revolves, and it is itself a stage of life. This house was not built for living alone. It is a place of presentation, created to receive guests with generosity, to entertain, and to cultivate intellectual exchange. Within the spacious sequence of rooms, richly varied spatial situations unfold for very different constellations of social and family gathering, as well as sheltered places of retreat.



View from the library.



Central staircase.



Music room and tearoom.

“The staircase constitutes the center of the dwelling. [...] It is arranged in such a way that all living areas are situated on various intermediary levels. Its basic concept is this: one enters the hall facing the staircase. On its return, the first steps face the entrant. As he stops on them, he looks through a large opening on the first level into the most important room of the house, the living room. From this level it follows a straight flight towards the two more concealed rooms, which are nevertheless connected to the living room: the study and the drawing room. This is where the living area comes to an end. In order to accentuate this, the staircase now leads in the opposite direction towards the next story with the bedrooms, thus achieving a clear division of the house.”¹

The music room is at the center of the house. Located on the gallery level, it transitions into the area known as the tea salon, which is clearly visible in the round window of the projecting bay window. It is an intimate place to make music and linger in small groups, as well as a gallery for musical performances that can still be clearly heard from the living room, hall, and dining room below.





Upstairs hall.

Side and central staircase.



“The route that connects these individual places in the living areas has to be diversified so that one never experiences its length.”¹



The central staircase ends on the upper floor, where the family’s private rooms—divided into the children’s and a parents’ wing—are organized around the upper hallway. Parallel to this, a secondary staircase, used both privately and for service within the house, connects all levels of the service tract from the basement to the attic. More concealed than the main staircase, it is no less interesting, its winding metal construction reminiscent of the narrow staircase of a ship. The striking yellow paintwork and green rubber flooring here are the only architectural color accents in the whole home.

The already strong connection to the garden established on the ground floor is continued upstairs. Terraces and balconies allow outdoors access from almost any area. At the threshold of house and garden, they form a living space of casual ease and comfort, extending both the spatial plan and the concept of path and place out into the fresh air.

In the October 1931 issue of the magazine *Innendekoration*, art critic Wolfgang Born compared Villa Beer to a “fabulous magic ship that carries us into a joyful expanse—an impression that continues to accompany us through all the rooms and corners of the house.”



Side staircase.



Gentlemen's dressing room.



Lady's bedroom.



“The largest living room, measured in terms of square meters, is not always the most useful one, the shortest route is not always the most pleasant one, and the straight staircase is not always the best one, in fact hardly ever. The statistics of the size of the ‘living’ area of a house kills the architecture, because there is no place in a good dwelling that is not a living area.”¹

Path and place represent movement and rest, dynamism and stasis. Whether we are actively exploring or contemplatively lingering, the architecture of Villa Beer captivates us with its spectacular spatial experiences. The abandonment of conventional spatial concepts astonishes architecturally experienced and inexperienced audiences alike, then as now. The house’s furnishings and technical installations were of exceptional quality and reflected the most advanced standards of the time. The interior design was supplied by Frank and Wlach through their firm Haus & Garten. While the architecture was restrained in tone, furniture, carpets, and curtains came out in full color. The green natural rubber flooring used in several rooms and on the service staircase was a first in the world—and certainly also a reference to the business field of the homeowners.

“Yet the rules for the good house as an ideal do not change in principle and have only to be looked at afresh. How does one enter a garden? What does the route look like from the gateway? What is the shape of an anteroom? How does one pass the cloakroom from the anteroom to reach the living room? How does the seating area relate to the door and the window? There are many questions like this which need to be answered, and the house consists of these elements. This is modern architecture.”¹

¹ All citations are from Josef Frank, “The House as Path and Place,” in *Josef Frank: Schriften / Writings*, Vol. 2, edited by Tano Bojankin, Christopher Long, and Iris Meder (Vienna: Metroverlag, 2012), p. 199–209.



Garden façade.





New Functions in the Basement and Attic

In “The House as Path and Place,” Frank explains the design principles of the building but leaves the peripheral areas unaddressed. Reviews in architectural journals of the time likewise make no reference to the basement and attic. The basement contained, firstly, the garage, which was accessible via a paved driveway and triple-leaf gate. It also housed domestic service spaces such as a laundry room, drying and ironing room, and a large metal-lined moth chamber for storing winter clothing, along with a boiler room with coal storage and other building services. As part of the current restoration, the basement’s function has been adapted to accommodate a public foyer with a small shop, a lecture room, cloakrooms and sanitary facilities, and a new archives.

How the Beer family used the attic is unknown due to lack of sufficient documentation. In the construction drawings, various designations appear, including playroom, trunk room, and sewing room. Today, guest rooms have been installed, which—as in a private home—share a bathroom and small kitchen. These were furnished with furniture and fabrics by Josef Frank, still produced today by Svenskt Tenn in Sweden. The Beijer Foundation, which has been the owner of Svenskt Tenn since 1975, generously made this important contribution to keeping Josef Frank’s legacy alive.

Expressing skepticism towards the doctrine of Modernism in his work “Architecture as Symbol,” Frank explains:

“Modern is the house that can assimilate all the vitality of our time and still be an organically developed entity.”²

² Citation from Josef Frank, “Architecture as Symbol,” in *Josef Frank: Schriften / Writings*, Vol. 2, edited by Tano Bojankin, Christopher Long, and Iris Meder (Vienna: Metroverlag, 2012), p. 135.



Attic guest rooms.



WHAT IS AUTHENTICITY?

RENOVATING AN ICON





Garden view of the scaffolded house, November 2024.

One House, Many Questions

Return the house to its original state at the time of construction as far as possible, make it accessible to the public, and secure it for the future: When summarized, the brief given to architect Christian Prasser sounds quite straightforward. The challenges that arose from it, however, proved highly complex. Research, investigations, and discussions about how to best preserve and utilize this monument were carried out over a period of three years. It was an ongoing process of reflection and reassessment that involved architectural historians, conservators, heritage authorities, and specialists in planning and building technology. Symposia, research projects, and an expert advisory board were likewise dedicated to the restoration and re-opening of Villa Beer.



Protective measures while working inside.



Carpentry in the music room.



Restoration of cast stone edging along the terraces.

State-of-the-Art Technology

Built using the most modern means available at the time, the Beer family home is not only an architectural masterpiece but also a testament to the most advanced construction technologies of the era. Over the years, structural modifications were made in response to changing uses and circumstances, as well as repairs and renovations which, from today's perspective, were not always technically appropriate. Ultimately, however, it is thanks to the care and appreciation of the house's occupants that any necessary modernization was limited to secondary building components. Alongside the delicate metal frames of the windows, the scissor grilles, original radiators, green rubber flooring, wood floors, and built-in cabinetry have all been preserved. Original terrace tiles survived in the garden, as did the marble spark-guard slabs in front of the fireplaces. The façade render, reworked several times over the decades, proved to be one of the most sensitive issues, as it significantly affects the building's appearance. Thanks to thorough conservation research, it was possible to accurately determine the original texture and color. Grain size, color, and surface texture of the new render are the result of countless trials. Suffice it to say that the finely graded dolomite sand used in 1930 is no longer available today: More than a ton of sand had to be sifted by hand on site to achieve the façade appearance consistent with that of 1930.

Detailed investigations were necessary to determine the various components and the overall system of the home. It was important to make the right decisions—and to implement everything in the best possible way through a combination of craftsmanship, modern technology, and creative ingenuity. This also applies to the building services, where the challenge lay in integrating historic elements into a modern system. Instead of relying on the original source of energy, coal, or its successor, oil, energy is now supplied using a combination of geothermal and solar power. For the electrical systems, modern automation made it possible to retain the original routing of conduits for the most part, thereby preventing the need to chisel open the walls in many key places.



A total of 250 window sashes were cleaned and freshly painted.



The original parquet floor was preserved and restored.



Labels and electrical wiring diagram from the original construction on the door frame to the dining room.

Window Issues and Chain Reactions



Window sashes being stored in the music room.

The scope and complexity of the decisions and interventions involved can be clearly illustrated by the example of the windows. Rust had to be removed from 43 metal windows with a total of 250 operable sashes before repainting with oil paint, as per the original condition. This required removing the glazing. Contrary to initial assumptions, it became apparent midway through the process that well over half of the glass panes dated back to the time of construction. These panes were thus carefully removed and reinstalled after the window frames had been restored. Missing panes and panes installed at a later date were replaced with new glass, manufactured according to the historical models. Even for those windows required to be shatterproof for public use, it was possible to retain the historic glass and convert it into safety glass using lamination. This approach preserves key sensory qualities: Firstly, the characteristic, slightly undulating appearance of the historic glass shapes not only the view towards the garden and surroundings but the external appearance of the house as well. This also keeps the perception of heat and cold inside the building roughly comparable to that of the 1930s.

Furthermore, around 750 brass hinges and all window locking mechanisms had to be adjusted, and in many cases renewed based on original models. An old condensate drainage system, closed due to a lack of understanding of its function, was reactivated for proper moisture management. The exterior window sills were custom-made in copper for each window, true to the original design. The interior sills, made of cast stone, were cleaned using modern laser technology, a method that removes less of the original material than mechanical cleaning.



Painting work on the bay window in the hall.



Reconstructed skylights.



Restoration of the window hinges.

The large windows facing the garden on the ground floor were most likely destroyed towards the end of the Second World War by the pressure waves caused by bomb blasts. After the war, these were first replaced by split panes. The large-format insulating glass units installed in the 1970s gradually clouded up, obscuring the view of the outdoors. Shards found in the garden and underneath the floor revealed that the original panes had been made of high-quality crystal glass of a type originally developed to make mirrors, which was widely used in modern architecture during the 1920s and 1930s. Glass of this type and size is no longer available. The decision was therefore made to utilize modern insulating glass, specially designed with double glazing in a low-iron glass that was custom-made to fit the slender steel frames and to match the appearance of the original material.

These decisions in favor of maximum authenticity—and the resulting renunciation of contemporary insulation standards—in turn made it necessary to adapt the energy concept. Several additional deep boreholes for geothermal energy were drilled, and a larger heat pump was installed. In this way, every change triggered small or large chain reactions, with the real challenge laying in never losing sight of how the different systems interact and depend on one another.



Installation of the large insulating glass pane in the dining room.



More than 5,000 parquet strips were removed and, after refurbishing the subfloor, reinstalled in their original pattern.



The spacious dining room was temporarily used as a workshop.



The grand Robinia trees in the front garden predated the construction of Villa Beer and were in a state of decay; they have been replaced with 60-year-old trees of about the same size.

New Functions, Old Proportions

Villa Beer remains a private residence, yet it has also become a public building. This change in function and status inevitably entailed a number of measures and requirements. With the exception of minor adaptations—such as a new bathroom and a kitchen on the top floor, where an Artist and Research in Residence area has been set up—all above-ground spaces have been returned to their 1930 condition. Below ground, however, several interventions were necessary to accommodate the new program. To protect the building from moisture and high radon levels in the soil, the foundations and ground slab were renewed, and an area beneath the living room patio was added, extending the basement to provide a home for the collection archive. Despite these new tasks and uses, including a cloakroom and a ticketing area, the spatial structure of the basement was preserved.

The house has also regained its original height of 1930. During a renovation in 2017, another attempt was made to finally stop the leaks in the flat roof, an issue that already existed when the Beer family moved in. In the process, the rebuilt parapet was raised by around 20 centimeters, altering the carefully calibrated proportions of the house as conceived by Frank. This imbalance was corrected as part of the most recent interventions.



Applying protective film to the new windowpanes.

Reinventing the Villa Garden

The garden is an essential part of the staging of the house. Its restoration required particular care, as no detailed plans and only a few relevant photographs exist. A garden history study led by Ulrike Krippner and Sabine Plenk from the Institute of Landscape Architecture at the University of Natural Resources and Life Sciences Vienna provided the basis of the revitalization. The garden had originally extended all the way to Lainzer Straße, but was reduced to its present size during the auction proceedings.

Landscape architect Maria Auböck from the Viennese studio Auböck + Kárász therefore conceived the revitalization as a reinterpretation—transforming a half garden back into a whole. This approach integrates existing elements from the original construction period or reintroduces them, such as the espalier garden and the mixed orchard with heritage fruit varieties. The large lawn—an essential design feature of modernist gardens—responds to the future use for events, offering an unobstructed view of the garden-side façade. At its center, a group of robinia and field maple trees, present at the time of construction, creates a powerful spatial effect. For the perennial planting along paths and fences, a moderately exotic palette inspired by Mediterranean and Asian species was chosen, inspired by the vibrant colors of Haus & Garten’s textile designs. The garden pathways and circulation around the house were reconstructed using the original polygonal gneiss slabs. The enclosure—a simple wooden plank fence between concrete posts—was rebuilt to the exact dimensions of the original. Partial cladding made of stainless steel panels gives observers a reflection of themselves—and conveys the message that the garden would have continued here had the commissioning family remained affluent. In this way, the garden becomes a memorial site and at the same time revives the atmosphere and the feeling of life in the 1930s.



Restoration of the garden paths using the original slabs.



The garden, an essential part of the architectural staging, was brought back to life, with original design elements such as the orchard being reinstated.



The 16 built-in cupboards were restored both on- and off-site, and missing parts were replaced.

Extensive Expertise

The restoration was carried out with the greatest possible restraint, focusing primarily on repair and the prevention of building damage, decarbonizing the energy system, and compliance with operational requirements. Crucial to the project's success were the many companies and their employees, all of whom embraced the challenges with great dedication and contributed their knowledge and ideas in the spirit of the building's authenticity.

The Villa Beer Foundation team tirelessly pursued every lead to deepen our understanding of the home. Together with cp architektur (architect Christian Prasser and project manager Benedikt Dekan), the multifaceted challenges were carefully orchestrated. The analysis of the existing fabric, the continuous questioning of results and proposed solutions, and their ongoing adaptation through dialogue among all participants demanded a great deal of time and mutual understanding. This investment, however, proved invaluable in enabling the house to be carefully rolled back and simultaneously renewed using collectively developed knowledge and the means of the present. The aim was not to make the building appear “like new,” as in a comprehensive refurbishment, but to preserve it as a tangible structure from the 1930s. Signs of use were consciously retained where possible, as these provide points of connection for stories and bring us closer to the people who once lived in this home. More than a conventional renovation, this project constitutes a general repair of a house that, thanks to its largely solid original construction, has proven to be fundamentally repairable—albeit with great effort.



Replacing missing bathroom tiles with historical finds.

Acknowledgments

Countless people have contributed to bringing Villa Beer back to life. Our heartfelt gratitude goes out to all of them! Throughout this collaborative project, we shared a focus on the cause itself: a sensitive and coherent restoration of the house. The wide range of challenges demanded a tremendous degree of flexibility, ingenuity, and courage from everyone involved. Asking questions, listening, and mutual respect accompanied the entire process. The combined effect of all these positive forces made the success of this project possible.

Client	Villa Beer Foundation
Architectural firm	cp architektur – Christian Prasser
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Metal restoration	Schmiedetechnik Steiner
Metal restoration	Christoph Melichar
Sheet metal work	Hartmut Köck
Heating, ventilation, plumbing	Siegfried Manschein
Electrical installations	Elektro Palmeshofer
Wood restoration	Wiesauer & Co.
Painting and finishes	Valenta & Valenta
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Tiling	Baukeramik
Natural rubber	VFLOOR Raumdesign
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Arborist	Christof Lindinger
New kitchens	Popstahl
Furniture and fabrics	Svenskt Tenn
Welding	Metalltechnik Janosch
Carpenter	Josef Göbel
Curtains, upholstery, carpeting	Weber Interior Design
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*listed approximately in order of involvement

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APPENDIX

Photo credits

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Albertina

27 left: Courtesy of Susanne Eisenkolb

36 right: Private collection, 1972

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10, 11: Photographer unknown

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Inside back flap

City of Vienna – data.wien.gv.at

Inside front flap: ca. 1925 Historical city map

Inside front flap: 1938, 1963, 1979, 1984, 1991, 2022, 2024

Aerial photographs

Hertha Hurnaus

3, 4, 6, 46, 48, 50, 51, 52, 55, 56

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Cover, 42, 43, 49, 58, 60, 62, 63

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45, 47, 53, 54, 57, 59, 64, 66, 67, 70 – 87, 90

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Inside front flap: 1959 Excerpt from the construction file

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27 right, 28: Photographer unknown

40, 41: Elevations and floor plans

Inside front flap: 1930 Excerpt floor plans

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12, 14, 15 bottom, 18: Photographer unknown

19 left: Photo Elisabeth Beer

15 right, 19 right: Photo Trude Fleischmann

Private collection Jolanda Woltran

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21

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Villa Beer Archives

2, 9: *Innendekoration* 10/1931, Photo Julius Scherb

13: Poster by Hans Neumann, 1925

17: *Film-Kurier*, 1937

23, 39, 69: *Moderne Bauformen* 31/1932, Photo Julius Scherb

24 left: Photo Gösta Glase

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24 right: *Prominenten Almanach* 1930, Photo Fayer

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List of the 23rd emigration transport on 27 May 1942, deportation from Vienna to Minsk and Blagovshchina (near Maly Trostinez), Arolsen Archives

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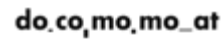
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Villa Beer, 1929–1930

Josef Frank & Oskar Wlach

Wenzgasse 12

Start / Destination

Gymnasium, 1930–1931

Siegfried Theiss & Hans Jaksch

Wenzgasse 7

140 m / 2 min.

Haus Scheu, 1913

Adolf Loos

Larochegasse 3

250 m / 4 min.

Neue Welt Synagoge, 1926–1928

Arthur Grünberger (destroyed 1938)

Neue-Welt-Gasse 7

270 m / 4 min.

Villa Wustl, 1911–1914

Robert Oerley

Hietzinger Hauptstr. 40 / Auhofstr. 15

300 m / 4 min.

Villa Joly, 1929

Leopold Bauer

Braunschweigasse 12

450 m / 6 min.

Haus Strasser, 1918–1919

Adolf Loos (renovation)

Kupelwiesergasse 28

450 m / 6 min.

Villa Skywa-Primavesi, 1913–1915

Josef Hoffmann

Gloriettegasse 14–16

500 m / 7 min.

Malfatti-Siedlung, 1930–1932

Siegfried C. Drach

Franz-Schalk-Platz 1–15

500 m / 7 min.

Haus Gorge, 1934

Hugo Gorge

Fleschgasse 8

700 m / 10 min.

Haus Rufer, 1922

Adolf Loos

Schließmanngasse 11

850 m / 11 min.

Haus Steiner, 1910

Adolf Loos

St.-Veit-Gasse 10

950 m / 13 min.

Haus Urwalek, 1929

Siegfried Theiss & Hans Jaksch

Neblingergasse 9

1.3 km / 17 min.

Haus Weissmann, 1933

Heinrich Kulka

Küniglbergasse 55

1.3 km / 21 min.

Haus Horner, 1912–1913

Adolf Loos

Nothartgasse 7

1.6 km / 22 min.

Werkbundsiedlung 1932

Josef Frank with 33 Architects

Woinovichgasse 32 /

Jagdschloßgasse / Veitingergasse

2.3 km / 34 min.



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