



## Design philosophy

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*Between tradition and modernity  
– a study of contemporary architecture in the Austrian alpine region  
on the example of the W2 Manufaktur studio*

### *Introduction*

Austria is perceived as a heavily traditional country. This is manifested in almost all areas of life. Starting with cuisine preferring regional dishes, through clothing items such as the famous Lederhosen and Drindl still worn today for family celebrations, church and national holidays, to the cultivation of folk customs such as the rather controversial Krampuslauf<sup>1</sup> preceding the arrival of Santa Claus in December. Architecture is no exception here, and architects usually follow the trend of fascination with tradition and, consequently, regionalism. This trend manifests itself particularly strongly in the architecture of the Alpine area (the so-called Alpenraum)<sup>2</sup> where, historically, timber construction with stone elements predominated. Austria's cultural landscape has been [...] *defined, as Otto Svoboda wrote, by wooden architecture for centuries. Even though since the Middle Ages stone and brick began to gradually replace wood as a building material, in the countryside people firmly continued building traditionally and almost every household keeps cherishing wooden construction*<sup>3</sup>.

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<sup>1</sup> A parade organized on the day of the winter solstice and marking the arrival of Krampus, half goat, half demon – a character from Austro-Bavarian Alpine folklore who was supposed to arrive before St. Nicholas and punish disobedient children.

<sup>2</sup> In this paper, the Alpine area is restricted to the Salzburg district, and especially to one part of it, namely Pinzgau.

<sup>3</sup> *Jahrhundertlang bestimmte die Holzarchitektur die Kulturlandschaft Österreichs. Obwohl auch seit dem Mittelalter Stein und Ziegel*

Obviously, respect for tradition is not manifested exclusively in the use of wood as the basic construction material. It also manifests itself in the rather loose “copying” of old country houses (Bauerhaus) or auxiliary farm buildings such as barns (Scheune) and granaries (Troadkasten, Getreidespeicher). It is not about a reliable, research-based reconstruction of these buildings, but about treating them as a base for reinterpretation. The historical wooden architecture of the alpine area serves as a reference for the designs by many Austrian architectural studios<sup>4</sup>.

This paper discusses the activities of the W2 Manufaktur design and construction studio, which specialises in designing wooden structures used both in traditional and non-standard ways and tries to translate elements taken from the local architectural tradition into the language of contemporary architecture. The studio specialises in hotel projects with an extensive SPA zone, realised in alpine ski resorts. W2 Manufaktur was founded in 2011 by Alfred Walzl, an experienced architect, who tries to combine, as he puts it himself, “craft, art and lifestyle” in his work [4, p. 44]. It is an award-winning studio, the winner of prizes awarded by hotel industry organisations. Apart from the owner, the designer team also includes the author of this paper.

*das Holz als Baustoff allmählich zu verdrängen begannen, baute man auf dem Lande unbeirrt in der altüberlieferten und fast jedem Bauern gehaufigen Holzbauweise weiter* [1, p. 5].

<sup>4</sup> It is noteworthy that the tradition of drawing patterns from Alpine architecture has a long history and references to Alpine construction can be found, among others, in pre-war Sudeten hostels [2], [3].

### *Priesteregg*

One of the most famous realisations of the W2 Manufaktur studio, in which a direct reference was made to the traditional forms of a regional country house, is the holiday complex belonging to a larger establishment known under the name of Priesteregg [5]. This summer resort was built in Leogang, at 1100 metres above sea level, on the edge of the forest and in its centre it features the so-called *Huwis'alm*, a typical wooden hut erected on the mountain pastures and used during the cattle and sheep grazing season. The historical hut was extended and a mountain "village" (Bergdorf) consisting of 16 wooden holiday houses with areas ranging from 100 to 250 m<sup>2</sup> was built in its close vicinity (Fig. 1a).

The buildings were designed as one-storey wooden huts with a habitable attic arranged under a gable roof covered

with shingles (Fig. 1b). Casement windows protected by wooden shutters were used and the decorative elements included small balconies with carved balustrades, wooden beams providing some horizontal accents to the attic together with carved windchests and purlins. In farmhouses, horizontal attic beams were once used to dry corn, while windchests and purlin protected the wooden structure from the destructive effects of the wind. The traditional building silhouette was complemented with large glazed gables with a characteristic detail; the so-called window in the window, which is a kind of trademark of the W2 Manufaktur studio (Fig. 2a). The interior design matches the outdoor architecture well with the dominant element in each house being a large fireplace-stove with a mantelpiece. The doors to the rooms are made of wood just like the doors to the stables, there are wooden floors and walls made of pine logs, and the ceilings have structural beams

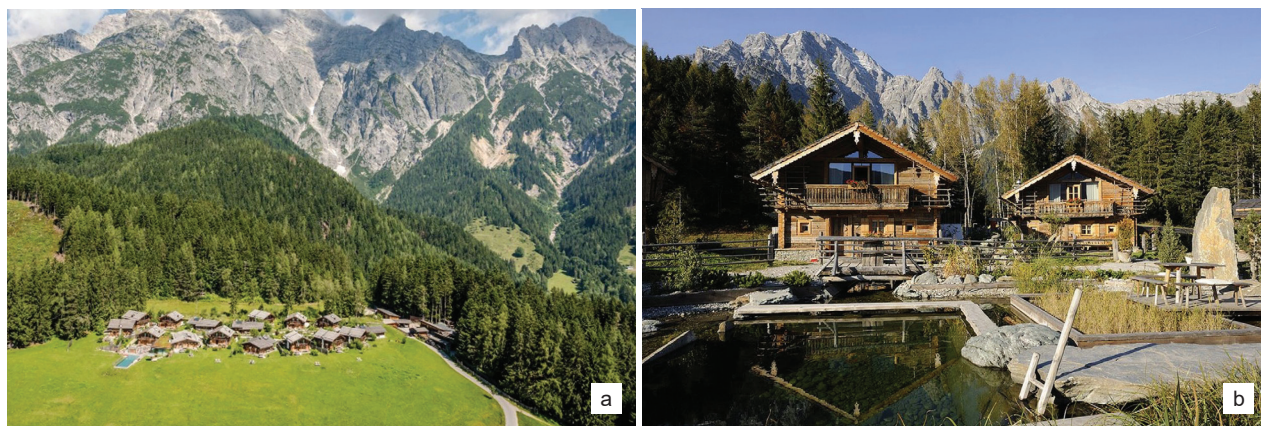


Fig. 1. Leogang, Priesteregg, Mountain village, designed by W2 Manufaktur, Bmstr. Alfred Waltl, a) bird's eye view of the whole complex, b) view from the south (source: priesteregg.at)

Il. 1. Leogang, Priesteregg, Górska wioska, projekt W2 Manufaktur, Bmstr. Alfred Waltl, widoki: a) całego zespołu z lotu ptaka, b) widok od strony południowej (źródło: priesteregg.at)



Fig. 2. Leogang, Priesteregg, Mountain village (Bergdorf), designed by W2 Manufaktur, Bmstr. Alfred Waltl: a) view of one of the buildings in the complex; first floor – a window in the glazing, b) house interior with a bathing area (source: priesteregg.at)

Il. 2. Leogang, Priesteregg, Górska wioska (Bergdorf), projekt W2 Manufaktur, Bmstr. Alfred Waltl: a) widok jednego z budynków zespołu, na piętrze – okno zamontowane w przeszkleniu, b) wewnątrz domu ze strefą kąpielową (źródło: priesteregg.at)

exposed. A ladder staircase provides access to the first floor. This somewhat “folklore museum” look gets disrupted with bathing equipment – a free-standing bathtub placed in the bedroom (Fig. 2b) and a fully glazed shower, from which the mountain panorama can be admired during the morning toilet. Each bungalow is equipped with a sauna and an outdoor jacuzzi in the form of a bathing tub.

The layout of the summer resort itself does not deviate from the accepted convention and refers to the image of an ideal 18<sup>th</sup>-century village from the bucolic tradition on the one hand, and to research on settlement traditions in Tyrol on the other hand. In Priesteregg, the houses are freely arranged around a quasi-village green with a stone-marbled pond, wooden wells, stone benches and paths surrounded by vegetation – herbs, grass and flowers found both in country gardens and growing wild in the mountain pastures. In winter a snow cover and “X-mas” lighting complement this idyllic picture.

Since the “village” has been a huge marketing success and contributed to the great popularity of *Huwis’alm*, previously known only to the local community, its owners have decided to complement the complex with an expanded wellness area with a large swimming pool seemingly *jumping out* of the hill, as well as a new “eco-village” also equipped with a separate, slightly smaller swimming pool (commissioned in December 2019). Designed as a whole, the new buildings exemplify, on the one hand, a reference to traditional rural architecture and, on the other, they introduce new design values.

The wellness building, housing saunas and massage rooms, has been given a form reminiscent of old granaries (Fig. 3a, b), thanks to which it became dominant in the horizontal layout of the establishment (Fig. 3c). On the contrary, the “eco-village” was designed as a wavy form, reminiscent of the fantastic Hobbit house. As in other W2 Manufaktur projects, the historical granary model was interpreted quite freely with an introduction of another, alien function that required an appropriate modification of the projection. However, efforts were made to maintain the traditional projection proportions based on a square, as well as the proportions of the body of the building itself, which was realized as a two-storey building with a habitable attic.

A stone pillar, typical for Alpine granaries (mostly a larch pillar) ending in a flat stone in the form of a mushroom, which traditionally served as protection against rodents trying to get at the grain stored on the upper storey, was used as a decorative element of the saunarium. The openwork wall structure, designed for better ventilation of the granary interior, was replaced by two-storey glazing with a window-in-window motif, which was juxtaposed with horizontal formwork made of so-called Altholz (reclaimed wood) in the first floor and the attic. On the ground floor, the façade was made of horizontal and vertical formwork and stone in the immediate vicinity of the pool sluice.

An innovatively swimming pool, designed in the form of a footbridge, supported on an 8-metre high pillar is a sign of modernity in the design of the buildings complementing the summer resort (Fig. 4a). Appropriately shaped edges of the pool basin have been “hidden” so that

the guests using have the impression of swimming in the air (Fig. 4b). Thanks to the sluice located in the wellness building the pool can be used all year round.

The “eco-village” adjacent to and providing some counterbalance to the spa building presents another design issue. “Eco-village” took an organic shape (Fig. 5a) and to strengthen the impression of it being connected with nature, it was immersed in the hill and covered with a green roof blending smoothly into the greenery of the meadows (Fig. 5b). The completely glazed façades, reflecting the surrounding landscape, further enhance the impression of the building being inscribed in the landscape. Initially, the villa was intended to stand in opposition to the regional architecture to contrast with the strongly traditional wellness building. However, in the design process, we did add some elements referring to Alpine architecture, such as balcony balustrades resembling farmstead fence, wooden windows with fanlights, and finishing the soffit with boarding. Please note that almost exclusively local materials were used for construction, including larch, spruce and pine (from Alpine pine) timber.

Multiple references to tradition clearly visible in the architecture of the Priesteregg complex buildings with simultaneous use of modern technologies is far from accidental and was consciously and consistently implemented by the investors. Already at the preliminary design stage did the holiday resort owners had a clear idea of what the buildings should look like and what ideas they should convey. The investors’ priority was to “reflect in the architecture of a mountain village” their “respect for the environment and nature”<sup>5</sup>, and therefore they strove to make buildings that would blend into the landscape and at the same time reinterpret the “authentic country houses”. Please note that all of the housing units are almost neutral concerning CO<sub>2</sub> emissions.

### *Forsthofgut, extension*

The latest W2 Manufaktur’s project, still unrealised, of stables for 12 horses and a riding school also refers to old rural architecture. The buildings complement the Forsthofgut hotel complex located in the Alpine resort of Leogang. The designed stable was modelled on the so-called *Pinzgauer Stall-Scheune*, still encountered in the Salzburg region in the 1960s (Fig. 6a, b) [8, p. 51].

Design heritage of the historical buildings includes a rectangular projection of the stables with horsebox dimensions adapted, entrances placed in the gable walls (Fig. 7a), as well as an open gallery on the first floor, 80 cm wide, supported on pillars, which provide support for wooden bales once used for drying hay. Although hay storage, also made of wood, was located on the first floor of the building, the design did not feature an openwork construction made from round logs which were intended to provide adequate ventilation and lighting to the rooms, which were generally windless [7, p. 53]. Apart from the ventilation system used,

<sup>5</sup> *Unseren Respekt vor Umfeld, Umwelt und Natur lassen wir ausserdem in unsere Bergdorf Architektur einfließen* [6].



Fig. 3. Historical farm buildings with wooden structure: a) two-storey granary in Krakauhintermühlen (Styria, Austria), b) pile granary in Lehn (Ötztal-Tyrol, Austria), c) Leogang, Priesteregg, wellness area, view from the swimming pool, design and construction management by W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka (source: priesteregg.at)

Il. 3. Historyczne budynki gospodarcze o konstrukcji drewnianej: a) dwukondygnacyjny spichlerz z Krakauhintermühlen (Styria, Austria), b) spichlerz palowy w Lehn (Ötztal-Tyrol, Austria), c) Leogang, Priesteregg, strefa wellness, widok od strony basenu kąpielowego, projekt W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka (źródło: priesteregg.at)

some additional ventilation should be provided by openings in the shape of horse heads, which according to Germanic tradition protect against bad weather and diseases<sup>6</sup>.

<sup>6</sup> In traditional construction, this motif was mainly used to finish wind braces [7, p. 54].

In this case, the link to rural architecture was intended to emphasise the utilitarian purpose of the building, the wooden structure counterbalancing the large glazing and mitigating the undesirable impression of coolness and sterility (Fig. 7b). The manège was designed in opposition to the traditionally stable solution with construction from wooden frames of different heights and shifted apexes

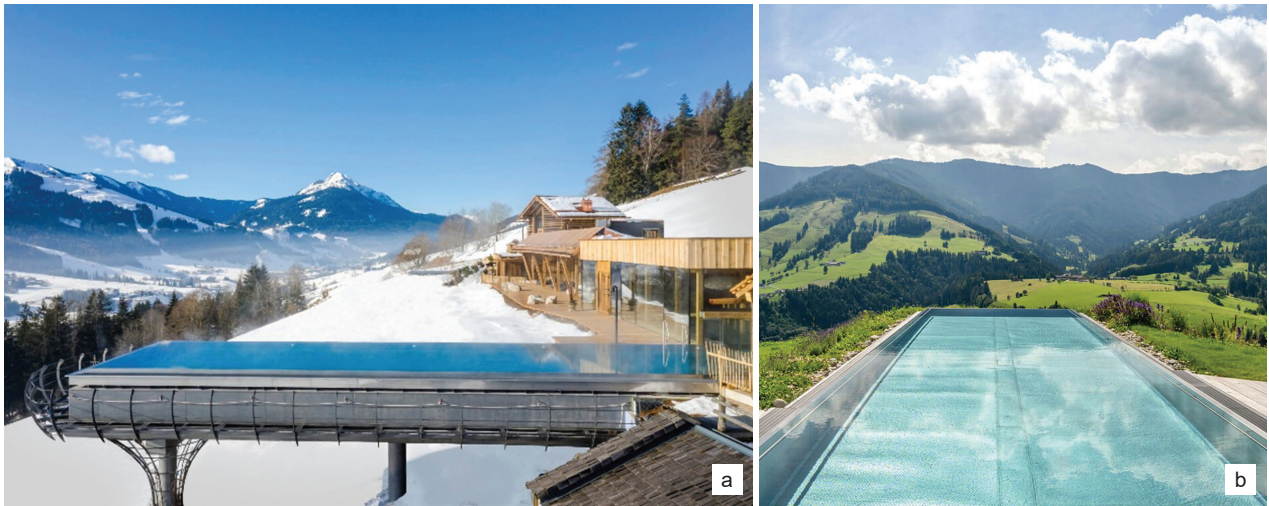


Fig. 4. Leogang, Priesteregg, wellness area:  
a, b) views of the main swimming pool, designed by W2 Manufaktur, Bmstr. A. Walzl  
(source: priesteregg.at)

Il. 4. Leogang, Priesteregg, strefa wellness,  
a, b) widoki głównego basenu kąpielowego, projekt W2 Manufaktur, Bmstr. A. Walzl  
(źródło: priesteregg.at)

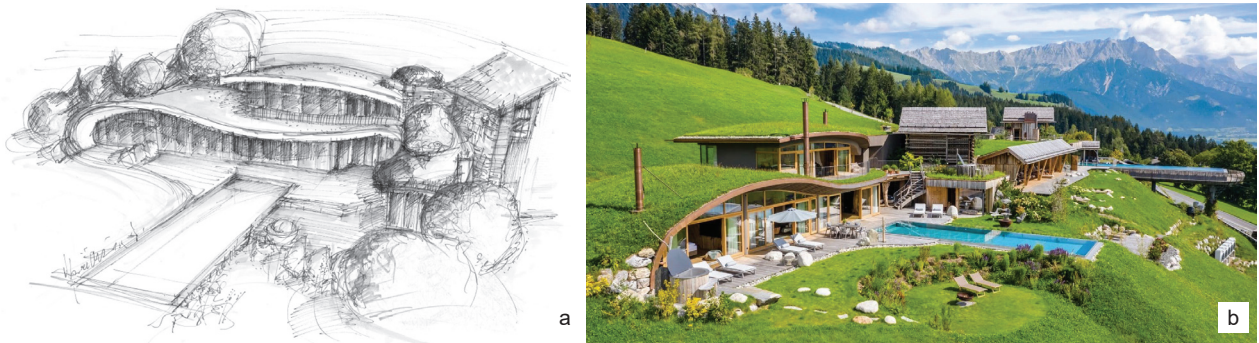


Fig. 5. Leogang, Priesteregg, “Eco-village”, design and construction management by W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka:  
a) façade sketch (drawing by B. Krynicka),  
b) view from the front, in the background – the main pool of the wellness zone (source: priesteregg.at)

Il. 5. Leogang, Priesteregg, „Eco-willa”, projekt W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka:  
a) szkic elewacji frontowej (rys. B. Krynicka),  
b) widok od strony frontowej, na drugim planie – główny basen strefy wellness (źródło: priesteregg.at)

thanks to which the roofing looks like a wave moving away towards the horizon (Fig. 8a, b).

Traditional Alpine construction is largely a response to difficult terrain and weather conditions. Hence stone foundations or plinths are commonly used in the buildings to insulate the wooden walls from wet ground. The houses are covered with pitched roofs with a slope of 17 to 25 degrees, which work best for heavy snowfalls often occurring there as early as October and persisting until the end of May. The building floor plans also feature some peculiar solutions giving them rectangular forms that descend stepwise as the relief does. These characteristics of traditional architecture can be found in another design by W2 Manufaktur, the Senhoog hotel complex, also located in the Alpine village of Leogang, not far from the summer resort of Priesteregg.

## Senhoog

The hotel complex design was entirely determined by the shape of the plot and its steep slopes in both the north-south and east-west directions, as well as by the investor's requirements for a very extensive functional programme. As a result, a complex of five residential units emerged, four of which adjusted to the terrain slope stepwise and positioned their gable walls facing the street, while the fifth one was turned 90 degrees with respect to the other units with the front façade facing the access road. Functionally all the residential units form two separate hotel facilities sharing a wall (layout of the two-family house, Fig. 9a). As the investor wished for each of them to have a separate wellness zone with a sauna, two or three bedrooms with dressing rooms, bathrooms and free-standing bathtubs, a large living room

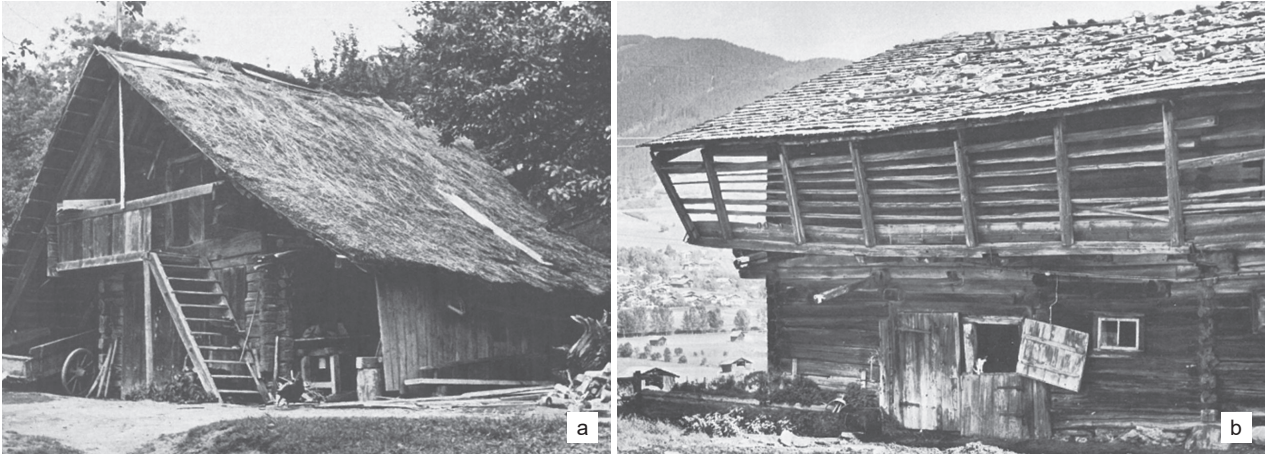


Fig. 6. Examples of stable buildings in:

- a) Harmannsdorf bei Hochneukirchen (Lower Austria) with characteristic balcony in the gable part and outdoor stairs leading to it,  
 b) Aisdorf (Land Salzburg), a building dating from 1594, the so-called Trockenstange for drying corn visible in the first floor (source: [7, pp. 48, 53])

Il. 6. Przykładowe budynki stajni w: a) Harmannsdorf bei Hochneukirchen (Niederösterreich) z charakterystycznym balkonikiem w części szczytowej i prowadzącymi do niego schodami zewnętrznymi,  
 b) Aisdorf (Land Salzburg), budynek datowany na 1594 r., na piętrze tzw. Trockenstange do suszenia kukurydzy (źródło: [7, s. 48, 53])

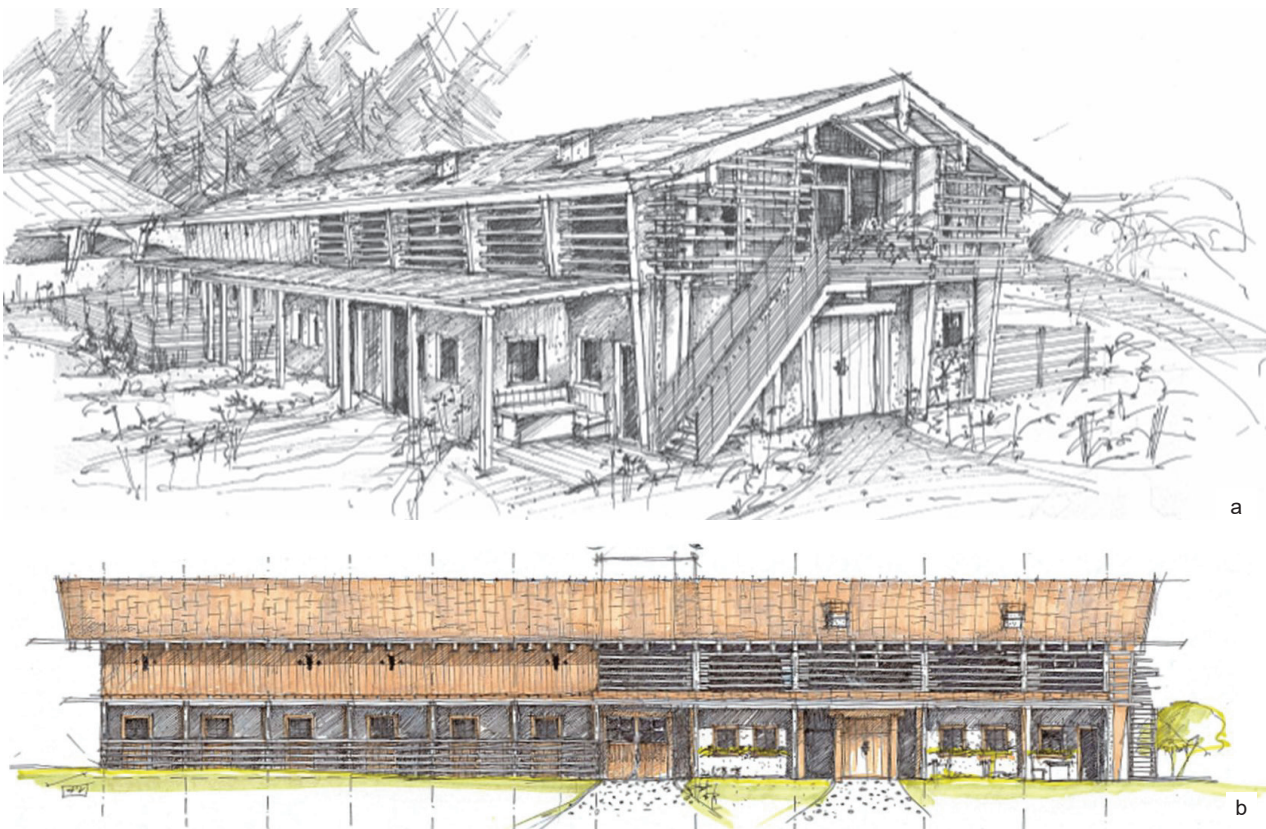


Fig. 7. Leogang, conceptual design of stables for the Hotel Forsthofgut, W2 Manufaktur, Bmstr. A. Waltl, arch. B. Krynicka:  
 a) perspective view, b) south-east façade (drawing by B. Krynicka)

Il. 7. Leogang, projekt koncepcyjny stajni dla hotelu Forsthofgut, W2 Manufaktur, Bmstr. A. Waltl, arch. B. Krynicka:  
 a) widok perspektywiczny, b) elewacja południowo-wschodnia (rys. B. Krynicka)

with fireplace, lounge area, dining room and open kitchen, as well as technical rooms for heating and swimming pool, beverage and food storage, the four-storey buildings were offset by half a floor one with respect to another (Fig. 9b). The shift allowed to adjust the individual buildings

to the terrain slope so that on the side of the access road their height ranges from one storey with a habitable attic to three (Fig. 9c), and spotwise, four storeys on the side of the valley. This procedure, very popular in design, provided a completely different character to the hotel elevations.

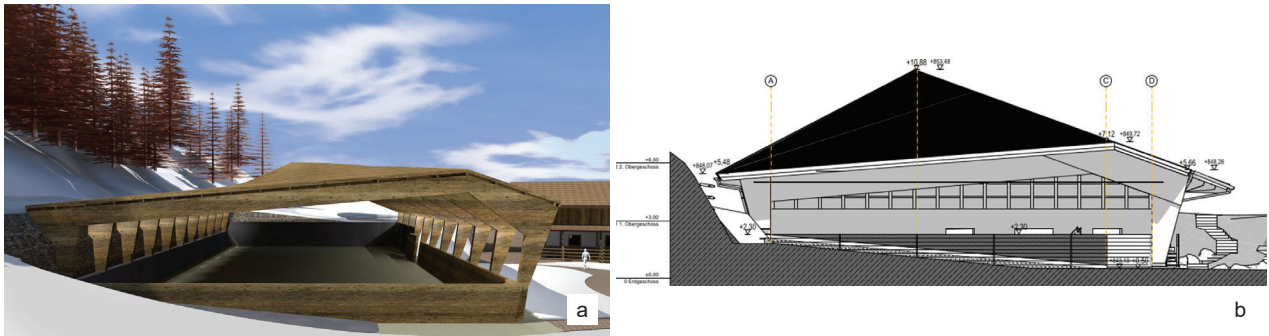


Fig. 8. Leogang, conceptual design of manège for the Hotel Forsthofgut, W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka: a) perspective view (drawing by B. Krynicka), b) eastern façade (elaborated by P. Fritzenwanker)

Il. 8. Leogang, projekt koncepcyjny ujeżdźalni dla hotelu Forsthofgut, W2 Manufaktur, Bmstr. A. Walzl, B. Krynicka: a) widok perspektywiczny (rys. B. Krynicka), b) elewacja wschodnia (oprac. P. Fritzenwanker)

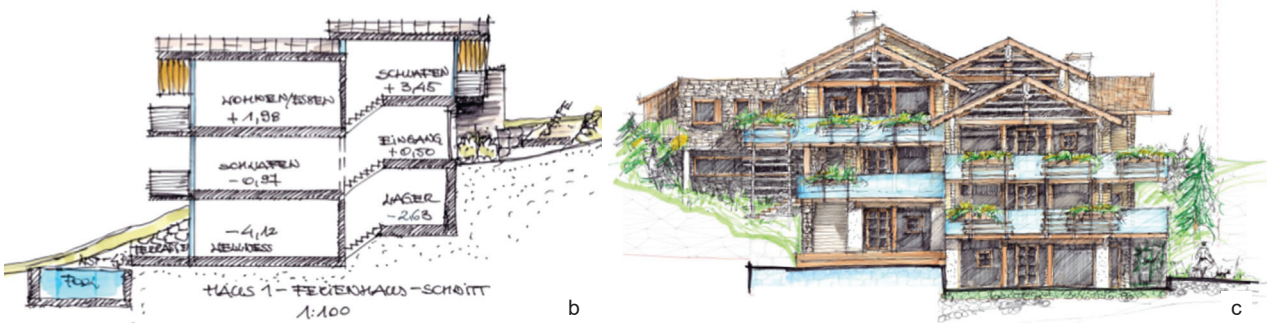


Fig. 9. Leogang, Senhoog hotel complex, design and construction management by W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka: a) east view (source: W2 Manufaktur), b, c) cross-section and southern façade (drawing by B. Krynicka)

Il. 9. Leogang, kompleks hotelowy Senhoog, projekt i prowadzenie budowy W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka: a) widok od strony wschodniej (źródło: W2 Manufaktur), b, c) przekrój i elewacja południowa (rys. B. Krynicka)

The entrance façade, the northern one, was maintained in the cottage convention and received a plastered “plinth” ground floor, an attic made of round logs, a gable roof with a pitch of 25 degrees covered with shingles, casement windows with shutters, carved windbraces and profiled purlin mouldings, and a balcony with a carved balustrade sup-

ported only on two beams so that the floor could bend when walking in a manner characteristic of old houses (Fig. 10a). The south façade, which opens onto the valley, has been almost entirely glazed to allow visitors to contemplate the panorama of the mountains (Fig. 10b). To avoid limiting the view, the balustrades of the balloons were made of glass



Fig. 10. Leogang, Senhoog hotel complex, design and construction management by W2 Manufaktur, Bmstr. A. Waltl, arch. B. Krynicka; façades: a) north, b) south (source: W2 Manufaktur)

Il. 10. Leogang, kompleks hotelowy Senhoog, projekt i prowadzenie budowy W2 Manufaktur, Bmstr. A. Waltl, arch. B. Krynicka; elewacje: a) północna, b) południowa (źródło: W2 Manufaktur)

panes. Specially designed wooden structures, modelled on the ladders used for drying hay, were used to hang flower boxes. This apparent duality of forms did not prevent the creation of a coherent design that merges well with both the traditional and modern architectural trends.

### *Oberalpendorf 70*

The latest work of the studio is a competition concept for a hotel complex in the Salzburg ski resort of Alpendorf. Even in a competition design, where requirements for architectural forms were left undefined, it was difficult to leave behind the solutions taken from the local building tradition. Finally, the planned hotel complex was given organic forms already used in the “Eco-villa” concept by the Priesteregg team. The four-storey hotel building was designed on an irregular plan adapted to the relief, and the body of the building reflected the course of the contours, thanks to which the building gives the impression of being a natural fragment of a slope (Fig. 11a). The hotel houses eight residential units of over 200 m<sup>2</sup> that have been placed in the hotel with their compositional core consisting of open living rooms combined with green terraces (Fig. 11b).

Each terrace features a jacuzzi and swimming pools, which are located in the line of the view openings. The

softened canopy edges on the successive storeys make it possible to regulate the amount of daylight on the terraces and to invite nature into the buildings. This is achieved using large glazed walls facing the open space and the mountain panorama, glazed balustrades that do not pose any obstacle to the viewer, and terrace gardens that allow direct contact with the greenery without having to leave the building. There is a two-storey restaurant in the southern part of the hotel, separated on the ground floor by an entrance area from the residential units. The restaurant is also accessible directly from the ski slope. The hotel’s concept falls within the design trend whose main idea [...] is based on an awareness of an untouched landscape, nearly sacred nature<sup>7</sup>.

### *Leogang, Stille Wasser am Asitz*

A slightly different approach to the surrounding nature is exemplified by the design of the Mountain Chapel located at the intermediate station of the Asitz ski lift.

<sup>7</sup> *Die Ideologie – man kann sie ruhig als solche Bezeichnen – dieser architektonischen Methode, fusst auf dem Bewusstsein einer unberührten Landschaft, einer fast heiligen Natur* [7, p. 20].





Fig. 11. Alpendorf, competition design of the Oberalpendorf 70 hotel complex, W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka, arch. S. Walzl: a) visualisation of the body of the building (drawing by S. Walzl), b) projection of the second floor (drawing by S. Walzl)

Il. 11. Alpendorf, projekt konkursowy kompleksu hotelowego Oberalpendorf 70, W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka, arch. S. Walzl: a) wizualizacja bryły budynku (rys. S. Walzl), b) rzut drugiej kondygnacji (rys. S. Walzl)

This chapel, which is part of the so-called “Stille Wasser” establishment, together with an artificial pond and other small architecture elements in the vicinity, does not fit in with the surrounding landscape on purpose. Its dynamic openwork wooden structure pointing to the sky is meant to attract attention and direct the visitor’s thoughts to a more metaphysical dimension. Although the building refers to the tradition of mountain chapels which due to its skeletal form it is perceived more like a sculpture than a religious object (Fig. 12b, c). Its “multi-religious” character, required by the investor, is emphasised by the stone

sphere placed in the centre of the facility, which replaced the original baptismal font (Fig. 12a).

Near the aforementioned “Stille Wasser”, a complex of five small architectural forms, the so-called *TONspur*<sup>8</sup>-*Insel*, was built on the very top of the Asitz. The facilities designed in the form of forest huts allow listening to music while contemplating the surrounding landscape (Fig. 13a).

<sup>8</sup> TONspuren are summer concerts presenting different music genres, held annually on the Asitz summit, on a specially stage.



Fig. 12. Leogang, mid station of the Asitz ski lift, Mountain chapel, project W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka: a) layout (drawing by B. Krynicka), b) perspective view (drawing by B. Krynicka), c) realisation 2019 (source: W2 Manufaktur)

Il. 12. Leogang, stacja pośrednia wyciągu narciarskiego Asitz, Kapliczka górską, projekt W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka: a) rzut (rys. B. Krynicka), b) widok perspektywiczny (rys. B. Krynicka), c) realizacja 2019 (źródło: W2 Manufaktur)

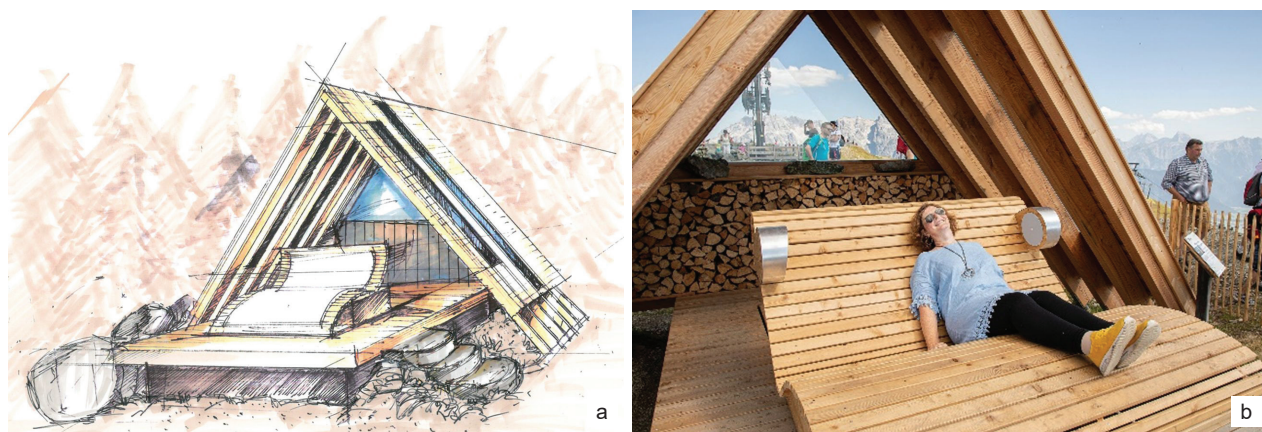


Fig. 13. Leogang, Asitz summit, TONspur-Insel, designed by W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka: a) perspective view (drawing by B. Krynicka), b) seat for listening to music (photo by Leoganger Bergbahnen)

Il. 13. Leogang, szczyt Asitz, TONspur-Insel, projekt W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka: a) widok perspektywiczny (rys. B. Krynicka), b) siedzisko do słuchania muzyki (fot. Leoganger Bergbahnen)

For this purpose, they have been fitted with modern equipment for listening to music and with comfortable, ergonomically-shaped seats mounted on rails so that they can be pulled outdoors in good weather (Fig. 13b). During the design phase, the shape of the units evolved from avant-garde capsules, through shapes resembling sails, to finally take the very modest and simple form of a wooden forest hut, which makes it also possible to use these facilities also in winter (easy removal of snow, both from the ground and the roof, high resistance to wind and snowfall).

The fitness for purpose of these hut forms is proven with the award (Maecenatentum-Preis) granted to their investor for the promotion of artistic projects [9].

### Summary

The examples analysed here show the enormous influence of traditional construction on contemporary Alpine architecture. Wall and roof forms developed in the past, traditional building materials are widely used. Even structural and decorative elements are copied. The historically conditioned attention to the proper relationship between nature and the developed space has also been revisited.

and the aim is to create buildings subordinated to nature, where architecture is perceived mainly in terms of craftsmanship. The studio's work corresponds well to the trend of "integration into the landscape" popular in the Alpine countries ("Landschaftsgebundenheit"), in which "the house is perceived as part of nature" [3, p. 20]. The attitude of investors, who expect from designers a development concept that is not only in line with the trend for broadly understood ecology but also with people's subliminal desires, was also not without significance for the design formula. Already Lois Welzenbacher (1889–1955), one of the most important Austrian architects of the inter-war period, stressed the need for contact with nature in the context of architectural design. He stated that [...] *modern man wants the need to communicate with and experience nature to be expressed in his house. Nature is not a dummy around the house, but the house itself – a sun-breathing organism, changing throughout the day, relaxed when it comes to layout divisions, with extensive views of the landscape, elevated to the role of a mirror of external beauty*<sup>10</sup>.

The presented realisations of the W2 Manufaktur studio show a contemporary approach to design based on the tra-



Fig. 14. Leogang, Salzburger Hof hotel, W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka:  
a) expansion visualization, b) wellness zone during the realization phase (source: W2 Manufaktur)

Il. 14. Leogang, hotel Salzburger Hof, W2 Manufaktur, Bmstr. A. Walzl, arch. B. Krynicka:  
a) wizualizacja rozbudowy, b) strefa wellness w czasie realizacji (źródło: W2 Manufaktur)

In the Alpine region, [...] *merging into the landscape, blending in without disturbing the natural topography*<sup>9</sup> has become a design paradigm. In W2 Manufaktur, the awareness of the environmental value was translated into an attempt to create a design method using almost exclusively wooden structures, making building walls from materials "found on-site" [3, p. 20], and the positioning of window openings results from open views. In many concepts, the body of the designed houses is adapted to the contour lines, greenery is introduced into the interiors,

dition of regional construction. In addition to the characteristic forms of Alpine architecture, the studio's design is distinguished by the extensive use of wood as a construction material. The studio's portfolio includes non-standard projects such as the timber-framed superstructure of the Salzburger Hof hotel in Leogang, with a wellness complex

<sup>9</sup> *Eingepasst in die Landschaft, eingefügt ins Gelände, ohne Störung der natürlichen Topografie* [8, p. 20].

<sup>10</sup> *Naturbedürfnis und Naturgefühl will der moderne Mensch in seinem Wohnen ausgedrückt wissen. Die Natur, nicht als Attrappe um das Haus herum, sondern das Haus selbst als Sonne atmender Organismus (!), mit seinen Organen den Tageszeiten zugewandt, gelockert in den Gliederungen des Grundrisses, mit grossen Ausblicken auf die Landschaft, ein gleichsam zum Wesen erhobener Schnittpunkt all des Schönen aussen...* (after: [8, p. 23]).

with an open, full-size swimming pool built on two floors (Fig. 14a, b). To relieve the load on the wooden structure, the pool was supported on steel pillars, on which a cubicle containing the pool's technical room was also suspended.

Reference to tradition and the use of regional architecture elements in new buildings' designs is not only the result of attachment to the history and culture of the Alpine region but also relates to the need of the moment, the eco-fashion, a return to nature, and – last but not least

– the requirements of investors. What is popular in the Alpine region are buildings rooted in the local tradition, freely referring to traditional solutions and enriched with elements typical of modern architecture, and at the same time offering the so-called alpine fleur – a special feeling of slowness and unlimited contact with nature.

*Translated by  
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### **Abstract**

#### ***Between tradition and modernity – a study of contemporary architecture in the Austrian alpine region on the example of the W2 Manufaktur studio***

This paper aims to show the influence of traditional, historical rural architecture on the contemporary architecture of the Alpine region in Austria. The subject of consideration are the latest projects and realisations of the W2 Manufaktur design and construction studio based in Leogang – one of the most famous ski resorts of the Salzburg region. W2 Manufaktur was founded by Alfred Walth, an experienced designer, whereas this paper has been authored by one of the architects who lead projects in the construction/reconstruction/extension of hotel complexes. The article presents the design paradigms adopted by the studio's architects such as respect for the landscape and the local tradition in construction, a kind of "synthesis of arts" combining architecture, art (design), advanced technologies, and sometimes greenery shaping. The text mainly relies on my design experience and studies of old Alpine architecture.

**Key words:** contemporary architecture, alpine architecture, wooden building, W2 Manufaktur

### **Streszczenie**

#### ***Między tradycją a nowoczesnością – studium współczesnej architektury regionu alpejskiego w Austrii na przykładzie realizacji pracowni W2 Manufaktur***

Tematem artykułu jest ukazanie wpływu tradycyjnego, historycznego budownictwa wiejskiego na współczesną architekturę regionu alpejskiego w Austrii. Przedmiotem rozważań są najnowsze projekty i realizacje pracowni projektowo-wykonawczej W2 Manufaktur z siedzibą w Leogang – miejscowości będącej jednym z najbardziej znanych kurortów narciarskich rejonu salzburskiego. W2 Manufaktur została założona przez doświadczony projektanta Alfreda Waltha, a autorka artykułu jest jedną z architektek prowadzących projekty dotyczące głównie budowy/przebudowy/rozbudowy kompleksów hotelowych. W artykule zostały przedstawione paradygmaty projektowania przyjęte przez architektów biura, wśród których należy wymienić szacunek dla krajobrazu i lokalnej tradycji budowania oraz swoistą „syntezę sztuk” łączącą architekturę, sztukę (design), zaawansowane technologie, a niekiedy też – kształtowanie zieleni. Tekst oparto w głównej mierze na doświadczeniach projektowych autorki i studiach dawnej architektury alpejskiej.

**Słowa kluczowe:** architektura współczesna, architektura alpejska, budownictwo drewniane, W2 Manufaktur