

***„Die Struktur und Entwicklung einer mitteleuropäischen Großstadt
seit dem frühen Mittelalter bis heute am Beispiel Wiens“***

Fachexkursion als ergänzende Veranstaltung der Universitäten Wien und Budweis

8. und 12. April 2019

HANDOUTS ZU EINZELNEN THEMEN (Auswahl)

Dominican Church

The Dominican Church is an early Baroque parish church in the historic center of Vienna. It is the third church built on the same site in the course of time. The first church on this site was built in 1237 by the newly arrived Dominicans on a parcel of land allotted by the duke Leopold VI. This church was heavily damaged during the first siege of Vienna by the Turkish army in 1529.

In 1631 the Dominicans started to build a new oblong church with a dome, following the plan of Jacopo Tencala. The master builders were Jacopo Spacio, Cipriano Biasino and Antonio Canevalle. They introduced to Vienna the Baroque style of Italy. The first stone was laid by emperor Ferdinand II on 29 May 1631. The structural work was finished in 1634. The church was consecrated on 1 October 1634. Between 1666-1674 facade and dome was finished.

The impressive facade was built in the Roman style with dominant columns, supporting the cornice. Its architecture goes back to early Baroque churches in Rome, that in turn, rely on the facade of the Dominican church Santa Maria Novella in Florence. On top of the facade is a large rectangular gable with a dormer window, crowned by a pediment.

The church consists of a long central nave, flanked by three side chapels on each side. The nave is approximately 25 m long, 14 m wide, and 22 m high with a barrel-vaulted ceiling. The large dome reaches a height of 23.80 m.

The ornate interior is imposing by its architecture and the exquisite stucco in the decorations. The ceiling frescoes are the work of Matthias Rauchmiller. They depict in 46 scenes the life of Our Lady. The painter Carpofo Tencalla decorated the apse around the main altar and added some paintings on the walls of the side chapels. The new dome was built in 1820 and fresco dates from 1836 and is by Franz Geyling. The medallions in the four supporting columns are by an unknown artist, depicting three popes from the Dominican Order.

The church was elevated to the status of basilica minor in 1927.

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The Augustinian Church in Vienna (Augustinerkirche)

- Parish Roman Catholic church built by Dietrich Landtner from 1330 to 1339.
- Gothic church for the Augustinian friars.
- Imperial baroque church of the Habsburgs – many Habsburgs weddings (Maria Theresa, Marie Louise and Napoleon Bonaparte, Franz Joseph and Elisabeth – Sissi).
- Today part of the Albertina wing of Vienna's Hofburg.

History:

In 1327, Duke Frederick the Handsome founded this church for the Augustinian. The nave was built by architect Dietrich Landtner from 1330 to 1339, but not consecrated until 1 November 1349. Church is today

a part of the Hofburg complex. In 1634, the Augustinian church became the parish church of the imperial church. In 1784-1785 the church was behind Joseph II. top architect Johann Ferdinand Hetzendorf

of Hohenberg (1733-1816) regained. To this end, 18 side baroque altars were torn out, which had been installed in the period between 1630 and 1780. Inside there is the important grave monument for the Archduchess Marie Christine of Saxony-Teschen (1800-05) by Antonio Canova. In 1836, the monastery was abolished and until 1951 the monastery was once again under the administration of the Augustinians.

Exterior:

Although inconspicuous from the outside, the inside is more ornate.

- Length: 85 m
- Width: 20 m

Interior:

Over the main entrance to the Josephsplatz is a three-aisled church, which is 43 meters long and 20 meters high. The nave is directly linked to the chorus.

- **The main altar** – today's stone, polychrome the main altar by Andreas Halbig is the fifth in the history of Augustinerkirche. This sandstone altar in the style of the 15th century was executed from 1857 to 1870. In the middle, the altar shows Christ as the ruler of the world, surrounded by many angelic representations, especially the patron saint of Emperor Franz Josef.
- **Presbytery** – the design of the presbytery dates back to 2003 and is in the design and execution of Johannes Höfinger.
- **Tombstone of Archduke Marie Kristina (1742-1798)** – the most beloved daughter of Maria Theresa (German called Christinendenkmal) by Italian sculptor Antonio Canova from 1797-1805. The tombstone was built by her husband, Albert Saský (1738-1822), the founder of Albertina. It is a pyramidal marble shield with nine funeral figures. The Empty Virtue, two girls with torches, Charity with a blind old man comes to the open door. The grieving Genius, leaning on the lion, shows the Saxon coat of arms. Another Genius holds up in the middle of the medallion with her face and the Latin inscription Maria Christina Avstriaca.
- **Charles side altar** – the new side altar dedicated to the blessed Charles I (1887-1922), the last Austrian Emperor, was added in 2004.
- **George's chapel** – the two-aisle Chapel of St. George (Georgskapelle) was built in the 14th century by the Duke Ota Habsburg.
- **Loreto Chapel** – before decorated with silver, which was melted after the Napoleonic wars. Today the chapel serves as a gathering and prayer place for the monks.
- **Sacristy** – sacristy was built in 1719 in elegant stucco decoration.
- **The Tomb of Hearts (Herzgruft)** – is a funeral chamber where 54 urns containing the hearts of the Habsburg dynasty from 1618 to 1878. The crypt is located behind the Loreto Chapel. The first heart

belonging to King Ferdinand IV. on July 10, 1654. The last heart belonging to Archduke Franz Karel here in the crypt was deposited on March 8, 1878.

- **Crypt** – under the church ship is a crypt that served as a funeral ground for Augustinians and court nobility. However, it is not accessible to the public at present.

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Hofburg

Amalienburg

Built- 16th century (reign of Maximilian II, Rudolph II)

Named after empress Amalia, wife of emperor Joseph I.

Facade was designed by Nikolaus Pacassi

Leopoldine Wing

Built- 1660 (reign of Leopold I.)

Architect- Filiberto Luchese

Rebuilt by Giovanni Pietro Tencala

Connection between Amalienburg and the Swiss Court

Stallburg

Built- 1558-1565 (reign of Maximilian II.)

Architect- unknown

Built like residence for Maximilian II. In 18th century housed the art collections. Later became the Imperial Stables.

Impressive renaissance arcades

Czech castles with arcades- Jindřichův Hradec, Kaceřov, Litomyšl

Court Library

Built- 18th century (reign of Charles VI.)

Architect- Johann Bernhard Fischer von Erlach, Joseph Emanuel Fischer von Erlach

Today the Austrian National Library

Exterior decoration by Lorenzo Mattielli

Czech buildings by Fischers von Erlach- Clam-Gallas Palace in Prague, castles in Jaroslavice, Slavkov and Vranov nad Dyjí.

Imperial Chancellery Wing

Built- 18th century (reign of Charles VI.)

Architect- Lukas von Hildebrandt, Joseph Emanuel Fischer von Erlach

In 19th century, converted into residential suites

Sculptures on the portals by Lorenzo Mattielli

Czech buildings by Lukas von Hildebrandt- castles in Odry, Kunín and Jaroměřice nad Rokytnou. Chapel in Rumburk.

Augustinian Wing

Built- 18th century

Architect- unknown

Lies near the Augustinian church and monastery. As the palace expanded, the church and monastery became a part of the building.

Palais Archduke Albrecht (home of Albertina museum), became connected to the Hofburg in 1820

Redoute Wing

Built- 18th century (reign of Maria Theresa)

Plans by Jean Nikolas Jadot de Ville-Issey

Facades by Nicolo Pacassi

In 1992 seriously damaged by fire.

St. Michael's wing

Built- 1893 (reign of Franz Joseph I.)

Architect- Ferdinand Kirschner

First plans by Joseph Emanuel Fischer von Erlach

Built after demolition of Burgtheater

Connection between Winter Riding school and Chancellery

Neue Burg

Built- 1913 (reign of Franz Joseph I.)

Architect- Gottfried Semper, Karl von Hasenauer

Kunsthistorisches and Naturhistorisches museums completed in 1891

Built after the demolition of the city walls

Statues of Prince Eugene of Savoy and Archduke Charles

Graben

- one of the most famous streets in Vienna
- begins at Stock-im-Eisen-Platz and ends at the junction of Kohlmarkt and Tuchlauben
- with Kohlmarkt and Kärntner street creates the „golden U“
- a ditch by the wall of Vindobona in the times of the ancient Rome
- the trench was filled in the 12th century, while enlarging the city using the ransom money for Richard the Lionheart
- a market place since Middle Ages till the 18th century (relocating trades into buildings)
- the great fire on the 23rd March 1327
- in the Baroque decorating facades - frequently held parades and festivals
- in the 19th century luxury shops
- because of the rising amount of traffic were demolished the blocks of buildings on both ends of the street and so driving through was made smoother
- in the 20th century the traffic load is even increasing – in the 70's becoming the pedestrian zone

Plague Column

- in the form of Holy Trinity column
- the Great Plague epidemic in Vienna in 1679
- funded by emperor Leopold I
- in 1679 the first wooden version of the column was erected (designed by Johann Frühwirth)
- since 1682 remaking new column in marble (Mathias Rauchmiller – some angels)
- after Rauchmiller's death in 1686 the design of the plinth had been changed by Johann Bernhard Fischer von Erlach
- the middle part (the cloud sphere) had been drawn up by Lodovico Ottavio Burnacini and executed by Paul Strudels
- the column was consecrated in 1693
- the symbol of Holy Trinity was important for Habsburks – it represented the substance of the three regions of their empire (Austria, Hungary and Bohemia)
- the plinth – embodiment of the Faith beating the Plague and Leopold I praying to the Holy Trinity
- the cloud sphere with the figures of angels
- on the top there is the Holy Trinity

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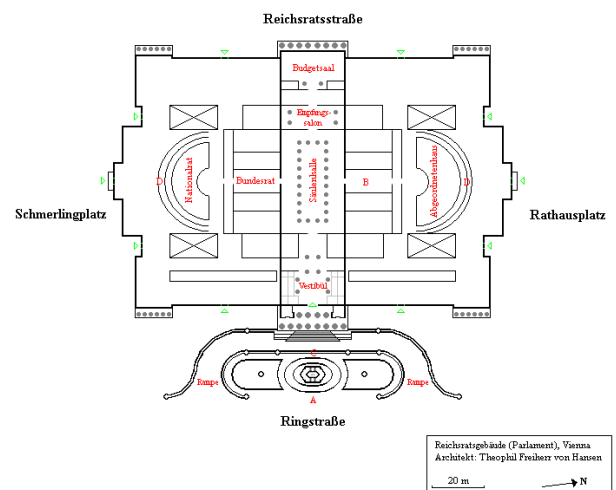
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Theophil von Hansen

- Danish architect
- study of architecture in Copenhagen
- moved to Athens:
 - worked with his brother Hans Christian
 - first building: *National Observatory of Athens*
 - some other buildings in Athens: *Academy of Athens, National Library of Greece*
- in Vienna:
 - assistant of Austrian architect Ludwig Förster
 - later an individual works: Neo-Renaissance ("Vienna style")
 - 1868-1883 – Professor at the Academy of Fine Arts in Vienna
 - some buildings in Vienna: *Museum of Military History (1856), Holy Trinity Greek Orthodox Church (1861), Palais Todesco (1864), Palace of Archduke Wilhelm (1868), Musikverein (1870), Academy of Fine Arts Vienna (1876)*
- some buildings in the Czech Republic: *Kleinův palác* in Brno, *Besední dům* in Brno (*Philharmonic Concert Hall, 1873*), *Haasův obchodní dům* in Prague (*Haas department store, 1871*)

Austrian Parliament Building

- the original plan: 2 separate buildings (for House of Lords and House of Deputies)
- is located on the Ringstraße
- the foundation stone was laid in 1874, the building was completed in 1883
- Greek style (Greek as the ideal of democracy)
- the ground plan - two rectangular wings divided by longitudinal tract
- commemorates the Parthenon in Athens
- the building commission refused Hansen's proposition for a polychrome building
- Two large boardrooms (The Federal Assembly Chamber and The National Council Chamber):
 - resemble an ancient Greek amphitheatre
 - the left wing (The National Council Chamber) was destroyed during World War II, it has a modern form
 - the right wing (The Federal Assembly Chamber) - decorated with stucco, paintings and statues of Roman politicians
- Longitudinal tract – Colonnaded Hall:
 - 40 metres long, 24 metres wide
 - 24 monolithic Corinthian marble columns
- Committee Rooms:
 - original chandeliers from Bohemia
- Exterior:
 - tympanum – Emperor Franz Joseph I as a Roman Emperor with Crown Lands (Silesia, Bohemia, Moravia, Salzburg, Lower Austria, Upper Austria) - fountain (by Carl Kundmann) – Pallas Athene, allegories of the executive and legislative powers and personifications of the main rivers: the Danube, Inn, Elbe and Moldau



Friedrich von Schmidt

(*1825, Frickenhofen, Gschwend, Württemberg, Germany – †1891 Vienna, Austria)

- architect of Gothic Revival style, worked in the end of 19th century in Vienna
- 1840–1843: studies at the Polytechnic in Stuttgart (under the leadership of Adolf Breymann and Matthäus Mauch)
- 1843–1848: stonemason and master in Köln u Dombauhütte
- 1848–1854: master in Köln in Dombauhütte, the realization of his first projects
- 1856: architect's exams at the Bauakademie in Berlin
- 1858–1859: professor of architecture in Milan (medieval architecture), the restoration of the Basilica of Sant'Ambrogio
- 1859–1864: professor at the academy in Vienna (medieval art)
- 1863–1891: cathedral architect of St. Stephen's Cathedral, Vienna
- 1865–1891: head of a special school of architecture in Vienna
- 1887–1888: lectures at the Vienna Technical University
- his buildings in the Gothic Revival style in Vienna: The Church of Saint Lazarus, Saint Othmar's Church (1860–1862), the Akademisches Gymnasium (1863–66)

The Town Hall, Vienna, 1872–1883

- 1858–1865 the Ring road was built, where the town hall stand
- 1868 the competition of the construction of the new town hall – the winner Schmidt
- the basic stone was laid in 14. 7. 1873, the building was completed in 12. 9. 1883, the rafter was completed in 1879/80
- the tower was built in 7. 10. 1882, a height of the tower is 98 m, at the top is a statue of a town hall man, 3.4 m high
- the facade was inspired by the Flemish Gothic town halls, such as the Brussels Town Hall
- the total floor area is 113 000 m², the building is 152 m long and 132 m wide
- construction costs were about 14 million gold
- the Neo-Gothic style was chosen for a high degree of representativeness

Arrangement of the town hall:

- the main tower, other four smaller towers in the front
- attic
- 2nd floor
- 1st representative floor – there are the ballroom, the south buffet, the north buffet
- half-floor
- elevated ground floor = mezzanine
- ground floor – there is the People's Hall
- 1st basement
- 2nd basement

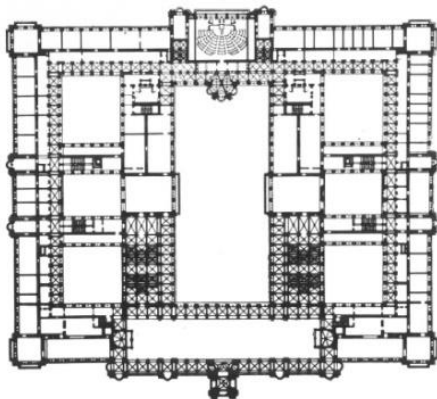


Abb. 125. Wien, Rathaus. Grundriß. Friedrich von Schmidt. 1872–1882

OTTO WAGNER (1841–1918)

His birthplace was Penzing near Vienna.

He studied at the Viennese Polytechnical Institute, at the Royal School of Architecture in Berlin and the Academy of Fine Arts in Vienna.

1894-1913 Professor of Architecture at the Vienna Academy of Fine Arts.

At the beginning of his career he was strongly influenced by historicism (he realized several projects for the Imperial Court).

He was one of the founders of modern architecture and urbanism.

Wagner promoted modern building construction, especially reinforced concrete and steel.

He combined various materials in an unusual way.

In most of his architectural objects he used the decorating effect that is typical of Viennese Art Nouveau.

Important in his buildings is the floor plan.

He wrote a book called *Moderne Architektur*, which was very popular.

He was a teacher of a number of important Czech architects, such as Jan Kotěra.

The examples of other buildings: *The church at Steinhof, Vienna* (1903–1907), *Villa Wagner 1* (1886–88), *Villa Wagner 2* (1912–13).

PAVILLON KARLSPLATZ (KARLSPLATZ 1040)

This station was built in 1898.

Wagner built two similar buildings for the Karlsplatz station.

The structural elements here dominate and are not hidden.

The facade is lined with marble slabs.

This two buildings are a prime example of Viennese art nouveau.

At the end of the sixties, the pavilion was to be demolished due to the underground. Thanks to student protests, the building was only dismantled and then returned to its original location.

Wagner participated in several other engineering projects, such as: *Stadtspark Station, Bridge Across Wienzeile,*

MAJOLIKAHAUS (6th DISTRICT, LINKE WIEINZEILE 40) 1898–1899

The Majolikahaus is part of the three buildings on the Linke Wienzeile,

which were built by the architect Otta Wagner - was the investor of these houses.

The facade of the Majolikahaus is lined with polychrome ceramic tiles, known as majolica, with floral motifs. This unique intention created Wagner's pupil Alois Ludwig.

Majolikahaus is an important example of the Art Nouveau style of Vienna.

AUSTRIAN POSTAL SAVINGS BANK (1st DISTRICT, GEORG-COCH-PLATZ 2)

1st construction phase: 1903–1906,

2nd construction phase: 1910–1912.

PSB is one of Wagner's most important buildings.

It is built of brick and lined with marble.

At the top of the building are four winged female figures made of aluminium, that protect modern architecture, by Othmar Schimkowitz.

The interior of the main hall has a glass vault and it is designed as a three-nave basilica.

This building supported the development of modern architecture and influenced the architecture of the 20th century.

The church at Steinhof and Postal Savings Bank are a major milestone in Vienna's architecture.

Joseph Maria Olbrich

- born in 1868 (Opava)
- died in 1906 (Düsseldorf)
- studied architecture at the University of Applied Arts Vienna and the Academy of Fine Arts Vienna (there he won many prizes and met Otto Wagner)
- 1893 - started working for Otto Wagner, helped him with the designs for Metropolitan Railway buildings
- 1897 - co-founded the movement Vienna Secession and designed the Secession building
- 1900 - Darmstadt - designed many houses (even his own) and the Wedding tower (Mathildenhöhe)
- influence of Otto Wagner, Gustav Klimt and Charles Rennie Mackintosh (Glasgow school of art - simple geometrical forms)

The Secession building

- masterpiece of secession in Vienna, key work of the Vienna Secession
- cornerstone: 28. 4. 1898
- completed: 29. 10. 1898
- flexible space, purpose was important for the architect
- groundplan: simple geometrical shapes and forms, square as a basic motif, centralised floorplan, the exhibition hall has a basilica form
- characteristic is the gold plated dome - encased by 4 pylons and covered in laurel leaves
- glazed roofs bring the even light into the interior
- massive walls evoke in the exterior the appearance of a series of solid cubes
- this geometrical system is softened by the use of lines, curves and overlapping
- the entrance is flanked by hermetic block and covered in the secession motto: *"For every time its art. For art its Freedom"*
- situated in the Friedrichstraße (a side along the Ringstraße was originally chosen → bad reactions from the Municipal Council → moved to the Friedrichstraße)
- financial resources were supplied partly by patrons (mainly Karl Wittgenstein) and by members of the Vienna movement

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Friedensreich Hundertwasser

- 1928 – Born 15 December in Vienna as Friedrich Stowasser.
- 1948 – School graduation. Spends three months at the Academy of Fine Arts, Vienna, under Prof. Robin Christian Andersen. Lastingly influenced by a Walter Kampmann exhibition in the Albertina and by Schiele exhibitions.
- 1952 – First exhibition in Art Club of Vienna. Brief decorative-abstract period.
- 1958 – Reads his Mouldiness Manifesto against Rationalism in Architecture at a symposium in Seckau monastery on 4 July.
- 1972 – On the TV show *Wünsch dir was* (Make a Wish), demonstrates roof forestation and individual façade design. Publishes manifesto *Your window right – your tree duty*.
- 1980 – Presents 5 model designs for the apartment house at Löwengasse/Kegelgasse commissioned by the Municipality of Vienna. Hundertwasser Day in Washington, D.C. on November 18th, proclaimed by Mayor Marion Barry, Jr.
- 1990 – Works on architecture projects: KunstHausWien; Motorway Restaurant Bad Fischau; AGIP Service Station, Vienna; District Heating Plant Spittelau, Vienna.
- 1991 – Inauguration of KunstHausWien in April.
- 2000 - Works on architecture projects for Tenerife and Dillingen/Saar, Germany. Dies of heart failure on Saturday, February 19, in the Pacific, on board of Queen Elizabeth 2. In accordance with his wishes, he is buried in harmony with nature on his land in New Zealand, in the Garden of the Happy Deads, under a tulip tree.

KunstHaus Wien

KunstHaus was opened in 1991 after a construction period of two years. The artist's credo "Art must show its true colours again. Art must address the people again... Art must embrace nature and her laws and man and his striving for true and lasting values", written down as a foundation document, was placed inside the stump of a pillar

The Third Skin in the Third District

Man is surrounded by three layers, his skin, his clothing and walls, the building. Clothing and the walls of buildings have in recent times undergone a development which is no longer in keeping with the individual's natural requirements.

"The outer walls of our modern buildings are our prison walls, for they are anonymous, without emotions, aggressive, heartless, cold and yawningly empty. My irregular outside design is to be looked on as a precursor to the window right of every individual. The facade is not perfectly straight and flat, but humpy and interrupted by irregular mosaics. A black-and-white, irregular checkerboard pattern signals the disbanding of the grid system, its break-up. What we urgently need are barriers of beauty; these barriers of beauty consist of uncontrolled irregularities."

Hundertwasser 1985/1991

Window Dictatorship and Window Right

"Some people say houses consist of walls. I say houses consist of windows.

The repetition of identical windows next to each other and above each other as in a grid system is a characteristic of concentration camps.

Windows in rank and file are sad, windows should be able to dance.

A person in a rented apartment must be able to lean out of his window and scrape off the masonry within arm's reach. And he must be allowed to take a long brush and paint everything outside within arm's reach, so that it will be visible from afar to everyone in the street that someone lives there who is different from the imprisoned, enslaved, standardized man who lives next door." Hundertwasser, 1990

Tree Tenants Are the Ambassadors of the Free Forests in the City

Ten tree tenants grow out of the windows of the KunstHaus Wien. Tree tenants can be seen from far away and benefit many people, especially those who walk around the house and dwell nearby. The tree tenant symbolizes a turn in human history because he regains his rank as an important partner of man. "We suffocate in our cities through poison and lack of oxygen. We destroy systematically the vegetation which gives us life and lets us breathe. We walk alongside grey and sterile facades of houses. It is our duty to reinstall the rights of nature with all means. We suffer daily from the aggressivity and the tyranny of our vertical sterile high walls. But streets in the cities will become green valley's where man can breathe freely again.

The tree tenant is a giver. It is a piece of nature, a piece of homeland, a piece of spontaneous vegetation in the anonymous and sterile city desert, a piece of nature which can develop without the rationalist control of man and his technology."

Hundertwasser, 1991

The Uneven Floor

The flat floor is an invention of the architects. It fits engines-not human beings.

People not only have eyes to enjoy the beauty they see and ears to hear melodies and noses to smell nice scents. People also have a sense of touch in their hands and feet.

An uneven and animated floor is the recovery of man's mental equilibrium, of the dignity of man which has been violated in our levelling, unnatural and hostile urban grid system.

The uneven floor becomes a symphony, a melody for the feet and brings back natural vibrations to man. It is good to walk on uneven floors and regain our human balance.

Architecture should elevate and not subdue man.

Hundertwasser, 1991

Rachel Whiteread

English sculpturist

Born 1963, London

Education: Brighton Polytechnic (The University of Brighton), Cyprus College of Art (Lemba), Slade School of Fine Art (London)

She is one of the **Young British Artists**¹

First woman to **win** the annual **Turner Prize**² in 1993 for „House“

Work:

- works with everyday objects and their **negative space**
- often uses **concrete** → creates solid mass and **tomb-like** works
- focuses on the **line** and the **form**
- her sculptures are full of **social comments** and **personal narrative**
- she is sometimes tags as a „post-minimalist“ or „minimalist with heart“
-

Honorable pieces:

- ❖ **Ghost (1990)**
- ❖ **House (1993)**
- ❖ **Judenplatz Holocaust Memorial (2000)**
- ❖ **Cabin (2016)**
- ❖

Holocaust Memorial (Nameless Library)

Central memorial to the **65.000 Viennese Jews** murdered by the Nazis

Unveiling in **October 2000**, it stands in **Judenplatz**

Conception:

In 1995 archeologist found the **remains of synagogue** (middle of the 13th century - destroyed in 1421 during Vienna Gesera), so Whiteread **had to incorporate** the excavation into her concept (the remains are right under the monument)

The monument is now connected with Jewish Museum of Vienna by **underground path**

Design:

Steel and **concrete** construction to evoke the tragedy and brutality of the Holocaust

Base measuring **10 x 7** meters and a height of **3.8** meters

Viennese living room turned **inside out**, complete with rosette ceiling (mounted on the roof), **handleless double doors**, and **rows of books whose spines face inward**

Books = an evocation of their readers (Jews) and their contribution to European civilization; Jews = „People of the Book“

Books facing inward = unreadable; the content of the books remains unrevealed; vast number of the lost lives

Two texts on the base of the memorial:

- **before the locked double doors** in 3 languages („In commemoration of more than 65,000 Austrian Jews who were killed by the Nazis between 1938 and 1945.“)
- **on the plinth** on the two sides and back of the memorial (names of places where Austrian Jews were murdered)

¹ loose group of visual artists who first began to exhibit together in London, in 1988.

² an annual prize presented to a British visual artist, organised by Tate gallery.

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BWM Architekten

Established in **2004** and is led by Erich Bernard, Daniela Walten, Johann Moser and Markus Kaplan. Currently consists of **60 people** from the areas of architecture, urban planning, interior architecture, interior design, graphic design, fine arts and landscape architecture. Profound knowledge of **buildings in the inner-city context**, heritage protection and post-war modernist architecture.

Projects:

Shop and corporate architecture
Cultural projects and projects in public spaces
Structural engineering and urban development
More than 330 projects

For example:

- ❖ Hotel 25hours Vienna (2013)
- ❖ rebranding of a&o Hostels (2018)
- ❖ Salon Sacher (2019)

Hotel Topazz

April **2012**

Awards:

Best architects 14 in July 2013³
listed among best Design Hotels for 2014 by the German travel magazine GEO Saison
AIT Award (2014)
Hotelimmoblie des Jahres (2012)
MA 19 / "gebaut" (2012)

Design:

Futuristic round-cornered building
On one of Vienna's smallest building sites (153 m²)
Typical elliptical window openings that jut out slightly
Can be likened to a glistening, dark-colored gemstone
Brown façade absorbs and reflects the natural light → **eye catcher**
The first green upscale hotel in the city centre
Interior design: Michael Manzenreiter (inspired by Wiener Werkstätte)

References:

<https://www.bwm.at>
<https://archello.com/brand/bwm-architekten-und-partner>
<http://www.designmag.cz/architektura/39743-futuristicky-hotel-topazz-ma-interier-v-retro-stylu.html>
<https://www.worldarchitecturenews.com/article/1510710/past-future>

³ most significant and interesting architectural projects in the entire German -speaking world.

Kampus Wirtschaftsuniversität Wien

- the largest university focusing on business and economics in Europe
- 1898- **Foundation** of the WU (current name since 1975)
- 2013- **WU moves** to a new campus next to Vienna's Prater Park (Vienna's second district)
- **7 building complexes**, designed by internationally renowned architects
- **35,000m²** of the campus area is built up, the remaining **55,000 m²** are publicly accessible grounds
- you can find there: classrooms, libraries, and offices + number of facilities that are **open to the public**: restaurants, cafes, a bakery, a supermarket, bookstores, a childcare centre, and an athletic centre
- The entire campus has been designed in accordance with "**green building**" principles (70% of the energy required for heating and cooling comes from geothermal energy) + all rooms have **natural light**
- **barrier-free** accessibility (all areas are designed to be wheelchair accessible + tactile guidance system for the visually impaired)

LC (Library & Learning Center)

- Architects: **Zaha Hadid Architects, Hamburg**
- Total floor space: approx. 41,000 m²
- 1,500 student workstations
- open to students and staff 24 hours a day, 365 days a year
- Cantilevered roof extending towards the square
- External appearance: contrasting sections of **light and dark**
- **Façade**: colored fiber-reinforced concrete
- two building segments are separated by a seam of glass
- atrium serves as WU's main reception
- The top two floors are dedicated entirely to the **library**
- LC also houses the **WU shop**, as well as both **Ceremonial Halls**, a **club lounge**, the International Office and the WU ZBP **Career Center**
- the folding principle is expressed by two interlaced structures
- ramps and staircases in a spiralling upward motion
- The **sharp** outer edges of the building are formulated as polygons in contrast to the free **flowing** edges in the interior
- more compact and firmly rooted on the side towards the Messe Center

D3 + AD (Departments and Administration)

- Architects: **CRABstudio, London**
- Total floor space: approx. 20,000 m²
- **Two-part** complex- **D3**: departements + library of law; **AD**: WU's administration, The bakery on the ground floor of the AD building
- **Yellow-orange-red façade** faced with wooden planks
- several courtyards, passages, recesses, terraces, atriums, squares and public spaces-> **a relaxed character**
- Untreated **silver fir planks** are mounted horizontally and vertically on the façades of both buildings (a lively structure). They provide **sun protection** and are a visual reference to the **trees** of the neighboring Prater Park
- as colorful on the inside as it is on the outside
- reminiscences of **student life**

D1 + TC (Teaching Center und Departments)

- Architects: **BUSarchitektur ZT GmbH, Vienna**
- Total floor space: approx. 34,000 m²
- Space for approx. 5,000 people

- Auditorium Maximum seats: 650
- houses all the University's **large auditoriums** (natural daylight and state-of-the-art equipment)
- **Mensa cafeteria**: over 600 guests
- The façade: made of Corten weathering steel (the design of the façade in the interior)
- unique **roof garden**
- self-study areas arranged in a spiral pattern around the atrium
- located above the **car park**

D4 (Departments)

- Architects: **Estudio Carme Pinós S. L., Barcelona**
- Total floor space: approx. 16,000 m²
- the two-part building
- "**Tetris**" façade with dynamic window arrangement
- The interior design is based on the same **parallelogram** pattern as the façade
- on the ground floor comprises the **cafeteria** and the library

D2 + SC (Departments 2 und Student Center)

- Architects: **Atelier Hitoshi Abe, Japan**
- Total floor space: approx. 23,000 m²
- Two building segments
- **façade**: consisting of thin, overlapping layers;
- design was inspired by French dessert **Mille-feuille** (consists of several layers of puff pastry with a sweet filling)-> the building complex consists of layers placed next to and on top of each other
- The block-like SC section contains the **Sports Center** with three gyms, a public day care center
- The complex also features a **bookstore**, casual **pub-style restaurant** with a large **outdoor seating** area and a **kindergarten**

D5 (Auditorium, Seminar Rooms, and Offices)

- Architects: **Holzer Kobler Architekturen Berlin GmbH** and **Freimüller Söllinger Architektur ZT GmbH**
- Total area (lot): 8,388,60 m²
- Total floor space: 10,500 m²
- 143 **offices**
- 1 166-seat **auditorium**, 2 60-seat seminar rooms, 3 30-seatseminar rooms
- Individual study area for up to 40 people

EA (Executive Academy)

- Architects: **NO.MAD Arquitectos, Madrid**
- he square 7-storey tower
- a façade of **glass and aluminium**-> sky and nature are mirrored in the building
- two types of glass- one of them translucent with a high anti-glare protection factor, the other transparent
- **office space**

Resources

- WU Campus: <https://www.wu.ac.at/en/the-university/campus/>
- Interactive campus map: <https://campus.wu.ac.at/en/>
- Architecture: <https://web.archive.org/web/20131017063642/http://www.campuswu.at/de/info/architekturen>
- Archdaily: <https://www.archdaily.com/447791/wu-campus-masterplan-busarchitektur>
- Aaron Betsky, *Zaha Hadid. Complete Works*, New York 2009. (without Campus)