



***TRADIZIONE
TRADUZIONE
TRADIMENTO***

***A NEW ROME – VILLA VERSUS
SUPERBLOCK***





Enoncé théorique
Patrick Pregesbauer, January 2018
ENAC EPFL
Prof. Roberto Gargiani
Prof. Kersten Geers
Fabrizio Ballabio





I want to thank:

Prof. Roberto Gargiani, for his helpful guidance through the semester,
Mag. Hermann Czech, who has always been a big source of inspiration,
tit. ao. Univ. Prof. Richard Bösel, for his constant support and expanding my field of interest, and
Marcelo Rovira Torres, for his friendship and critical opinion.
My special thanks goes to my parents, Georg and Nadja Pregesbauer who made it possible for me to study, and who
have always supported and respected my decisions.





INTRO

This research is to be understood as a typological research, not in the manner of style. It is rather trying to discuss the relation of different buildings of their same type and their relation to their context.

The intention is to look at historic architecture, with a contemporary gaze, to extract the potential for a contemporary project. In this way this analysis is following the Viennese tradition of the *Strukturanalyse* - interpretation becomes an act of production.¹ The analysis of Austrian Classical Baroque, through the reading of buildings of the Italian Renaissance, is therefore an act of speculation. The chosen examples are not trying to delineate a stylistic genealogy of a linear historic process but aim at illustrating a general hypothesis. The juxtaposition is rather questioning authorship and appropriation on what is considered as classical ‚Austrian‘.

Focusing on building types which arose in the *Vorstadt* of 17th and 18th century Vienna, which at this specific period of time had an exclusive position in Europe. The object of discussion is a hybrid, which Domenico Martinelli called a ‚*Palazzo in Villa*‘ referring to his project for the Liechtenstein family. In fact these buildings which are combining aspects of the Italian *villa suburbana* in a semi-urbanized situation are radically different from that of the Palazzo. In German the paradoxical terms ‚*Gartenpalast*‘ or ‚*Gardenpalazzo*‘ got established to refer to this sort of architecture. Neither being a house in the countryside nor an urban palace, this typology, which has comparable attributes of the Parisian 18th century hôtel, had a crucial role in the historic Viennese suburbs. By establishing an architecture which was answering to aristocratic needs for representation, they were at same time addressing the civic and organizing an unstable landscape. This situation is very comparable to the periphery of the same city nowadays.

What was and what is the vocabulary that we can still draw on? What is the kind of history that we can still have? *Tradizione e tradimento* (tradition and betrayal) are very close to each other in Italian, and it might be the time to productively misinterpret architecture and find the rose-tinted spectacles of Johann Bernhard Fischer von Erlach again!

The aim of this study is to filter out those potentials from the ‚historical key figures‘ of Viennese urban development that have driven the dynamics of this city forward, and to find out how these dynamics have controlled or influenced the city until our time. The resulting strategies will be used to juxtapose buildings which are one the one hand defining a system of reference, and on the other, a take on finding an own architectural vocabulary. No matter where they come from, through the coexistence in a *Capriccio* all projects are seen equally and not as historic.

¹,,In Wahrheit ist das Interpretieren von Werken der bildenen Kunst genauso wie jenen von Musik – denn die Kunst ist eine – ein Wiederschaffen, ist Re-Produktion.‘ (Sedlmayr, Hans, Kunst und Wahrheit. Zur Theorie und Methode der Kunstgeschichte, Reinbek bei Hamburg: Rowohlt, 1961, p. 88)



***A NEW NARRATIVE
THROUGH THE
READING OF THE VILLA***



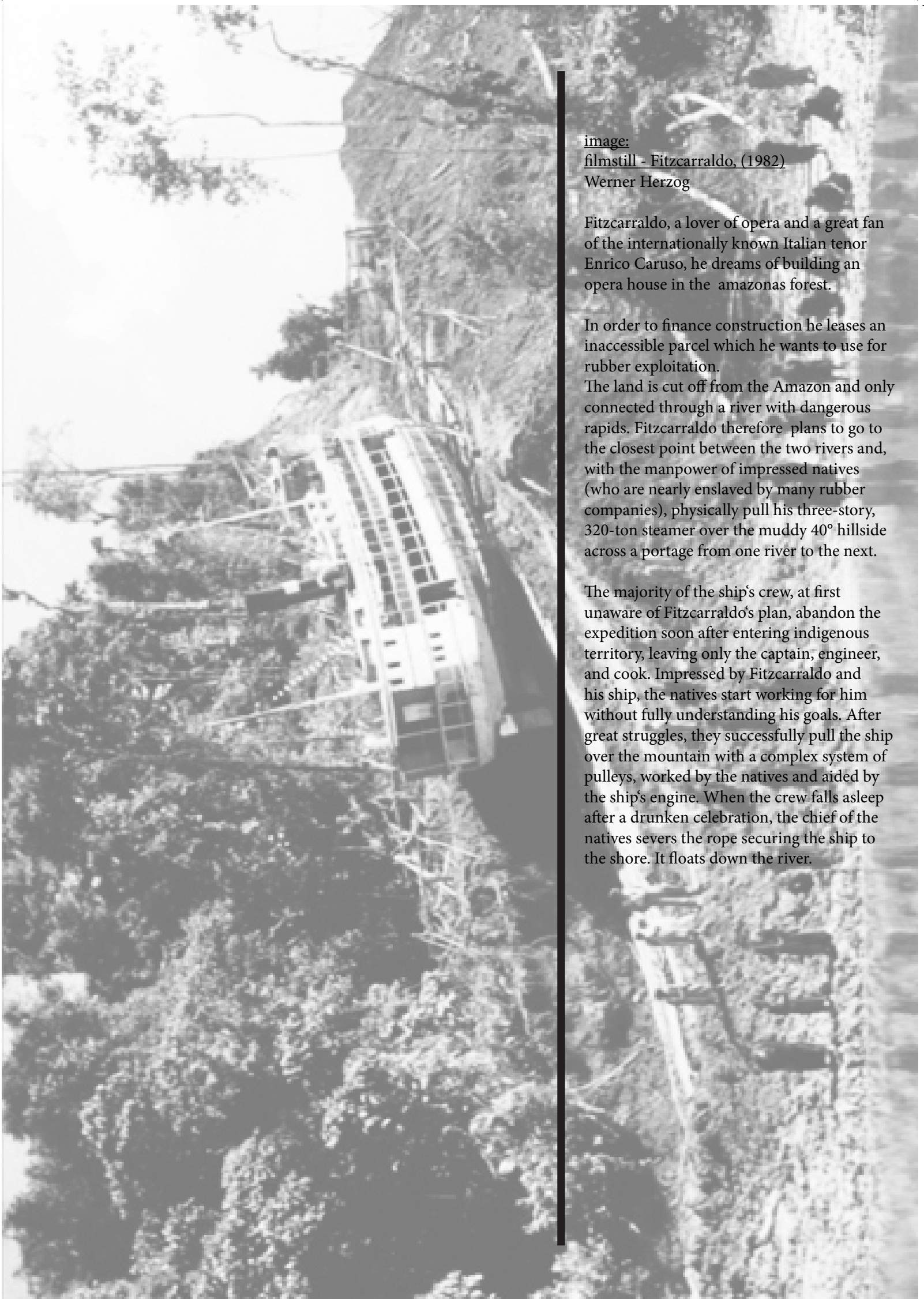


image:

filmstill - Fitzcarraldo, (1982)

Werner Herzog

Fitzcarraldo, a lover of opera and a great fan of the internationally known Italian tenor Enrico Caruso, he dreams of building an opera house in the amazonas forest.

In order to finance construction he leases an inaccessible parcel which he wants to use for rubber exploitation.

The land is cut off from the Amazon and only connected through a river with dangerous rapids. Fitzcarraldo therefore plans to go to the closest point between the two rivers and, with the manpower of impressed natives (who are nearly enslaved by many rubber companies), physically pull his three-story, 320-ton steamer over the muddy 40° hillside across a portage from one river to the next.

The majority of the ship's crew, at first unaware of Fitzcarraldo's plan, abandon the expedition soon after entering indigenous territory, leaving only the captain, engineer, and cook. Impressed by Fitzcarraldo and his ship, the natives start working for him without fully understanding his goals. After great struggles, they successfully pull the ship over the mountain with a complex system of pulleys, worked by the natives and aided by the ship's engine. When the crew falls asleep after a drunken celebration, the chief of the natives severs the rope securing the ship to the shore. It floats down the river.



VIENNA WAS NEVER MODERN

A continuous urban organism was developed in the line of the brilliant architects Johann Bernhard Fischer von Erlach, Gottfried Semper, Otto Wagner and Adolf Loos. With his concept of an unlimited city, *„Die Großstadt“* (1911), Otto Wagner decided to use the grid model of the *Ringstraße*. With its radial refractions as an idealized model for the expansion of Vienna into a central European metropolis with three million inhabitants as a spatial scenario and to present it in concrete terms. The realization of the city railway, the *Vorortelinie* and the architecturally high-quality design of the Danube canal, he created the real foundations for the city. However, after the First World War, such metropolitan utopias were not continued.

In 1919, unlike in the rest of Austria - after the lost war - the Social Democracy achieved a lasting electoral success at the Vienna municipal elections. What was decisive was the offer of a socialist counterproposal in economy, society and culture, which was aimed at the majority of the precarious urban population, who lived predominantly in the overcrowded tenements under miserable hygienic conditions, and which was gratefully accepted.¹

In order to achieve a lasting improvement in the living conditions of the working class, it was necessary to undertake massive improvements in the urban structure, especially outside Vienna's second ring-road, the *Gürtel*. Following the formation of a first city government, this required a redefinition or adaptation of the legal foundations, but also the creation of a pragmatic framework for land acquisition, financing and the establishment of cooperatives, in order to put the enormous challenges in the spirit of ideological ambitions on a realistic basis and to promote the process of municipal change in an appropriate urban form. Even today, this urban-spatial inscription still forms an unmistakably characteristic part of Vienna's identity - from a social self-conception that is still having a lasting effect and which, typologically, architecturally and graphically, is evident in the entire city network and nevertheless integrates itself into the overall structure. The so called superblocks were situated within the city as self-sufficient islands in pronounced contrast to their surroundings, had a clear architectural identity and generosity of collective spaces and were in opposition to the individualization of bourgeois metropolitan residences.²

The fact that Red Vienna's social innovations, the improvement of living conditions in proletarian Vienna and the implication of culture and educational institutions into the superblocks of the working class with their large green courtyards are undisputed. However, there is no doubt that the architectural language - with a few exceptions - was outside of the the international discourse and that Vienna was already ignoring modernity at the time.

In contrast to Germany with the Bauhaus avant-garde, France with the CIAM concepts, Italy with the rationalists and England with the New Towns, Vienna remained rooted in a very specific form of pre-modernism. A number of Vienna's architects, including Adolf Loos, who worked for the city administration, criticized the Vienna building agency for failing to produce a unified aesthetic vision of the Höfe. In his view, Vienna suffered by comparison with the sleek, modern towns built in Berlin, and in Frankfurt by Ernst May. Many architects of the Superblocks came from the Wagner School. Although they were educated in high quality design on a metropolitan scale through their education, they were not really innovators who wanted to innovate architecture on their own.

1, Pauhof. (2014). Strategiepapier Stadtentwicklung Wien. p. 6

2, Aureli, Pier Vittorio. (2011). The possibility of an absolute architecture (Writing architecture series). Cambridge, Mass: MIT Press. p. 200



In this sense, Wagner's plans to renew the city's general plans represent another model besides the punctual interventions of the superblocks, which together form fragments of an ideology. Vienna was never really modern. Also in the postwar period, Vienna didn't have a prospering phase in architecture. What followed after the Second World War is an uncreative urban development without all-embracing ideas, apart from a few exceptions like Roland Rainer's plan for a shrinking Vienna, committed to conventions and necessities. The First and Second World Wars destroyed the basic conditions for Großstadt-utopias and initially meant the such endeavors; interesting architecture was created on a small scale, such as projects by Hermann Czech, Hans Hollein or Adolf Krischanitz. The punctual thinking of the interwar period was forgotten and nobody really knew anymore how to address the city as a whole.

The ‚Hof‘ as an introverted, self-sufficient fragment of the city and seems to be particular Viennese. It popped up in the interwar period, though must be considered as a result of tendency towards urbanism that concentrates on a city of architectural fragments, originating in an earlier period. Dating back to the 16th century, Vienna grew through a series of precise interventions, in a scale in-between architecture and urban planning. With the exception of the construction of the *Ringstrasse*, Vienna has dedicated itself to an architecture, which did not claim to be all-embracing, has an insular appearance, but in its immediate surroundings is extremely contextual and at the same time places the autonomy of the architectural object in the foreground. What Ungers (quoting the fifteenth-century German theologian and philosopher Nicholas of Cusa) called a ‚*coincidentia oppositorum*‘ - that is, the coincidence, or composition, of not just different parts but opposing ones, can be considered, retroactively, as the main strategy towards a critical unity of Vienna.¹ If we look at Fischer's project for the church *St. Karl Borromäus* or Adolf Loos *Goldman & Salatsch* department store this is not only readable on an urban, but also on an architectural scale.

One might look for an approach for the peripheral areas of Vienna following these strategies, not because of nostalgia, neither to find a Viennese identity, but because of the true absence of an idea. Reading Vienna, or finding a narrative for Vienna implies an understanding of a city which cannot be understood as a whole, but as an organism which is self-determined and allows the architect to intervene only within its possibilities.

‚A city which is the precondition for Architecture‘ should in this sense lead to a project, which is on the one hand resulting the city, on the other hand autonomously integrative and to be understood as a fragment of an abstract whole.² One can argue that since the 16th century there was a tendency of Viennese architects, throughout the baroque, as well as in modernism, to answer to architectural fashions, from Fischer von Erlach to Adolf Loos and the architects of Red Vienna, with a classical repertoire. It might be worth looking at its origins in 16th century Vienna, a time which is often referred to, as the first time that Vienna distinguishes itself formally as a capital, in Fischer's Words a construction of a ‚*New Rome*‘ north of the Alps. These developments are not solely interesting from its cultural point of view but also from its urban, as the urban form of 17th century Vienna is astonishingly comparable to the city of today.





Viennese architecture has always been a result of cultural exchange beyond form, at the same time it is unimaginable without a formal definition. Is it then possible to find a strategy for Vienna of today which is not only responding to urban problems but also re-focusing on its fundamental questions, using the reading of history?

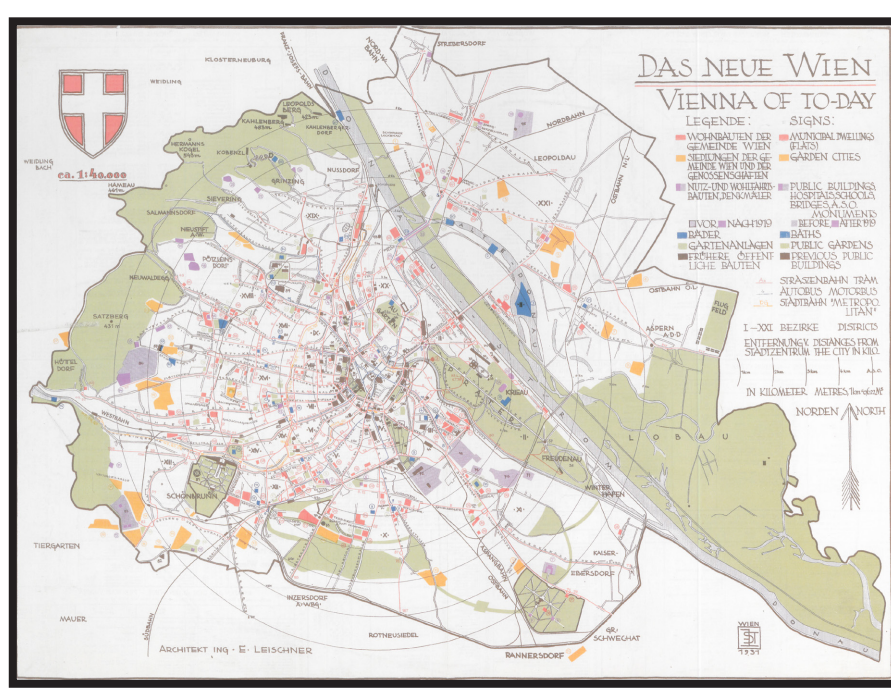
The IBA 2022, which will take place in Vienna, could in this sense be considered as a perfect occasion for such endeavors. With its coordinators proposing an IBA under the motto: ‚*New social living*‘ the topic naturally goes beyond the discussion of a residential building event. It is about an overall urban agenda that closely intertwines themes of urban planning and development, social and functional mix, affordability and mobility, supply and the provision of land and coexistence in the city.³

1, Aureli, Pier Vittorio. (2011). *The possibility of an absolute architecture* (Writing architecture series). Cambridge, Mass: MIT Press. p. 42

2, Rossi, Aldo. in: *Baukuh*. (2013) *Two essays on architecture*. Zürich: Kommode Verlag. p. 89

3, IBA coordinators Wolfgang Förster and Kurt Hofstetter, 2016





up: The unlimited ‚Großstadt‘-regulation of Vienna by radial roads
Otto Wagner, 1893

below: A map of Vienna’s building programme, in which the garden was the foundation for self-sufficiency
Erich Leischner 1931





VIENNA

1700

According to the Art historian and cultural pessimist Hans Sedlmayr, Vienna has fundamentally changed its shape since the Middle Age three times (with other important movements happening within but which were mainly reacting to those): The gothic, baroque and the imperial Vienna of the End of the 19th century. Among these three phases there is one which differs more than the others: This is the time after the second siege by the Ottomans in 1683. It was a period of political transformation, in which the structure of the City changed drastically and is still shaped by it now. Gothic Vienna was more or less comparable to other German cities and although Vienna took on a new shape in the 19th century with the construction of the Ringstrasse, it contains much of the general type of modern ring cities. However, in the 18th century Vienna occupies a special position:

As a result of increasing absolutism, a stable army, the establishment of an efficient bureaucracy and a growing mercantilistic economic policy, Austria became a major European power. With the newly won lands, revenues increased and the emperor's wealth increased. But also the aristocracy prospered, which was expressed in cultural patronage especially in architecture. The cultural upswing in the Baroque era was due to the interaction of several favorable factors: the empire was in a new strengthened position as patron of Christianity. In order to gain prestige, the aristocrats had to move close the Viennese court, after residing mostly in vast country estates or city palaces in different parts of the empire. The capital and residence city experienced an enormous political and economic upswing after the siege of 1683. ¹

After the conquer of the Osmanians it was safe enough for Austrian Aristocracy to settle outside the Glacis, the main fortification of Vienna, in the historic Viennese suburbs. This area is a zone which can't be considered city, nor countryside, but as an area within both. These extensive complexes surrounded the fortified city, starting at the outermost edge of the Glacis, which was unbuilt for military reasons. In the suburbs, new buildings such as the garden palaces being built in large numbers, were subject to fewer problems than in the densely built inner-city. The centre of Vienna is not very different from the time before the siege and remains enclosed by its bastions. Despite the construction of some grande buildings, such as the construction of Fischer von Erlach's Czech Bohemian court chancellery, the changes in the inner city are relatively insignificant. ²

The new shape of the city consists on the one hand mainly of fortificatory reasons: there is a ban on building development in the ring zone (the location of the current ring road) around the inner city, which places the suburbs at a distance from the city centre. Secondly, these suburbs are again surrounded by a second bulwark in approximately 2 kilometers distance, the Linienwall. This historic example of periphery was an experimental ground for architects, how to deal with a loose context, after constructing only in the dense inner city. Therefore it is very comparable with the periphery of the same city nowadays, which currently gets bordered by a new highway ring on its edges. The majority of the historic viennese suburbs, and its buildings has been destroyed, but a sector has survived between the Stubenring and the Arsenal: the garden palace of Prince Schwarzenberg (formerly Mansfeld-Fondi), the Belvedere Castle, and the church and monastery of the Salesian Sisters. Elsewhere one can still read the traces because most of the villa-gardens, which survived until the 20th century either turned into parks (they are in fact nearly the only small pieces of public green in central Vienna today) or seemed to be the ideal place to construct representative buildings of bureaucracy in the post war period.





After the devastation of the Turkish siege, country houses, small pleasure palaces and garden palaces, as well as buildings of the public service, were erected in this space between the city and the countryside which was formerly composed of old villages and agricultural land. Around 1730 there are already many hundreds of these estates, which form an almost regular settlement. Since its buildings are situated in gardens, this belt of palaces is looser and gave Vienna the shape of Saturn: a solid core and, floating freely around it, a ring of less solid state. According to Sedlmayr the buildings have joined together to form a closed, but not geometrically regular circle.³

As far as the building plots permit, the buildings have set the fronts and axes of their mostly slightly sloping gardens to the center, such as iron arrows pointing to the magnetic pole. The suburb could only be captured in fragments, but the inner city of selected points could be considered as a whole, because of its definition by the city wall. Outside this wall a landscape was found which was similarly unstable as the periphery of Vienna nowadays. It can be considered – because of its ambivalent filter-like character, in-between city and countryside, as a historic, determinable version of the even covered field: „Even if it is not all the same, the field is one. A condition with no alternatives. Still, patterns in the field are different, and figures in the patterns are different once again. The field lies outside of the binary opposition of city and nature. From the point of view of nature, it is dirty, polluted, compromised, settled and consumed. From the city’s point of view, it is rusty, uninteresting, sleepy, backward and provincial.“⁴

The field-like conditions in the viennese suburbs are the preliminary context for Austrian Aristocracy to settle, as the dense city center wasn’t offering anymore enough space for their needs. The architects were confronted with an unprecedented situation of constructing in a semi-urbanized area, and make it productively work and use for their representative endeavors. Looking at the city center and the countryside simultaneously was directly leading to a paradoxical Janus-faced architecture which was combining rural and urban aspects to a typology which was called ‚Palazzo in Villa‘. The main point of reference was found in Italy and the Villae Suburbanae of the Veneto and around Rome. Some examples can be considered as a direct typological transfer with eventual adaptations, to answer to site specific conditions which were differing strongly from the one found in the Campania or Terraferma. The solutions of how to intervene was therefore entirely different as the architecture had to react to a landscape which was already populated. These preexisting conditions were the basis for a new Type: the Gardenpalais.

The Gardenpalais can be considered a direct architectural answer to a territorial problem, trying to moderate between city and countryside – and excepting without questioning at all its context. This was the only possible way to act productively in the Vorstadt as well as ‚within the field, creative interventions can only modify and transform... The garbage already in the field is the raw material from which to shape any contemporary architecture, urbanism or landscape architecture. Re-cycling is the compulsory exercise.“⁵ With the drastic change of rural economy, the villa was revived to colonize and to gentrify the suburban. To do so, the type had to mystify the idea of living in the countryside. In this sense the monumental garden was crucial. While it made the villa just as hospitable as a palatial complex, it also constructed a sort of public sphere with extremely theatrical framings of the landscape. Hence, through the mechanism of reference to the Italian, the garden could legitimize the villa within larger projects of appropriation. In order to do this, classic architecture, reference to Roman antiquities and, the metaphorical idea and image of the city in relationship with its region was used.





As it was in first place not used as a place for agricultural production, the Roman villa is therefore more comparable with the Viennese type than typical villa venetiana. What they have in common is the organization of territory, on the one hand, as a result of a practical need, on the other, as metaphor and its architectonic translation. According to this observation, Villa Giulia, Villa Garzoni, Palazzo del Tè, and Poggio Reale (at least Serlios Version of it) can be considered one ‚roman‘ family (although they are spread across Italy), as they all have one thing in common: they are questioning the role of architecture and territory and can therefore be regarded as depictions of context in a landscape which is lacking complexity.

1, Lorenz, Hellmut. (1999) Architektur, in: ders. (Hg.), Geschichte der bildenden Kunst in Österreich, Barock, Band 4, München, London, New York, Wien 1999, p. 26.

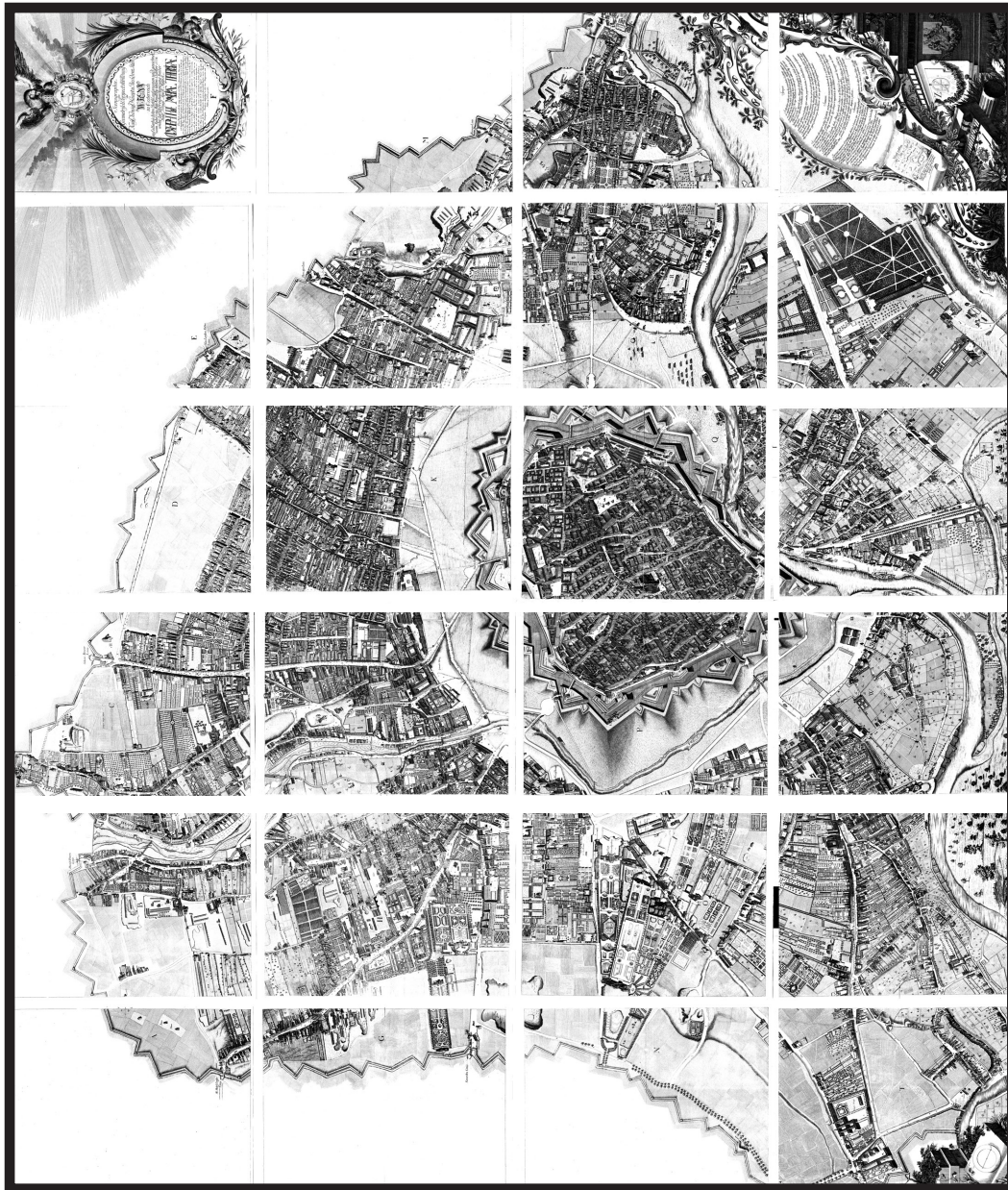
2, Sedlmayr, Hans. (1977). Epochen und Werke : Gesammelte Schriften zur Kunstgeschichte (Mäander Studienausgabe). Mittenwald: Mäander.

3, Sedlmayr, Hans. (1977). Epochen und Werke.

4, San Rocco. Call for Papers for San Rocco: The even Covered field. p. 1

5, ibid.





„Scenographie oder Geometrisch Perspect. Abbildung der Kayl: Knigl: Haupt: u: Residenz Stadt Wien in Oesterreich“
Axonometric ‚Vogelschau‘-plan of Vienna, Joseph Daniel Huber, 1778





URBAN TYPES LOST IN THE COUNTRYSIDE





VILLAE

- I *Villa Garzoni*
Pontecasale (1540)
Jacobo Sansovino

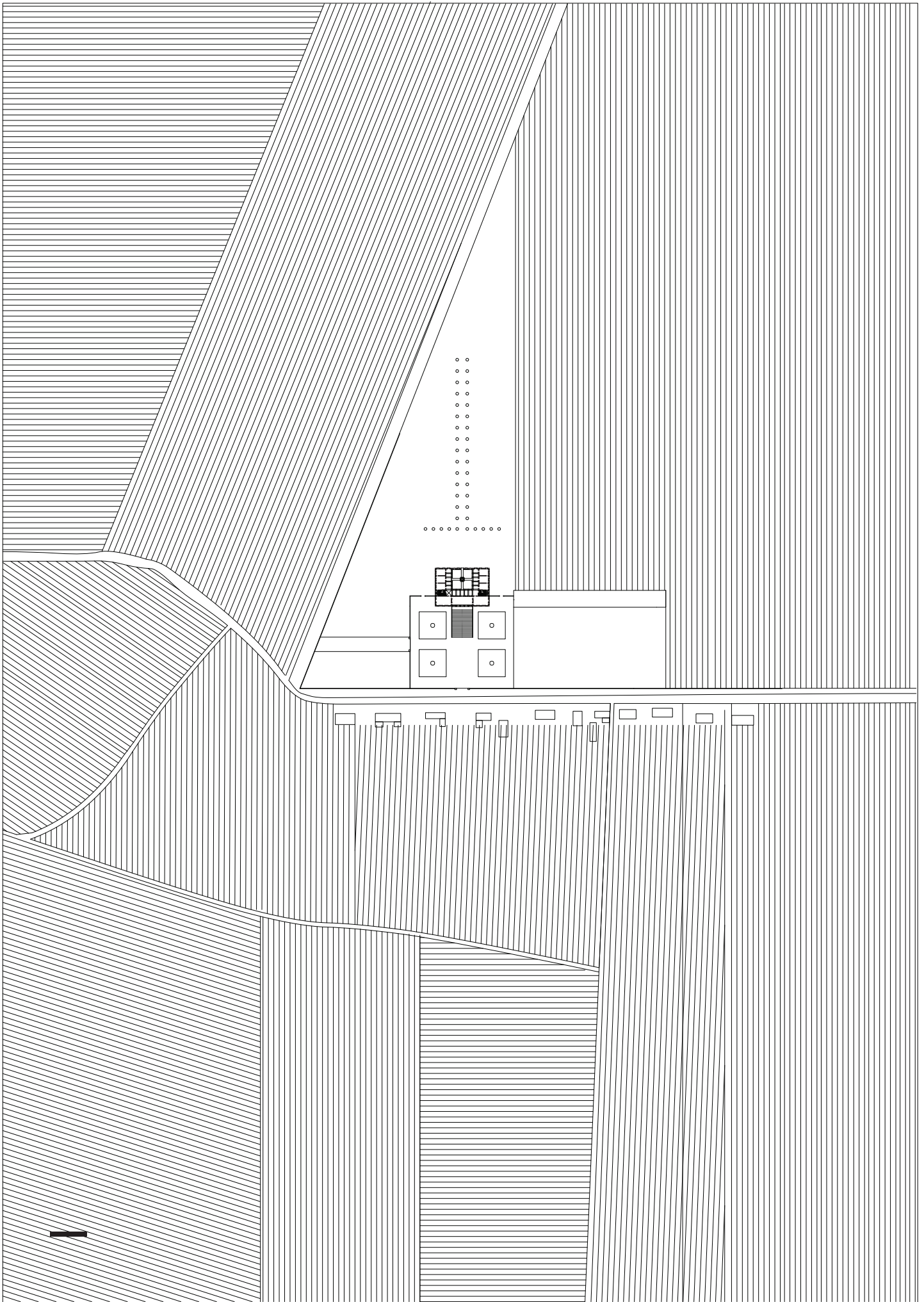
- II *Palazzo del Té*
Mantova (1524)
Giulio Romano

- III *View Villa Giulia*

- IV *Villa Giulia*
Rome (1551 - 1553)
Giacomo Barozzi da Vignola
Bartolomeo Ammanati
Giorgio Vasari
Michelangelo

- V *Poggio Reale*
Naples (1487)
Giuliano da Maiano

- VI *Villa Emo*
Fanzolo di Vedelago (1559)
Andrea Palladio



VILLA GARZONI

Throughout the sixteenth century the once mercantile Venetian aristocracy was declining after lost wars and an economic crisis caused by the discovery of the Atlantic routes and the reorganization of international trade. As a result they settled in the countryside around Venice and invested its capital into large estates. This unstable situation as well the unique position of Venice expressed itself in the law of the Venetian oligarchy, that no veneziano nobile could accept a title and the rights and functions connected with it by a foreign power. Because of this, the Venetian could not play any other role on the Terraferma than the one of the commercially interested landowner, which is not to be underestimated in its influence into Architecture.

In the course of the fifteenth and sixteenth centuries the transformation of the fortress into the mansion of the feudal Po, is juxtaposed with the Venetian town-house and palace on the flat land. The picture completes and complicates itself on the one hand by the nobilitation of the architettura rurale and on the other by the expansion of the Florentine-Roman Renaissance into the Veneto. The classical Villa venetiana of the sixteenth century can be understood briefly as the genesis of these elements, which directly developed into a specific architectural object: the Palladian villa. Palladio confronted this depressive economic turn with a complete package of architectural optimism. The Palladian villa was intended as a source of a new rational agricultural production, and it was a tool for the reorganization of the landscape.¹ Sansovino's villa in Pontecasale, on the other hand, was something apart. (plate I) Away in the Adige delta, soaked by rain and fog and battered by sun, it represented a beautiful aberration in the evolution of architecture that was to have no progeny. Like the other villas in the Venetian tradition, it has the familiar central loggia and side blocks, but it is somehow too aulic for the country, like a Doge at a swimming hole."²

For hundred years the venetian Garzoni family has been concerned about the expansion of their estates, the drying up of marshes and the improvement of agricultural fields until Alvise Garzoni decided to commission a large house in the center of their estate in Pontecasale near Padova by Jaobo Sansovino around 1540. The Villa Garzoni is set on a podium in order to raise it up from the marshy terrain. As a result, the courtyard is two meters higher than the surrounding fields. A wall with two niches and three windows encloses the courtyard towards the back of the villa. The floor plan shows two side wings which are connected in the north by a wall that forms a courtyard and Visitors who enter Villa Garzoni walk up a monumental staircase, steps under a loggia, crosses a wall, passes through a portico and eventually arrives in a courtyard. The courtyard is separate from the fields behind the villa by a wall. On the main axis of the villa there is not a single room. The rooms on the two sides are separated from each other (in order to go from one to the other, Mr. Garzoni actually needed to exit the building). The villa Garzoni does not try to organize agricultural production; it simply imposes an abstract geometry without any consequences for its surroundings. The building's only relationship with the fields is a formal one: the excessive horizontality of the facade echoes the fog and the flat landscape. In fact the building looks like a short Venetian Palazzo, dropped into the swamp. Seen from the courtyard the agricultural landscape looks surreal (just as as the villa looks unreal when seen from the fields).³ What is figure, what is ground? Is the villa showing the countryside or is the countryside pointing towards the architecture and makes it readable in a new way? When looking for prototypes and precursors for the villa in Pontecasale, Vasari apparently already offers an example with the Fondaco dei Tedeschi. One member of the family, Francesco de Garzoni was involved in the reconstruction of the Fondaco dei Tedeschi after it burned down in 1505, as he was Provveditore al Sal and therefore responsible of the financial resources of Venice.

1, Tamburelli, Pier Paolo. 16 Notes on Villa Garzoni, in: San Rocco, 0 (2010), San Rocco; 0 (2010).

2, Ackerman, James S. (1981). Palladio (Macula architecture). Paris: Macula.

3, Tamburelli, Pier Paolo. 16 Notes on Villa Garzoni, in: San Rocco, 0 (2010), San Rocco; 0 (2010).

4, Simonsfeld, Henry. (1887). Der Fondaco dei Tedeschi in Venedig und die deutsch-venetianischen Handelsbeziehungen : Quellen und Forschungen. Stuttgart: Cotta.

5, Tamburelli, Pier Paolo. 16 Notes on Villa Garzoni, in: San Rocco, 0 (2010), San Rocco; 0 (2010).



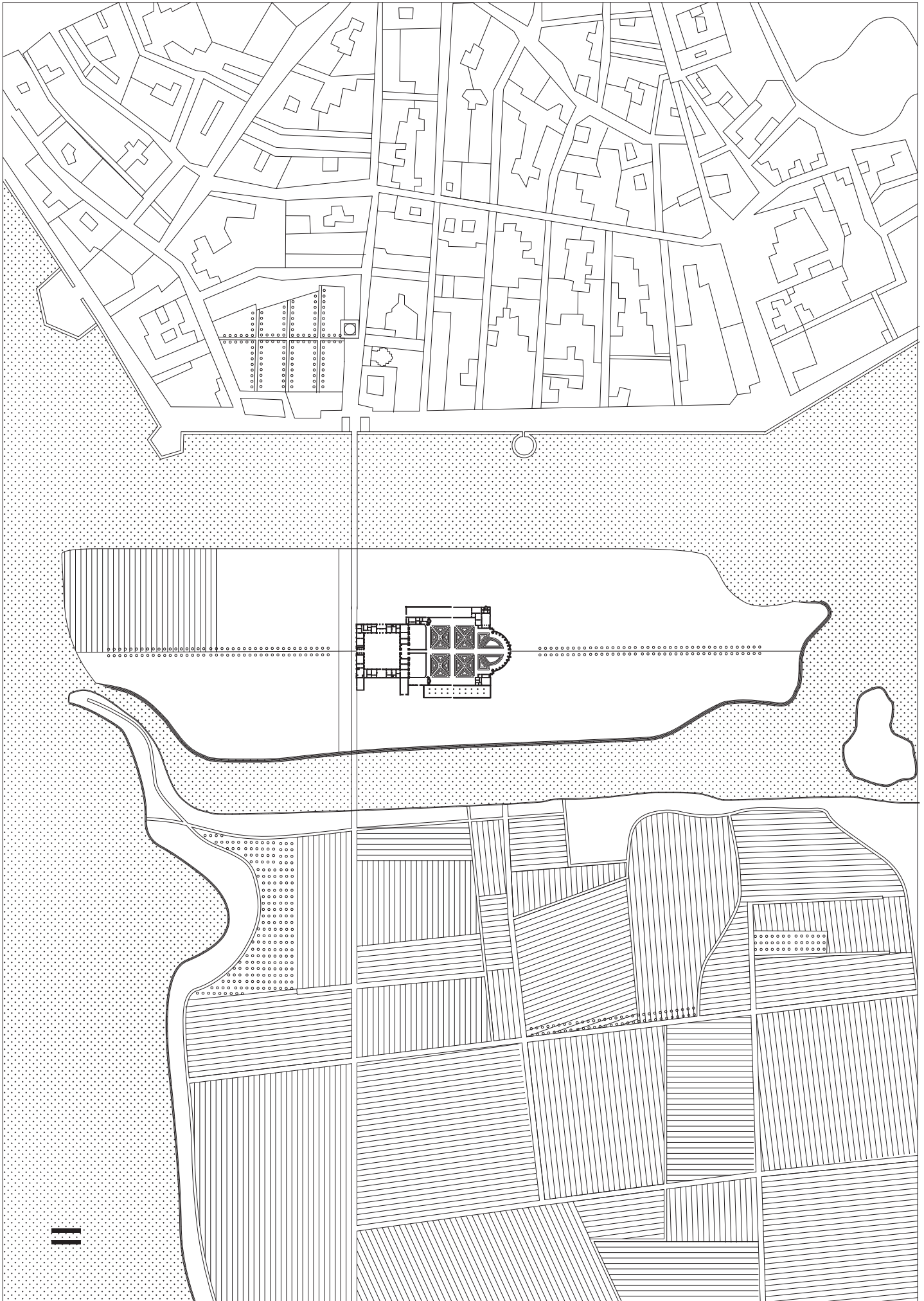
Apparently he served it as a model to the architect. The buildings have nearly the same dimensions of the facade and similar features: The five arcades on the ground floor of the façade to the Canale grande, a cross-vestibule, a square courtyard surrounded by arcades from all sides.⁴ Villa Garzoni remains an 'urban type' lost in the countryside. There is no connection with the building and the fields around it. What is metropolitan stays metropolitan, what is agricultural stays agricultural. The monumental steps brutally collide with the plain, like the bow of a stranded battleship. The villa of Alvise Garzoni is a failure, and in many ways. It is not a simple failure, or even a plain mistake. It is an exercise in failure, an episode of a larger human art of failure (art of fugue).

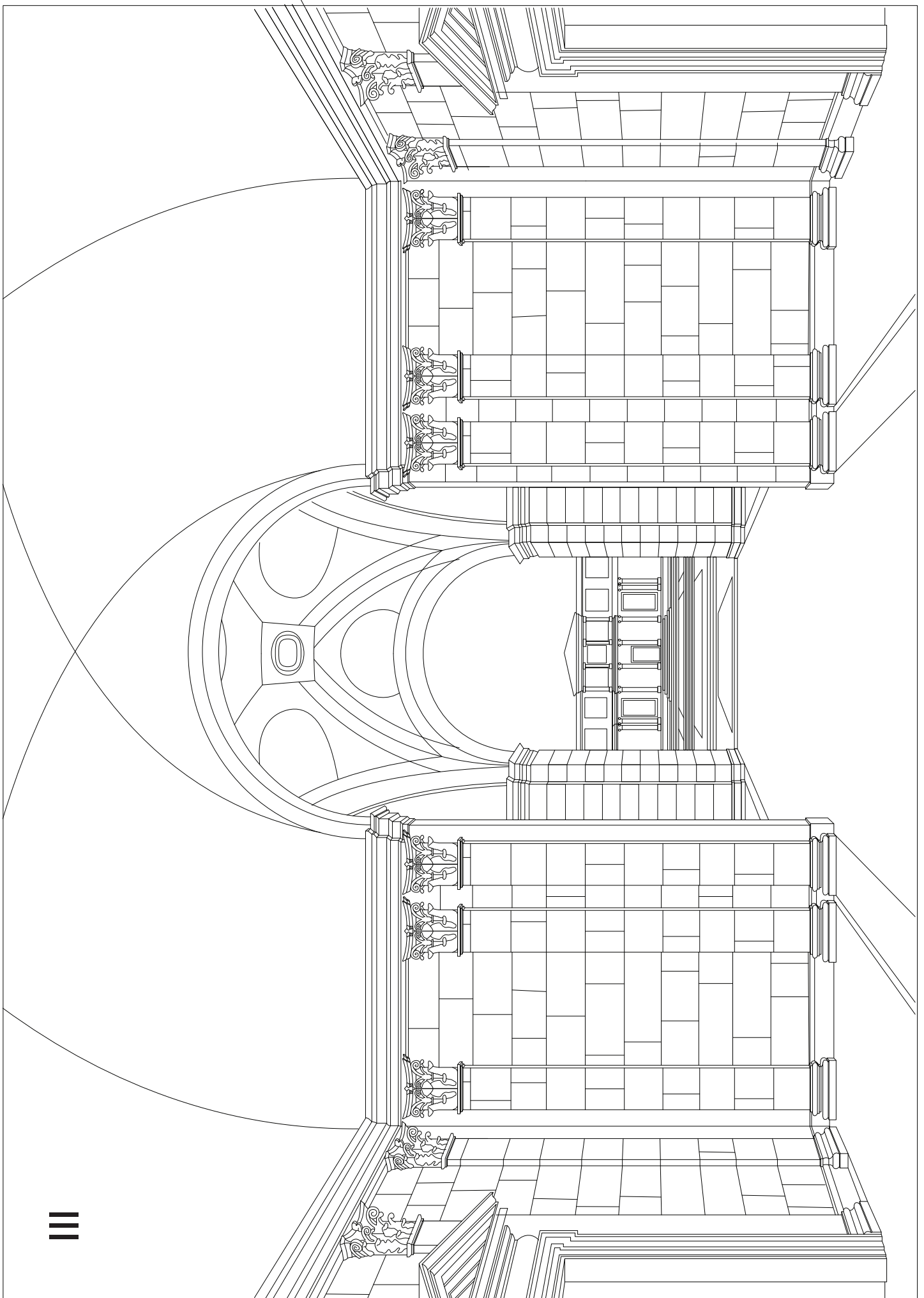
Villa Garzoni reminds us that architecture is always unable to solve problems.⁵ Villa Garzoni is showing a process of how memory enters Architecture, how Architecture is being transported to a different place and how in this different place craftsmanship and commercial interests are being used in order to construct a building. If we consider the failure opportunistically, as they are sometimes, if not often, showing us right perspectives, Villa Garzoni can be considered as conceptual process of an architectural readymade. The readymade is created by shifting through space: a banal object is moved to a non-banal context by the act of displaying it, and as a result, the newly won meaning of the object as a readymade is owed to its decontextualization in the space. Yet can architecture also become a readymade, even if it cannot be moved in space? The key lies in the de-contextualisation, caused by altered perception and a different kind of interaction with its surrounding and observers. The building does not change, but the context is altered: the the relationship between object and environment becomes one of alienation.



Tobias Rehberger, Car manufactured by thailandese hand-workers who are in the industry of making fakes. Built a car of sketches of the artist, which he drew after his childhood memories of his favorite cars. So these cars are actually cars, they are not models and they are not fakes.

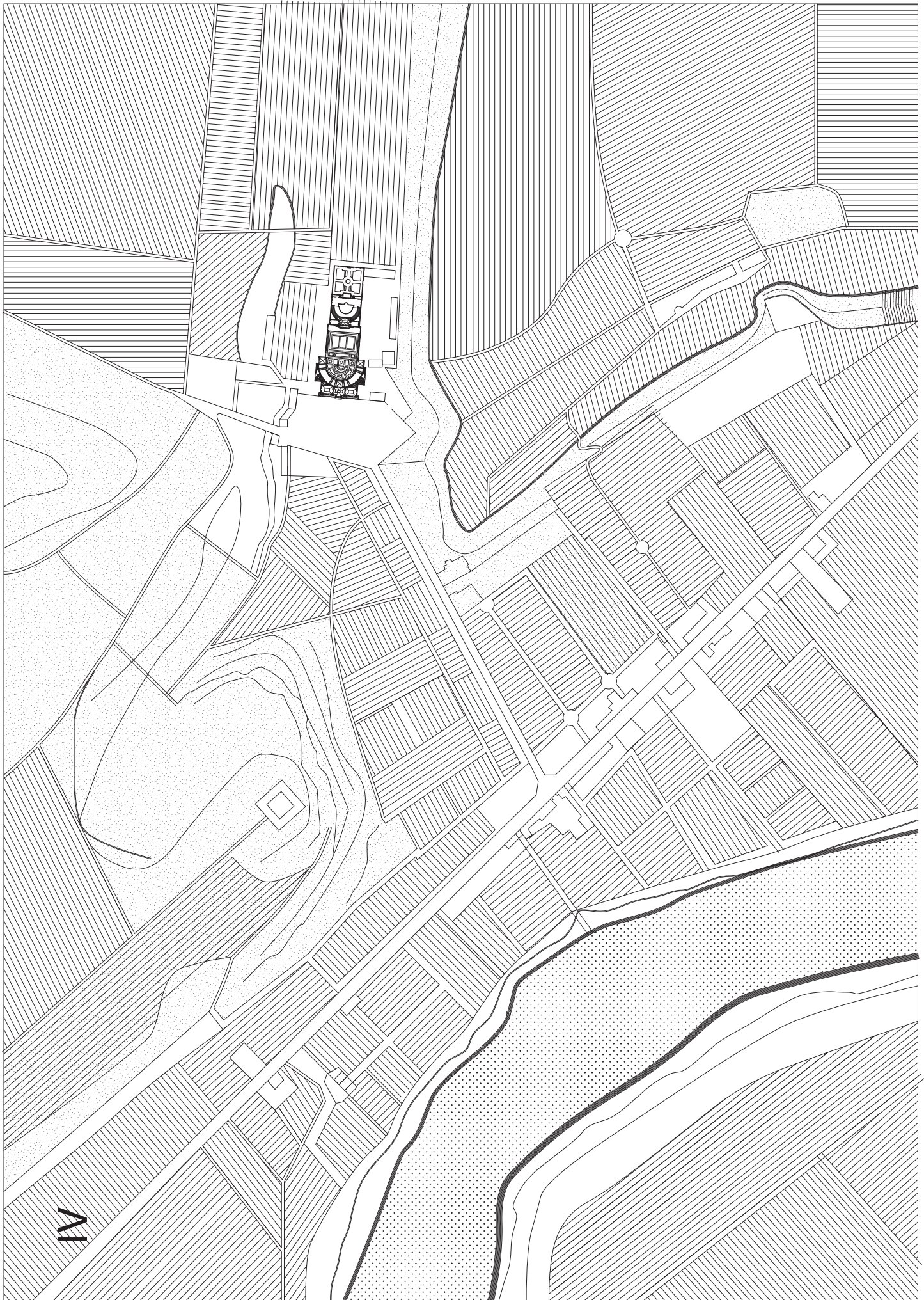






III







VILLA GIULIA

Villa Giulia (plate III + IV) was built according to the wishes of Giovanni Maria Ciocchi Del Monte, elected Pope with the name of Julius III on a vast estate close to *Monte Parioli*. The property is divided into two parts: the owner's villa, serving for his personal pleasure, and separated by a road, the productive part.

Similar to Charles V's palace at Granada or the Villa Farnese at Caprarola, the courtyards dominate Villa Giulia because their shapes contrast with the shapes of their perimeters. They constitute the primary space while the rooms are leftover space.¹ Viewed from outside the building is a layering of insides and outsides: the inside is followed by the outside which is inside the circle, then another inside and the outside of the other side of the building. The wall is the threshold between the outside and the landscape and surpasses all the banal qualities of the site through a sublime staging of the outside with a nearly modernist gaze. It demarks the house from the landscape but does not demark an inside space from an outside space. When you are outside then you are inside at the same time. The slow movement along the curve of Vignola's U-shaped porch leads the visitor outside the rectangular court. A complex dialogue of imperfectly mirroring spaces is activated. The visitor is endlessly invited to enter the building, and yet although you enter, and enter, and enter again, you are nonetheless always still on the outside.² The reflections of insides and outsides are superimposed. There is no being inside and there is no being outside at any time, there is always both, the inside and the outside. The Walls create a practically complete isolation from the outside world, what is happening on the other side of the wall, even so close, remains unknown.

Attribution of the general plan for the Villa is by no means a simple matter, although Vasari stated quite explicitly that he had been the first to design the entire invention of '*vigna Giulia*'. This first draft was subsequently modified by Michelangelo according to the Pope's whims.³ Jacobo Barozzi da Vignola was involved as well and Ammannati created the loggia. Nevertheless, it has recently been hypothesized that the original design of the villa was in fact by Vignola. Each architect was trying to improve the design and mistakes of his predecessor and in doing so make the building fail once more again. This united collaborative aspect of combining autonomous ideas and parts into a coexisting whole, the sharp confrontation of Ammannati's stiff courtyard and Vignola's multi-layered exedra at the Villa Giulia, make Villa Giulia so productively useful for an architectural reality of today. As a sort of *Cadavre Exquis*, Villa Giulia is exemplifying this 'elaborate' mode of composition, of *concetti*, 'which relied on the use of types and conventional associations of meanings, but not on the use of a myth or a poem in a literal way.'⁴

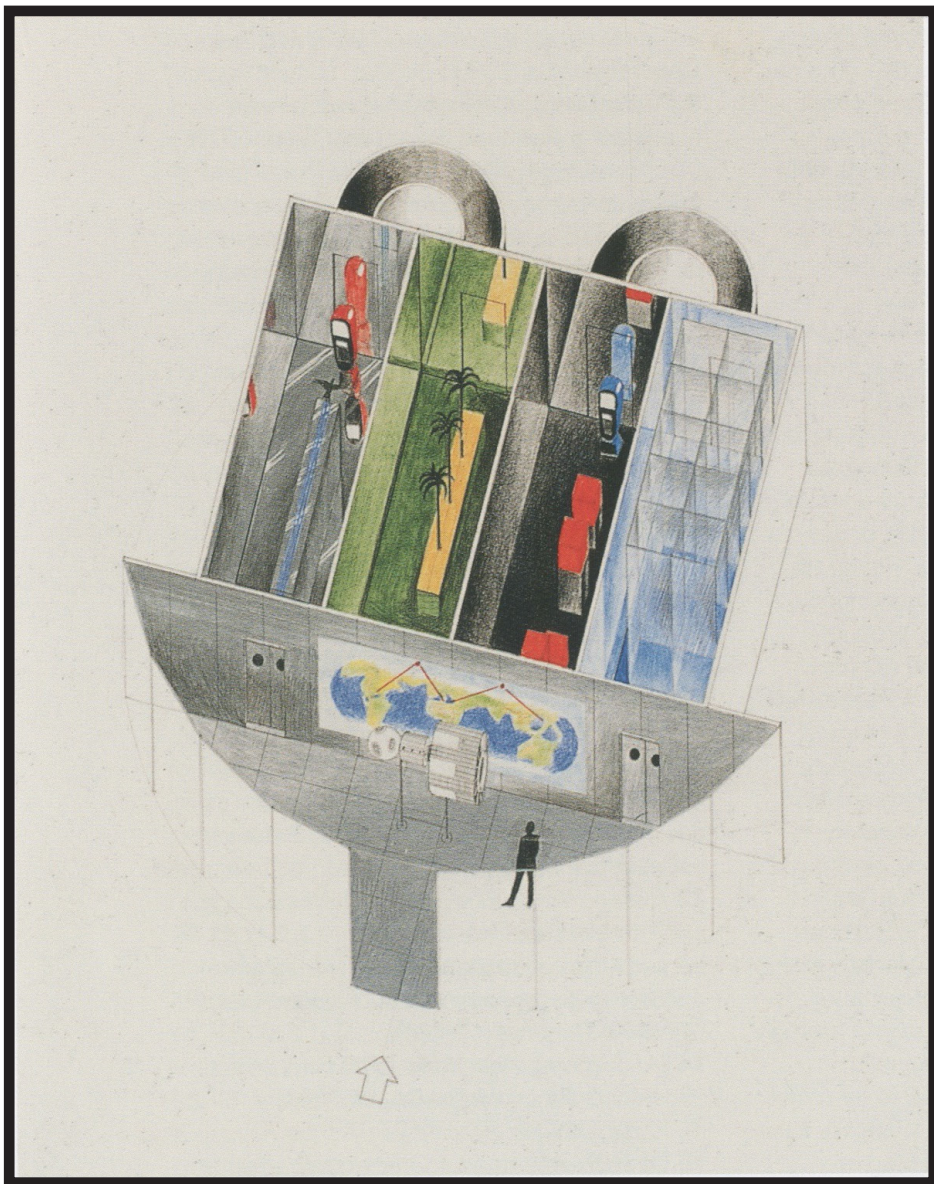
1, Venturi, Robert. (1977). *Complexity and contradiction in architecture* (Ed.2) ed., Museum of modern art papers on architecture). Boston: New York Graphic Society. p. 80

2, San Rocco, Call for papers for San Rocco 6: Collaborations. p.1

3, Sgubini Moretti. 2008. *The Villa Giulia National Etruscan Museum* (Soprintendenza Archeologica Per L'etruria Meridionale) p. 13

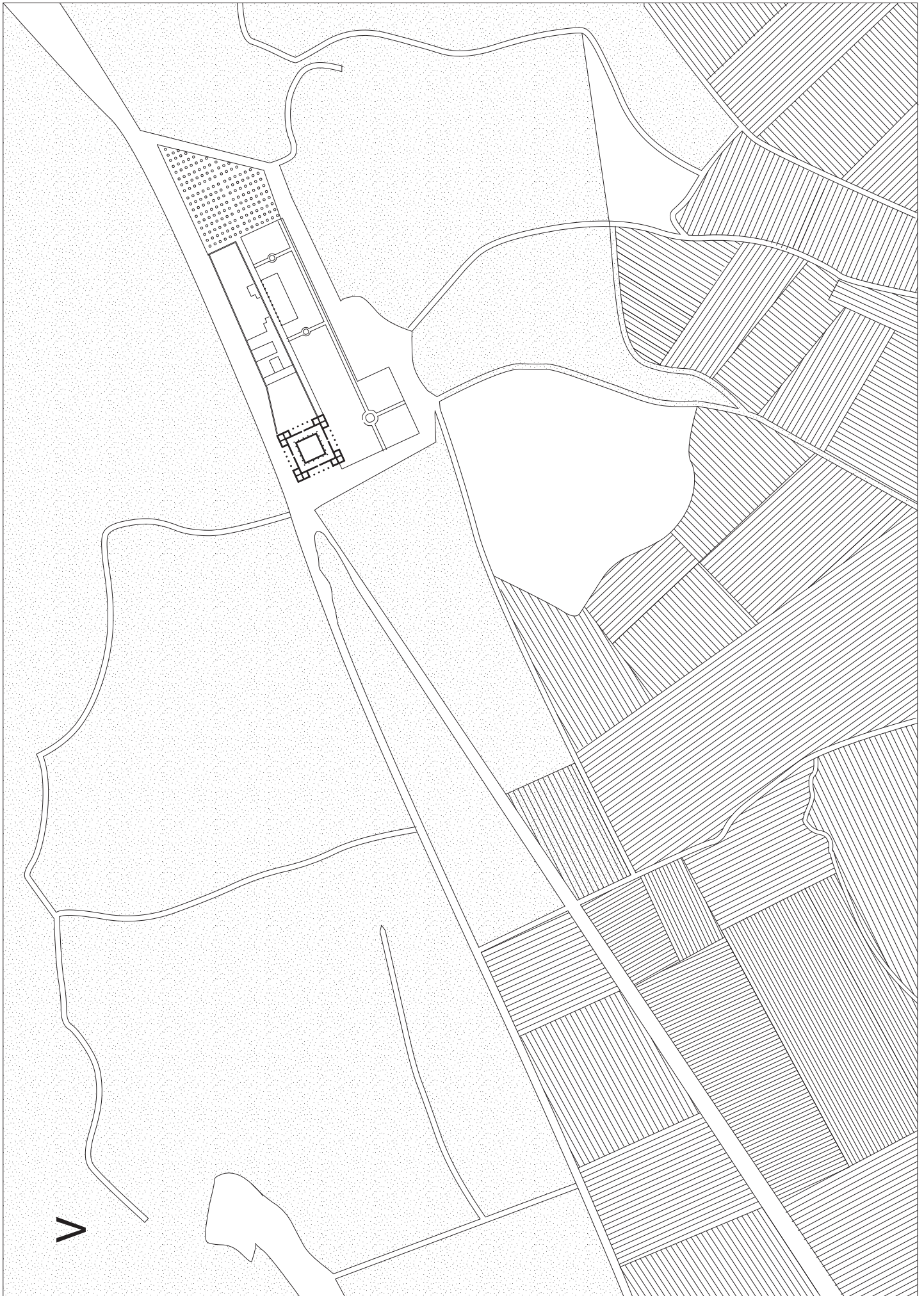
4, Drogin. David J. 2010. *Patronage and Italian Renaissance Sculpture*. Farnham: Ashgate Publishing Limited p. 237





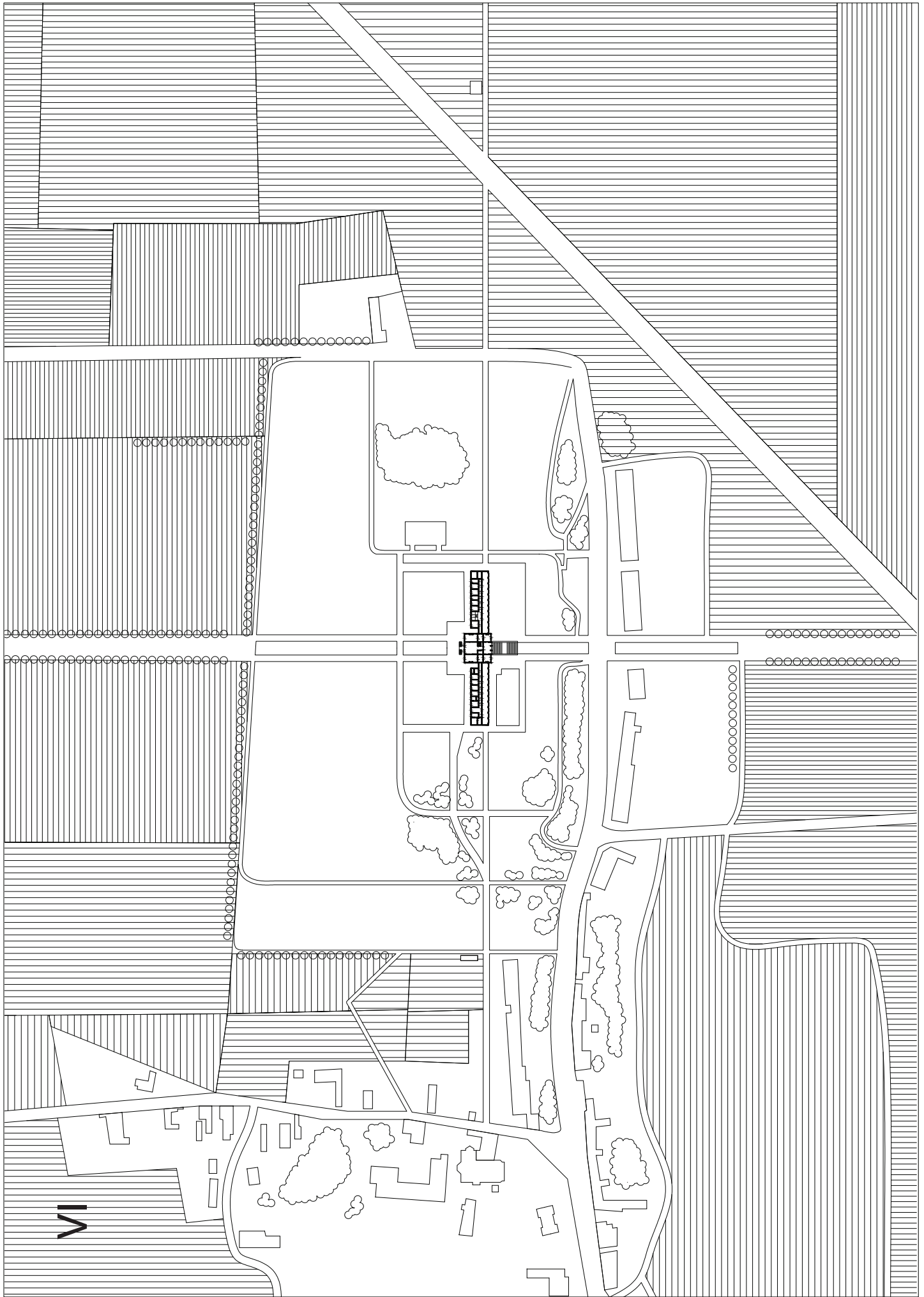
Archizoom Associati, 1969, 'Progetto per l'allestimento del Padiglione della RAI' at the exhibition: dell'Elettronica „Dall'Eurovisione alla Mondovisione“, EUR, Rome





V





DISCUSSION

RICHARD BÖSEL

PP: The knowledge of Italian art, which was acquired and deepened on ‚cavalier tours‘ served as a guideline for the taste of art in Vienna in the 17th century. The aristocratic patronage is directly oriented towards Italy and there was also a strong exchange with Italian architects. Hellmut Lorenz calls this kind of architectural production ‚correspondence architecture‘. In Vienna of the 17th century suddenly Italian villas are being erected, a type from the Renaissance. Can it be said that the Viennese aristocratic palaces were almost like readymades taken from a different context and constructed in Vienna?

RB: An important issue is the use of these complexes. ‚Villa‘ in the Italian basic idea usually contains an economic use with adjacent agriculture. I‘m not so sure about the *Villae suburbanae* in Rome, those are actually summer residences or pleasure buildings, which are more comfortable in the hot season than in the palazzi. In Vienna, this economic aspect seems to be almost completely absent?

PP: In principle yes, but most of the palaces have a garden for their own needs. For instance the Palais Liechtenstein has, although this is early industry, a brewery which is naturally linked to agriculture.

RB: One of the most important aspects in Vienna is the evolution of the city. With the medieval core surrounded by the city-wall and the bourgeois suburbs, are still relatively loosely built. Sufficient space for regularly composed generous villas, give the garden so much weight that the villa can sometimes be free standing. In the sister city of Vienna, Prague, this development is completely different. Insofar as within the densely built old town on the *Kleinseite*, there was so much greenery that in the direction of the *Hradčany* and *Petřiberg*, attractive gardens could be built directly connected to the city palaces. A comparison with Prague shows the uniqueness of the Viennese villa concept.

PP: One of these Italian architects was Domenico Martinelli, the architect of the Palais Liechtenstein. He did not orientate himself on the High Baroque and the individual solutions of Borromini, but referred directly to the architecture of the cinquecento. Can it be said that the Austrian Baroque is a special classicist form?

RB: The Liechtenstein palaces, both the Stadtpalais and the Gartenpalais, were constructed a time when Italian and Roman architecture itself, has already overcome Borromini, and moves towards Classicism. These tendencies have their origin in the Classicism of the Accademia di San Luca, which is mainly influenced by Giovanni Pietro Bellori‘s art-treatises.¹The leading architect of this movement in Rome is Carlo Fontana² who is absolutely anti-Borrominian. Most of the architects practicing in Vienna, with a few exceptions such as Anton Ospel, build on this development.

PP: Salvatore Settis quotes Paul Valéry in his book *The Future of Classicism*³: ‚The essence of classicism is to come after it [disorganisation]. The order presupposes a certain disorder, which will be organized‘ (Variétés, 1944). Can one in the interpretation of this quote say that Renaissance did not really arrive in Vienna, which according to Sedlmayr remained a Gothic city until the siege of the Ottomans? Therefore a sort of vacuum with a need for order prevailed, and Classicism was the answer.

1, Giovanni Pietro Bellori (15 January 1613 – 19 February 1696), also known as Giovan Pietro Bellori or Gian Pietro Bellori, was an Italian painter and antiquarian, but, more famously, a prominent biographer of artists of the 17th century, equivalent to Giorgio Vasari in the 16th century. His *Lives of the Artists (Vite de‘ Pittori, Scultori et Architetti Moderni)*, published in 1672, was influential in consolidating and promoting the theoretical case for classical idealism in art. As an art historical biographer, he favored classicising artists rather than Baroque artists to the extent of omitting some of the key artistic figures of 17th-century art altogether.

2, Carlo Fontana (22. April 1638- 5. Februar 1714) was a Swiss architect originating from today‘s Canton Ticino, who was in part responsible for the classicizing direction taken by Late Baroque Roman architecture.



RB: On the one hand yes, but it should also be mentioned that there was a particular Viennese building culture even before the Turkish siege. This is still visible in city palaces and especially in the *Leopoldine wing* of the *Hofburg*. It was actually a quite boring practice, of adding serially assembled axes and pilasters to buildings of any length. The interesting buildings built after 1700, especially the villas, as well as the town palaces of Fischer von Erlach are to be understood as a reaction to this monotony. This means that with Fischer von Erlach, entire structures are created and oriented towards a centrally symmetric composition. This is the difference with the early Baroque period in Vienna, where a great awareness of an architectonic re-conception emerged.

PP: Adolf Loos, who can be considered a classical architect, refers to Martinelli⁴ who is often described as unimaginative in art-historical writings. Can one say Loos consciously refers to Martinelli, since he was not simply conservative but deliberately limited himself to a classical vocabulary of forms?

RB: Yes, absolutely. It has to be said, however, that Adolf Loos was not an architectural historian and that he was not too serious about the times of origin or the monumental heritage. He often emphasized things that were less appreciated by the general public solely out of a defiant gesture.

PP: In the work of Loos and Fischer von Erlach, the use of classical or neoclassical exempla are equally present. Fischer, on the other hand, and this is well illustrated in his *Entwurff*², has not assigned the classic to a system of solely Western values but enlarged it towards the orient. These considerations are based on an understanding of the Classic, which Salvatore Settis describes in the sense that the Classic is always used in comparison with the rediscovery of other cultures which has its starting point in the antiquity. To what extent have such cultural considerations influenced the architecture of the 17th century in Austria?

RB: The fact that the culture of the 17th and 18th century was driven by a first globalization is evident. World trade, the colonial empires, and above all, the church's missionary policy and its corresponding knowledge that came to Europe from overseas territories, were of course a great fascination for culturally interested people such as Fischer von Erlach. Fischer von Erlach's fundamental concept builds on the wonders of the ancient world and is expanded through the knowledge of other cultures. It is unclear to what extent it has influenced his architecture. The imperial horse stables, however are clearly referring the *Domus Aurea*.

PP: The importance for this consideration lies in the fact that in Vienna such reflections found their first form in the Baroque period, and subsequently infiltrated architecture history by protagonists like Josef Kornhäusel, Wagner and Adolf Loos.

RB: These are principal cultural wave patterns, but if you take a closer look at the *Geschmackskultur* (Austrian taste culture), classical tendencies have been less successful than in other European countries. The architecture of Berlin and almost all German courts are more classical than in Austria. Even today's restoration work shows that architectural orders are not recognized and are painted over incorrectly. This seems to me to be very characteristic of a building culture that does not take the rules seriously.

2, Settis, Salvatore. (2005). *Die Zukunft des ‚Klassischen‘ : Eine Idee im Wandel der Zeiten*. Berlin: Wagenbach.

3, *ibid.* p. 93

4, *Heimatkunst*³ in: Loos, Adolf, & Opel, Adolf. (2010). *Gesammelte Schriften*. Wien: Lesethek Verlag. p. 332





PP: What is the reason for this?

RB: A very late education. In contrast to France, the Academy of Fine Arts was established very late, as was the Academy of Sciences. There was a lack of mental rigor in the taste culture. If one wanted to draw a continuous line through Viennese building culture, one could say that the playfulness surpasses the academic scientific approach towards architecture. This has also to do with the fact that in almost all cases plaster buildings were built in Austria, opposing stereotypical construction as in France. These are theoretical problems that have never been taken very seriously. Because here, the stucco-workers may be considered more important than the stonemasons.

PP: Well one could argue that exactly this mélange of classical values with viennese stucco-freedom could lead to an interesting combination which is not taking itself and classical values too seriously. However, as discussed earlier, classicism is a hybrid that absorbs, like a sponge, and re-invents itself in relation to other cultures and its time.

RB: It must always be kept in mind that classicism is not something external but something fundamental. There is an abstract classicism, such as Revolutionary Classicism, where not a single column, not a single pilaster, but the plasticity of the buildings themselves evoked a sort of classicism. How this could be interpreted in terms of architecture and urban planning nowadays could be potentially interesting.

PP: In my opinion, the typological answers to urban planning in the 17th century Vienna were culturally - classically conditioned due to a favor for an Italian culture, directly leading to the typology of the villa as an answer to a specific urban shape. Because of this, and as a result of the long-lasting separation of the suburbs from the city centre a tradition emerged that one answers to urban thoughts with architecture and not with urban planning, which one can observe until the interwar period of Red Vienna.

RB: This hypothesis as a reason for the typological thinking in Vienna could be true. The most interesting and therefore still valid aspect about this phenomenon is that in the suburbs, the in-between zones were filled with a new high-quality building fabric of a half urban character, as there are a lot of gardens included. As a consequence of the densification with villas, a cohesive, extremely luxurious suburb arose, that undoubtedly had social and economic repercussions once again.

The economic autonomy, as well as the densification in the voids of the periphery is the conceptual intersection with the interwar years. A project, on the edge of those two would definitely be interesting for a current project in Vienna.

The interview was recorded on January 8th 2018 in Café Eiles in Vienna and is translated from German.

Richard Bösel (* 1948, Vienna) studied art history and classical archaeology at the University of Vienna. After his doctorate in 1975 (PhD thesis on the sacral buildings of the Neapolitan baroque architect Cosimmo Fanzago), he was awarded scholarships and research contracts at the Bibliotheca Hertziana (Max Planck Institute for the History of Art), at the Austrian Historical Institute in Rome and at the Austrian Academy of Sciences, where he worked several years as a scientist in Italy. In 1985 he was habilitated at the University of Vienna, where he was awarded the title of professor in 1997. From 1984-99 he served as curator of the Architecture Department at the Albertina Graphic Arts Collection, Vienna, and then for 14 years as director of the Austrian Historical Institute in Rome. He retired in 2013. R. B. is a corresponding member of the Austrian Academy of Sciences and Accademico benemerito straniero of the Accademia Nazionale di San Luca, Rome. For many years he has been a permanent member of the jury of the Adolf Loos Prize for Architecture and since 2007 he has been a member of the advisory board of the Bibliotheca Hertziana (Max Planck Institute for Art History in Rome).







RURAL TYPES LOST IN THE METROPOLIS



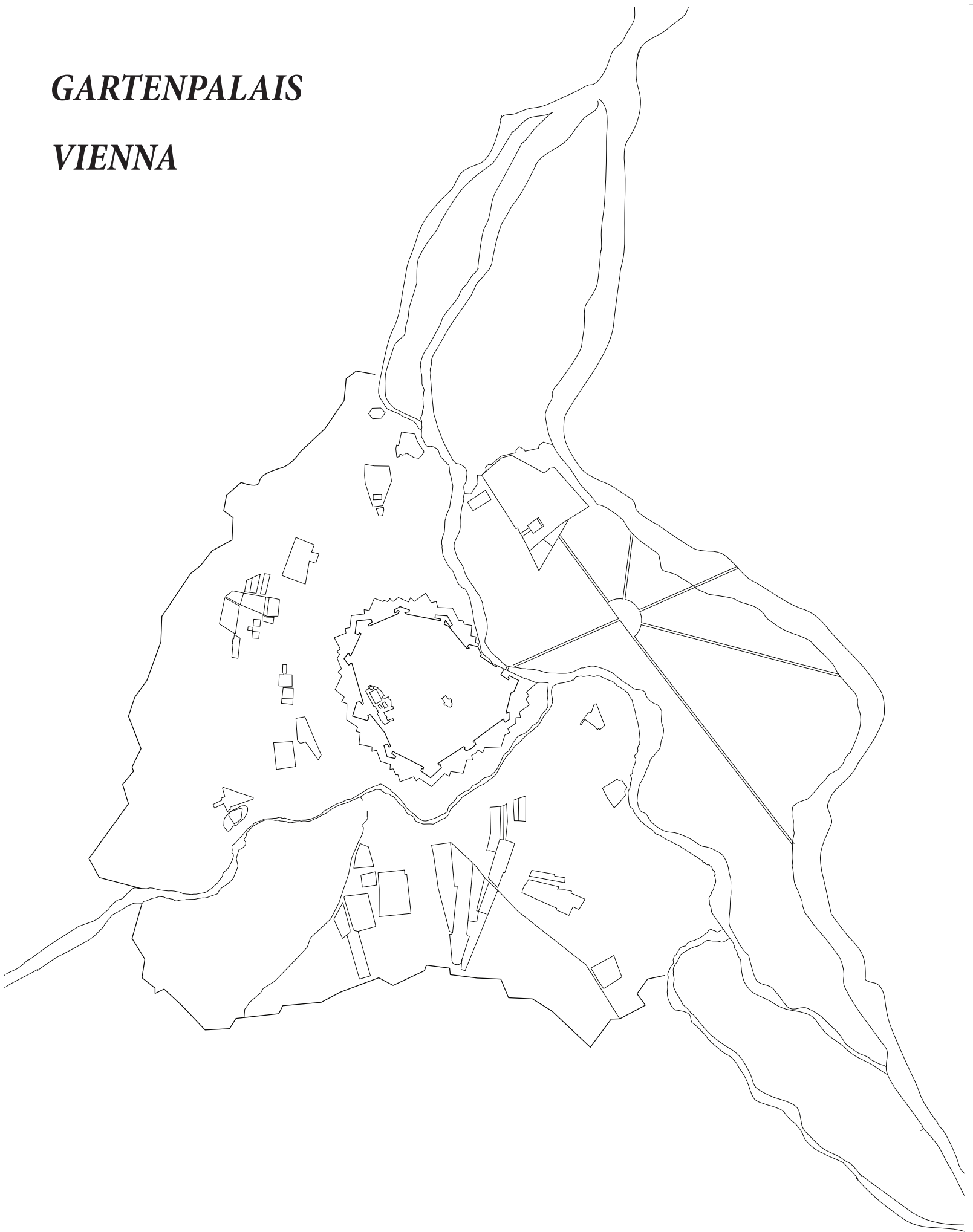
PALAIS

- I View of Hofstallungen
- II Hofstallungen (1717)
Johann Bernhard Fischer
v. Erlach
Palais Trautson (1712)
Johann Bernhard Fischer
v. Erlach
- III View Palais Trautson
- IV Palais Czernin (1697)
Domenico Martinelli
Palais Schönburg (1697)
Johann Lucas v. Hildebrandt
Palais Engelskirchner (1711)
Antonio Beduzzi,
Johann Bernhard Fischer
v. Erlach
- V View Palais Liechtenstein
- VI Palais Liechtenstein (1687)
Domenico Martinelli
Palais Althan (1690)
Johann Bernhard Fischer
v. Erlach
- VII Unteres und oberes Belvedere (1712)
Johann Lucas v. Hildebrandt
Palais Schwarzenberg (1697)
Johann Lucas v. Hildebrandt
Johann Bernhard Fischer
v. Erlach
Salesianerinnenkloster (1717)
Donato Felice d'Allio
Johann Bernhard Fischer
von Erlach
- VIII View Salesianerinnenkloster
- IX View Palais Harrach (1725)
Johann Lucas v. Hildebrandt
- X Palais Kaunitz (1695)
Johann Bernhard Fischer
v. Erlach



GARTENPALAIS

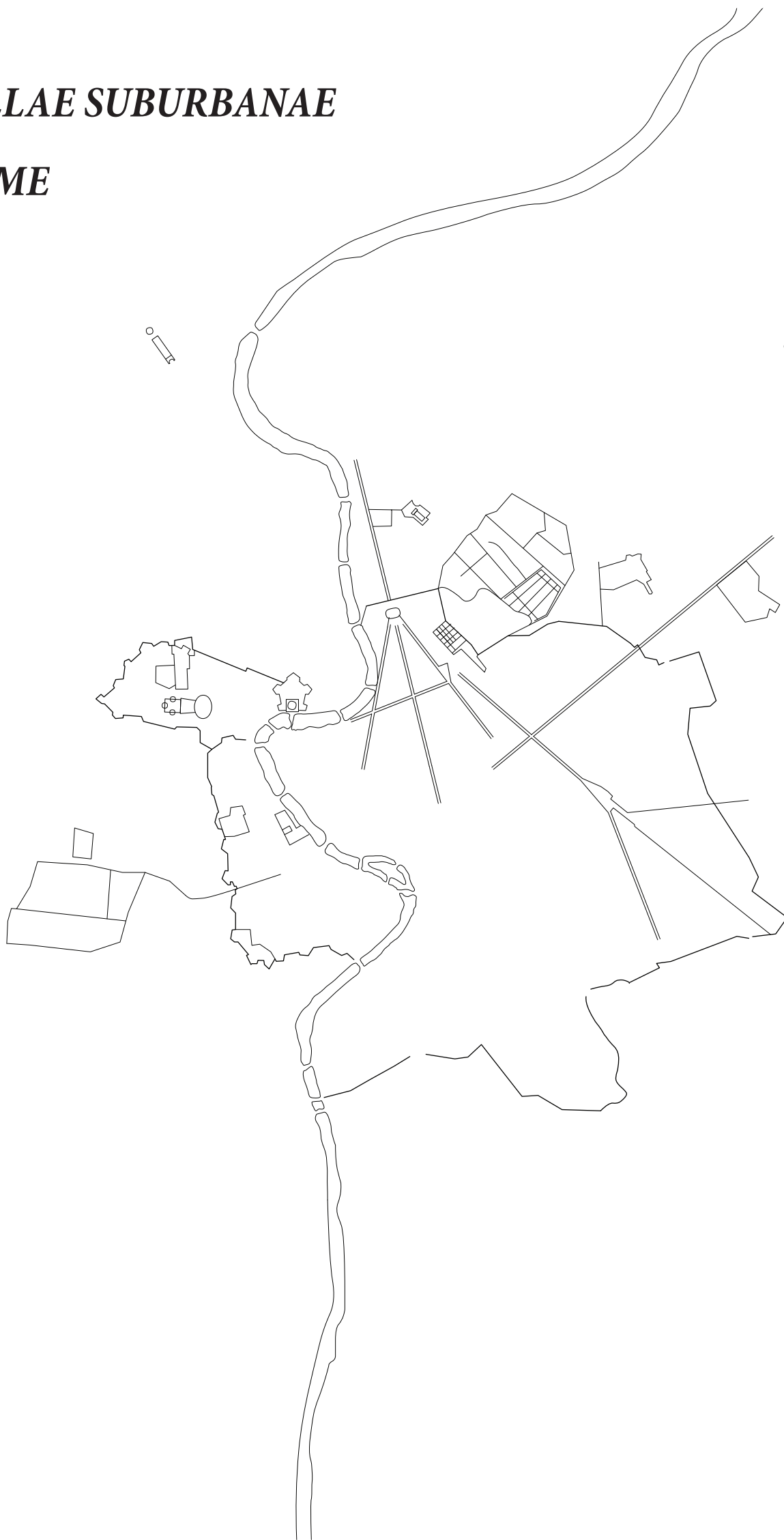
VIENNA





VILLAE SUBURBANAЕ

ROME





A

NEW

ROME

Among the many newly constructed palaces and gardens in the destroyed suburbs, the Viennese aristocracy was particularly interested in Upper Italian and Roman villas of the late cinquecento and the seicento with their sculptured gardens.¹ One could read this take on Italy as a classicist manifesto in the tradition of other intellectuals like precedent Albrecht Dürer, or successors like Johann Wolfgang von Goethe or Friedrich Schinkel, transporting Italian and classical culture into the north of the Alps.

The political climate of Austria had a big influence on the career of 'foreign' artists in Vienna around 1700. For example, Leopold I's attitude and the court's attitude was pro-Italian and anti-French. Leopold I had a preference for Italian artists. In the last two decades of the 17th century, the clients to the north of the Alps had a keen interest in architects trained in Rome, and there was a pronounced Italophilia.² The shift of cultural interest towards Italy was therefore rather a consequence of political reasons than a result of architectural ideology. In the 1690s, Italian architecture was particularly represented by artists such as Domenico Egidio Rossi, Enrico Zucalli and Domenico Martinelli in Vienna. After the turn of the 18th century, the situation changed and architects north of the Alps became more involved in construction in Vienna: Fischer von Erlach got appointed as imperial court architect and Lucas von Hildebrandt took over important construction projects.

The shift towards Italian architecture had a big influence in Viennese palace construction: Instead of the familiar, steep roofs that were used in Austria, the buildings carried 'Italian roof platforms' and large, unglazed loggias and openings, often with a view through the building towards the garden. The ignorant character of these buildings is shown by the fact that they all had to be changed in order to adapt to the reality, climate and natural demands of their inhabitants: the openings had to be glazed or bricked up, the rooms had to be protected from rain and snow by installing steep roofs.³ The artificiality of the building stood in conflict with its reality. The buildings were referring to another context, culturally, geographically and to another climate. They were reference of something else, of buildings that are actually references already. The architect Johann Bernhard Fischer von Erlach, trained in Rome and familiar with the architecture of antiquity, was equally skilled in Roman High Baroque as in Western European Baroque Classicism. He was explicitly hired by Emperor Charles VI because he was experienced in the 'Contemporary New and old Roman architecture, which almost has been abandoned at that time.'⁴ Fischer designed a new monumental architectural language for the Habsburg court, which was later referred to by researchers as Austro-Hungarian 'Kaiserstil'.

Fischer's treatise on architectural history entitled '*Entwurf einer historischen Architectur*' (First Edition 1721) is regarded as a key ideological work. The underlying message was that the House of Habsburg should be taking into account the monuments of the past. Fischer's '*Entwurf*' is not a theoretical examination of historical buildings, but an illustrated book presenting exempla from history for future imperial building tasks of the Habsburg court.⁵ In this wide-ranging collection of historical buildings, not only buildings from classical antiquity are to be found, but as a novelty also examples from high civilizations outside Europe. In addition to classics such as the seven wonders of the world, one can also see views of Chinese, Arabic and Ottoman buildings. In addition, lesser-known buildings from areas under Habsburg rule are also cited in order to illustrate their geographic and historical complexity, and importance, such as Roman ruins in Spain, or some Turkish buildings in Hungary. In contrast to the historical monuments, Fischer presents without modesty his own creations. He writes as the general surveyor of constructions of the Holy Roman Emperor, thus it is important not to forget the geopolitical role of imperial Austria when reading the *Entwurf*. For Fischer, expanding classicism also means expanding the Empire.⁶ It's basically a project of making architecture that is sustainable in terms of its form, an architecture of form that is universal, that lasts and that is understandable for ever. For Fischer, the classic repertoire has to remain what it is. What needs to change is the set of phenomena that defines contemporary architecture's focus of attention. Fischer does not want to reform the grammar, he is content with expanding the set of problems that can be considered that very same known grammar.⁷





In fact what was later called ‚Kaiserstil‘, and considered as an Architecture of the monarchy, was anything else than a national ‚Austrian‘ architecture. Adolf Loos is interestingly addressing to this paradox, referring exactly to the buildings of this period in his favor: ‚Yes, true Heimatkunst is not even interrupted by the fact that foreign masters build in the country. The hall in the garden of the Palais Waldstein and the belvedere in Prague are rightfully considered to be part of the German Renaissance, and the Liechtenstein palace behind the Burgtheater is the most beautiful and monumental example of Viennese baroque. Although all these buildings were executed by Italian masters and craftsmen. Here a mysterious process takes place, which has not yet been observed by the psychologists and therefore not clarified. As you can see: even the foreign master has only to follow his own certainty in a city. He can leave the rest to the air he breathes [...] We have got so much Italian air over the alps that we should build like our fathers in a style that closes off against the exterior. The house is concealed from the outside, in the interior it reveals all its wealth.‘⁸ Likewise consciously, several contemporaries of Fischer von Erlach, such as the court composer Johann Josef Fux, who also worked for Charles VI, confronted the *stylus antiquus* and *stylus modernus* in his works. In his *Florilegium primum* (1695), the conductor Georg Muffat, who worked in Vienna, Salzburg and Passau, united the Italian, German and Northern European music to form a Central European mixture with a claim to neutrality under the motto ‚diversity instead of simplicity‘.⁹

Fischers *Entwurf*, gives an idea of a time in which ‚italophilia‘ was not simply a trend, but a move towards Classical. Not only Fischers Architecture, but to some extent also the one of his contemporaries can in this sense rather be considered, as a take on what is ultimately universal rather than being a search for an Austrian identity. Similarly one can argue about Fischers palaces: They are built manifestos of the Entwurf (Palais Trautson and the Imperial Horse Stables are even published in the 4th book of the edition), in which different architectural fragments are combined to form a new whole, both in terms of architecture and culture. They are creating a melting pot that enables the intensive mixing of western and eastern culture, in the tradition of the the multi-ethnic mentality of the monarchy. Maybe it’s the time again for a new Entwurf and to look at Vienna from this perspective.

1, Schemper-Sparholz. Ingeborg. 2003. Der Bildhauer Lorenzo Mattielli. Die Wiener Schaffensperiode. 1711 R 1738. Skulptur als Medium höfischer und sakraler Repräsentation unter Kaiser Karl VI., Habilitationsschrift, Wien, p. 49.

2, Lorenz. Hellmut. 1995. Dichtung und Wahrheit das Bild Johann Bernhard Fischers von Erlach in der Kunstgeschichte, in: Friedrich Polleroß (Hg.), Fischer von Erlach und die Wiener Barocktradition, Wien, Köln, Weimar, p. 141.

3, Sedlmayr. Hans. 1977. Epochen und Werke: Gesammelte Schriften zur Kunstgeschichte (Mäander Studienausgabe). Mittenwald: Mäander.

4, (‚Weil er in der heutigen Neuen so wohl als auch in der dermalen fast in Abgang gekommen alt Römischen architektur erfahren war.‘) Masche. Franz. 1981. Die Kunst im Dienste der Staatsidee Kaiser Karl VI. Berlin-New York 1981. p. 305

5, Fischer von Erlach. Johann Bernhard. 1725. Entwurf einer historischen Architectur : In Abbildung unterschiedener berühmten Gebäude, des Alterthums, und fremder Völcker, umb aus den Geschicht-büchern, Gedächtnüs-müntzen, Ruinen, und eingeholten wahrhaften Abriszen, vor Augen zu stellen ... : Auch kurtzen Teutschen und Frantzösischen Beschreibungen. Leipzig: [s.n.].

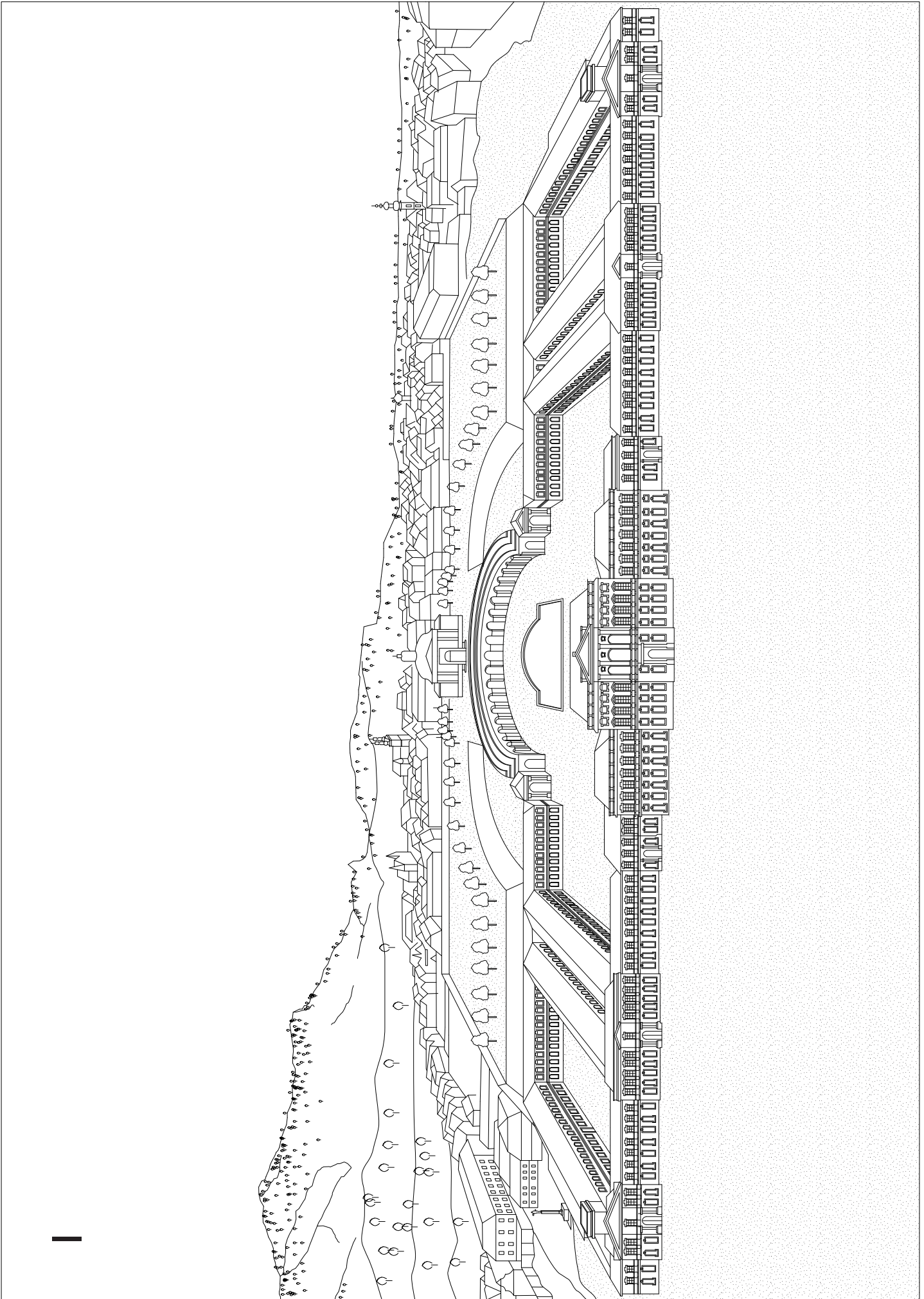
6, Pier Paolo Tamburelli. 2013. Fischer auf der Reise nach Stonehenge in: San Rocco 8 – Whats wrong with the primitive Hut. p. 158

7, ibid.

8, ‚Ja, der echten Heimatkunst wird nicht einmal dadurch abbruch getan, wenn fremde meister im lande bauen. Mit recht zählt man die halle im garten des palais Waldstein und das belvedere in Prag zur deutschen renaissance, und das Palais Liechtenstein hinter dem Burgtheater ist das schönste und monumentalste Beispiel des wiener Barocks, obwohl alle diese Bauten von italienischen Meistern und Werkleuten aufgeführt wurden. Hier vollzieht sich ein mysteriöser Prozeß, der bisher von den Psychologen noch nicht beachtet und daher nicht aufgeklärt wurde. Man sieht: selbst der fremde Meister hat in einer Stadt nur seinem eigenen Gewissen zu folgen. Das übrige kann er ruhig der Luft, die er atmet, überlassen[...] Wir haben so viel italienische Luft über die Alpen herübergeweht bekommen, daß wir wie unsere Väter in einem Stile bauen sollten, der gegen die Außenwelt abschließt. Das haus sei nach außen verschwiegen, im inneren offenbare es seinen ganzen Reichtum.‘ Adolf Loos- Heimatkunst, 332

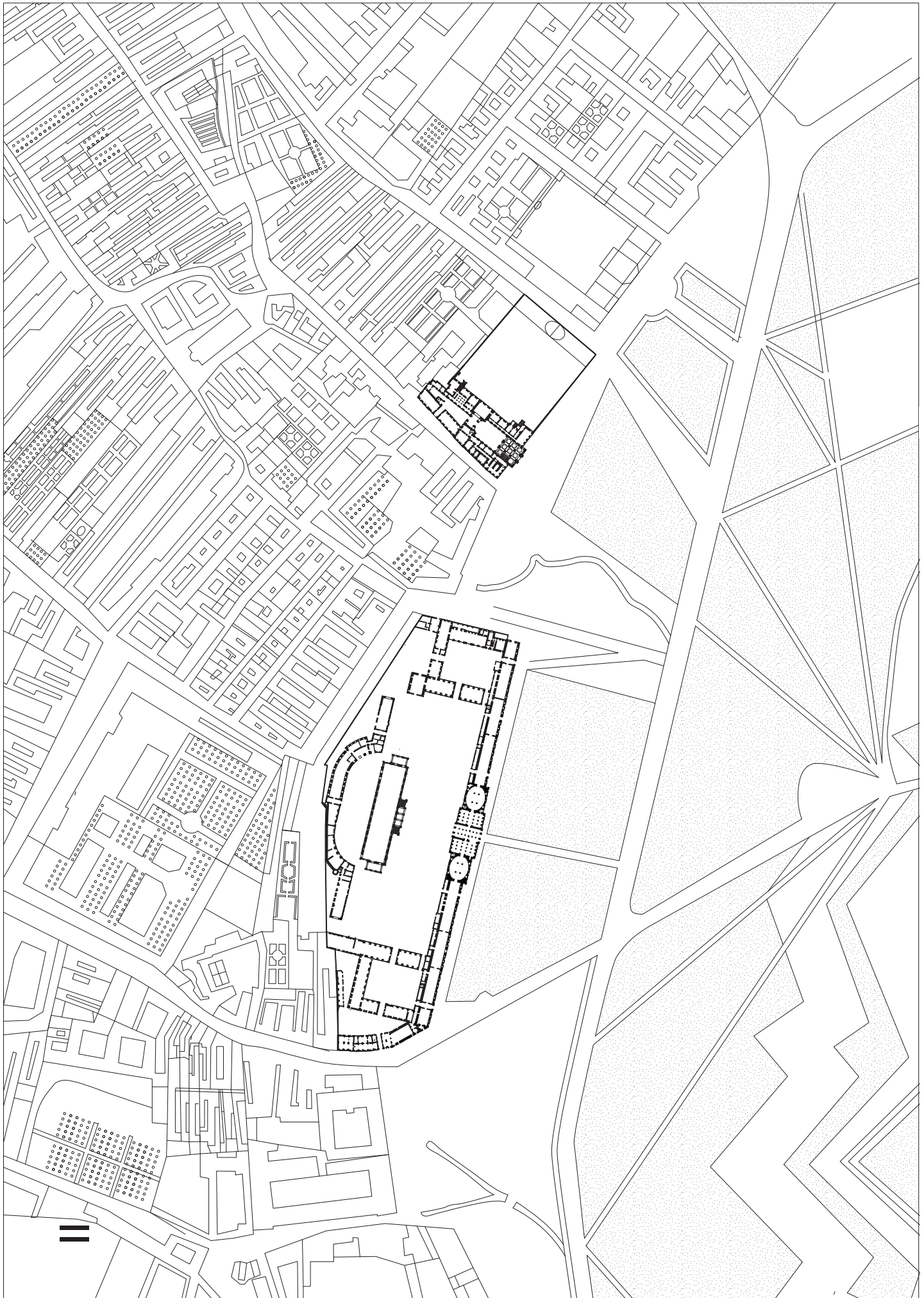
9, Naredi-Rainer. Paul. 1993. Johann Bernhard Fischer von Erlach und Johann Joseph Fux-Beziehungen zwischen Architektur und Musik im österreichischen Barock. In: Barock regional – international. Hg. Von Götz Pochat und Brigitte Wagner. Graz. p. 275





I





SCUDERIE

DOMUS AUREA

Fischer von Erlach's ideal reconstruction (Plate I+II) of the Domus Aurea Neronis includes, among other things, stables for 600 horses, a 'wagon shed' for 200 wagons and gala carriages, an amphitheatre for the spectators of 'Carousels' in the large courtyard and a horse-flush ('Pferdeschwemme'). The project wasn't constructed in its entirety before Fischers death (his son Joseph Emanuel Fischer von Erlach finished it) and that's why he probably considered it an unsuccessful work of which he found himself regretted until his death.

¹ Hellmut Lorenz, on the other hand, highlights the (conscious ?) 'abstinence from architectural innovations' at the *Hofburg*, while his horses, were now able to reside in grand modern architectural buildings'.²

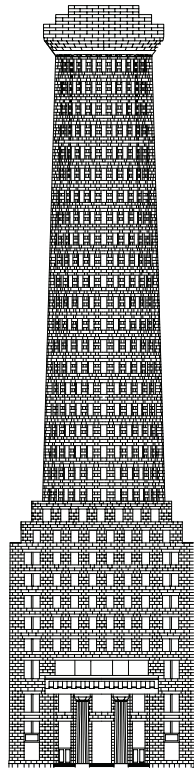
Fischer is strangely combining the design for horse stables of the 17th century with the 'ultimate' villa-type from the first century, the Domus Aurea Neronis. This paradoxical envelope in reference to roman antiquity served as a model for new depictions. Apparently the composition of 3 x 4 huge fourstorey courtyard buildings sprouted up to the buildings of the Wagner School, which they erected for the municipality of Vienna during the period from 1923-1929.³

Fischers horse stables remind us of the similarly weird combination of the Tepidarium of the Caracalla Baths in McKim Mead White's Pennsylvania Station in New York City. It is a surrealist transfer which is comparable to the use of the doric column by Adolf Loos for his infamous entry for the Chicago Tribune tower competition 200 years later. Fischer is showing us basically a built manifesto (referring to his *Entwurf*) towards an idea of architecture, for which all innovations are already given and need to be understood and found through analysis.

1, Heger, Wenzel., .1846. Fischer von Erlach. Historisch-biographische Notiz, in 'Stiria, ein Blatt des Nützlichen und Schönen' 4, ed. Franz Ostfeller, n. 84. (14. Juli 1846), 85 (16. Juli 1846), and 87 (21. Juli 1846), p. 333

2, Lorenz, Hellmut. (2001) Die barocken Hofstallungen Fischers von Erlach / Fischer von Erlachs Baroque Stable Buildings, in: Architektur aktuell, H. 255 (6/2001), p.60

3, Graf, Otto Antonia. 1996. Otto Wagner - Band 4.: Baukunst des Eros 1863-1888. Wien. Böhlau. p. 42



Adolf Loos, Entry for the Chicago Tribune Tower Competition, 1922





PALAZZO

IN VILLA

Since its invention in the antiquity, the villa has always pretended to be a locus solus away from the city. In order to support its self-sufficiency it is a truly urban compound, strategically linked to cities and fully equipped with all infrastructure for living. Here lies the ideological core of the villa: A truly economic machine dressed as a hedonistic retreat. Palladio's reinvention of the villa completely broke with this tradition by unmasking the economic function of the villa and revealing in an honest way its relationship to work the productive land.²

The viennese 17th century ‚Palazzo in Villa‘, a palace surrounded by a garden in the viennese suburbs, was an idea which originally developed in the countryside. A vision of the countryside seen from the perspective of an urban population. Not only certain architectural aspects, a certain predefined view of the world - ‚Villeggiatura‘ - came from the city, influenced the countryside and entered the metropolis again. By doing so, it somehow made the city more urban, than ever before. These palaces, which acted as settlement centers of the suburbs,³ can be considered as pieces of the countryside in an metropolitan envelope acting as schizophrenic dioramas of a staged reality. Sometimes they are nothing more than shallow containers, not taking themselves serious at all. Is it possible to productively make use of this fakeness? It seems as if the idealism of the vast countryside estates got projected into the viennese *Vorstadt* and got confronted with the obstacles of a semi-urbanized landscape. The productive entity, which might be considered as a macroeconomic organism in the countryside, was moved towards the city.

Similarly how the Villa Suburbana was reclaiming the countryside by screen-like windows, as seen in the Villa Garzoni in Pontecasale or Villa di Papa Giulia in Rome, the loggias were now directed towards the center, staging and nobilitating it through a frame. The innovative aspect therefore is the change of context and its response to urban problems. The inhabitant, who once was contemplating the countryside, is now contemplating the metropolis, far enough to be protected by its discomfort, close enough to be part of it. An inhabitant, who has comparable attributes of the ‚Miesian subject‘ which, due to his desire for privacy fled publicity in the adjacent city, from the noise of the carriages and the cries of the street vendors.⁴ This might sound like a description of the contemporary suburban life, but the big difference is the hegemonic existence of urban and rural in a non-contradictory way. Exactly this paradox is potentially fruitful for the contemporary, a time in which the countryside is becoming rapidly urbanized and urban escapism gets increasingly less possible and reserved for few individuals, who are most likely motorized.

If we follow this interpretation of the *Villa Suburbana* away from the cliché of style, one of the few contemporary architects that can be considered palladian is Oswald Mathias Ungers. He revisited the Villa during a seminal summer school in 1977, together with Hans Kollhoff, Arthur Ovasca and other students, transformig the villa from a single family house to a multi family home.⁵ In doing so he followed directly the footsteps of Palladio or Fischer von Erlach. The villa is not perceived as an architectural object, but as a strategy that could lead to the reorganization of the city itself. Like Charles Fourier's self-sufficient *Phalanx* model seen in his Chateau de Versailles, the villa, with its monumentality and autonomy from the framework of the city can offer the spatial template for a radical reorganization of living and working conditions.⁶

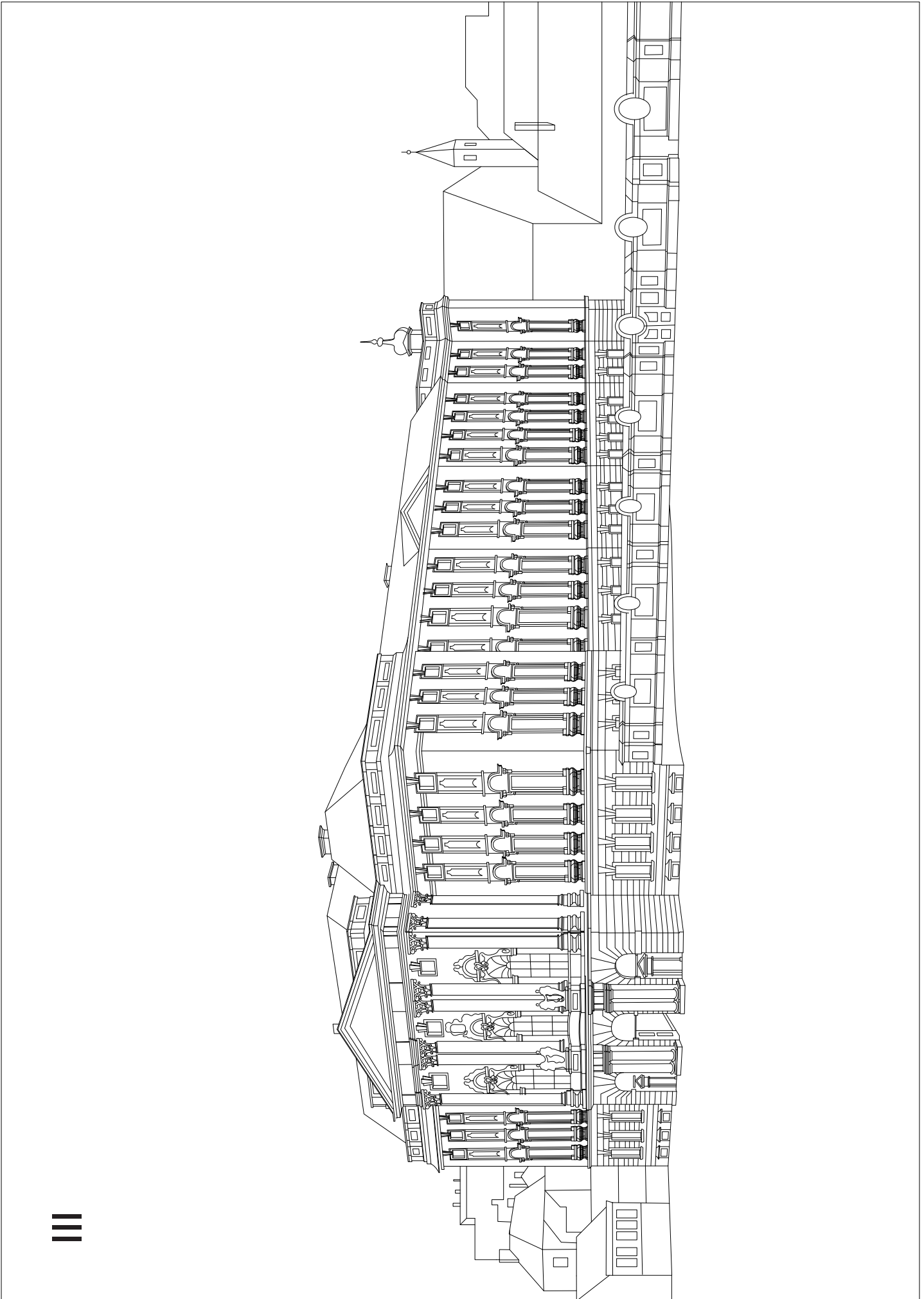
As Selmayr writes: ‚What was invested in the post-war years for new buildings in the city would have been enough to surround Vienna with a new wreath of garden settlements, isolated from the city by a meadow belt and connected to it by rapid railways, which could have become for the working population what the garden wreath of imperial Vienna was for the aristocrats in the 18th century.‘⁷, his proposal of a garden wreath can therefore be considered as an interesting statement for his time but must be considered as a historicist nostalgia, not considering the independent building as a fragment of a whole, but the whole as a metaphor of the past.





- 1, Hellmut Lorenz, Die barocken Hofstallungen Fischers von Erlach / Fischer von Erlachs Baroque Stable Buildings, in: Architektur aktuell, H. 255 (6/2001), p. 58
- 2, Pier Vittorio Aureli, Palladian Design, p. 15.
- 3, Justus SCHMIDT, Hans TIETZE (Hg.), Die Kunstdenkmäler Österreichs (Dehio-Handbuch), Wien, Wien 1973, p. 13.
- 4, Iñaki Ábalos referring to the inhabitant Mies' house with three patios in: The good life: A Guided visit to the Houses of Modernity, 2017, p.27)
- 5, Oswald Mathias Ungers, The Urban Villa: A Multi-family Dwelling Type : Cornell Summer Academy 77 in Berlin, Studio Press for Architecture, 1977
- 6, Dogma + Realism Working Group: Dogma + Realism Working Group: Communal Villa., p. 30
- 7, Sedlmayr, das Werden des Stadtbildes Wien, in: Gesammelte Schriften: p.265.





III



PALAIS TRAUTSON

JANUS FACED MONUMENT

Fischer's authorship is secured by engravings in his *„Entwurf“* where the garden Palace Trautson (Plates II+III) is the only building represented in three views. It is placed one page after the utopian design for the Schönbrunn castle and the unrealized design of the city palace for Prince Eugen. In the context of the whole edition it can be considered in one line with the Temple of Salomon or other World Wonders.

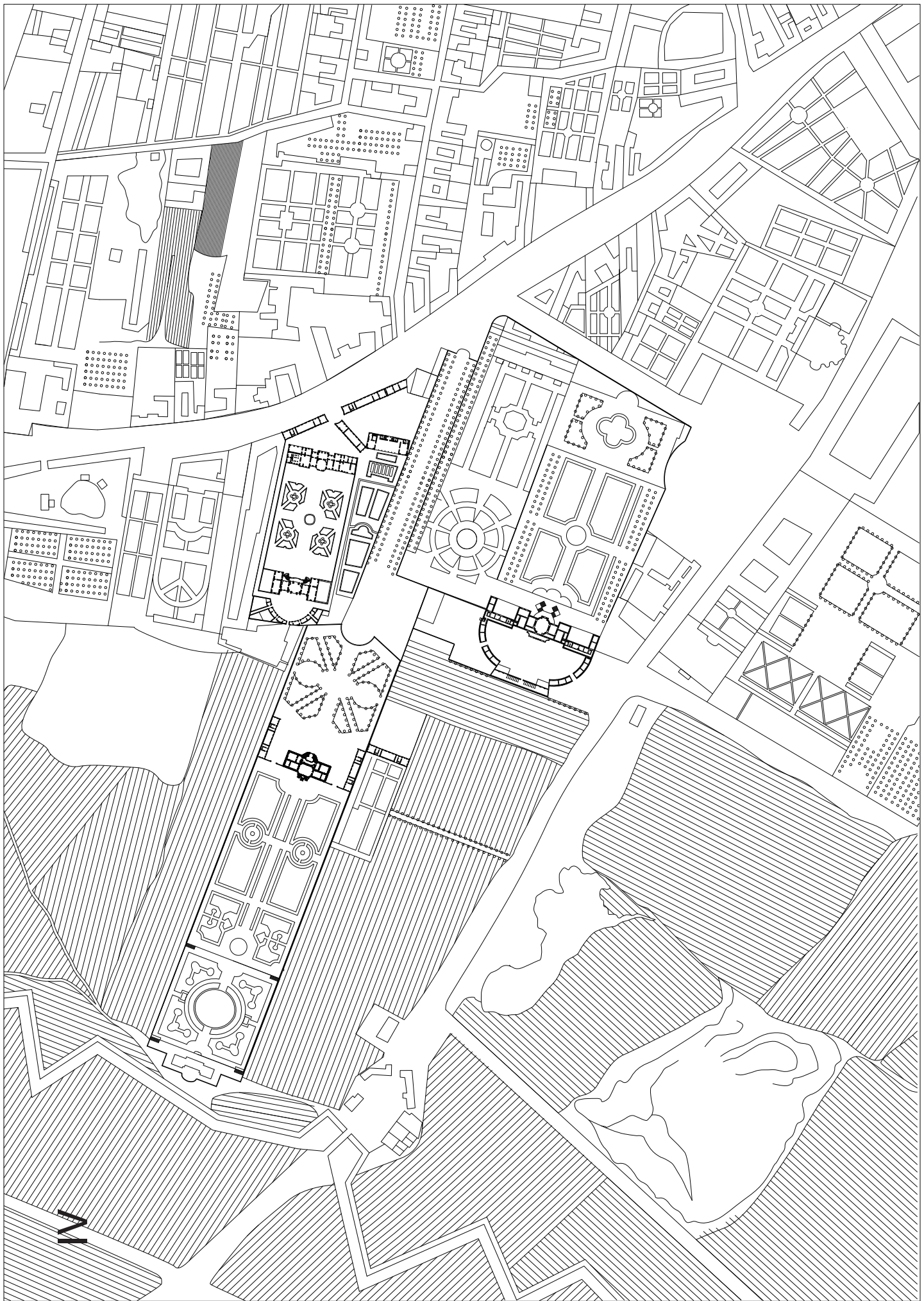
„Inventée et ordonné par J. B. Fischer von Erlachen“ Fischer signed the view of the Palais Trautson, which he had built from 1709 and published in 1712.¹ The architect therefore made a careful distinction between the design and the architectural order of the building and pointed out with self-confidence, that both had been done by him. This signature makes it clear that idea and decorum were regarded as equivalent foundations of architecture and therefore a qualitative distinction had to result in the tectonic orders which were applied. In 1710, during construction work, Johann Leopold Donat Count Trautson was elevated to princely status. Fischer took this raise in social hierarchy into account by modifying the intended decorum: he replaced the ionic order by a corinthian one.² This is on the one hand showing us Fischer's reading of Vitruvian's *„de architectura“* and on the other an architectural-urban idea which is directly reflected in difference of architectonic expression. The three facades are differing according to its contexts which are varying in scale. On the territorial scheme the building works as an obelisk-like monument which is supposed to be seen by the Hapsburgs, whose palace was in direct axiality. The frontal facade looks like an attached scenography for the imperial court, in the manner of a Palazzo. Contrarily, the northern facade with the garden in front, fulfilled the demands of a garden palace in an almost ideal way. Fischer von Erlach has therefore created a city palace oriented on the longitudinal axis towards the *Hofburg*, but at right angles to it, in the transverse axis, a garden palace.

Lorenz writes of this hybrid position of the building, which is half city and garden palace and both in one.³ The fundamental difference of these two different building tasks is illustrated by the juxtaposition of the Palais with the Trautson city residence, executed by the same architect. The contradictory combination of elements of the villa and the palazzo are the ideal answer for its heroic position on the hinge of the city, where the sprawl of the periphery begins. This ambiguous nature, being embedded in a structure at the same time isolated and alone, makes it still relevant today.

1, Fischer von Erlach, Johann Bernhard. (1725). *Entwurf einer historischen Architectur*, 4th book. Plate VI

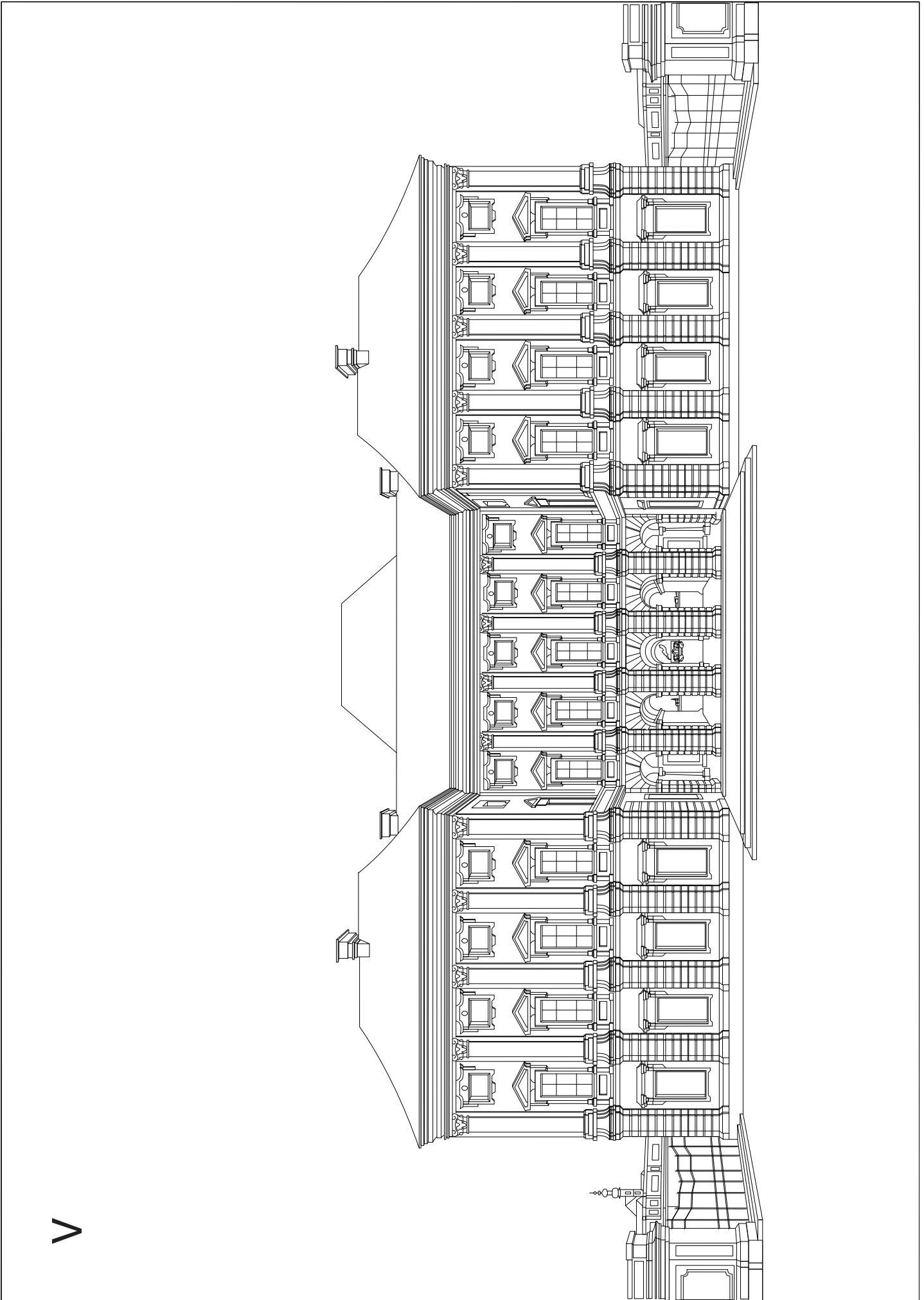
2, Klüeting, Harm. (2004) *Das Reich und seine Territorialstaaten im 17. und 18. Jahrhundert: Aspekte des Mit-, Neben- und Gegeneinander* p. 97

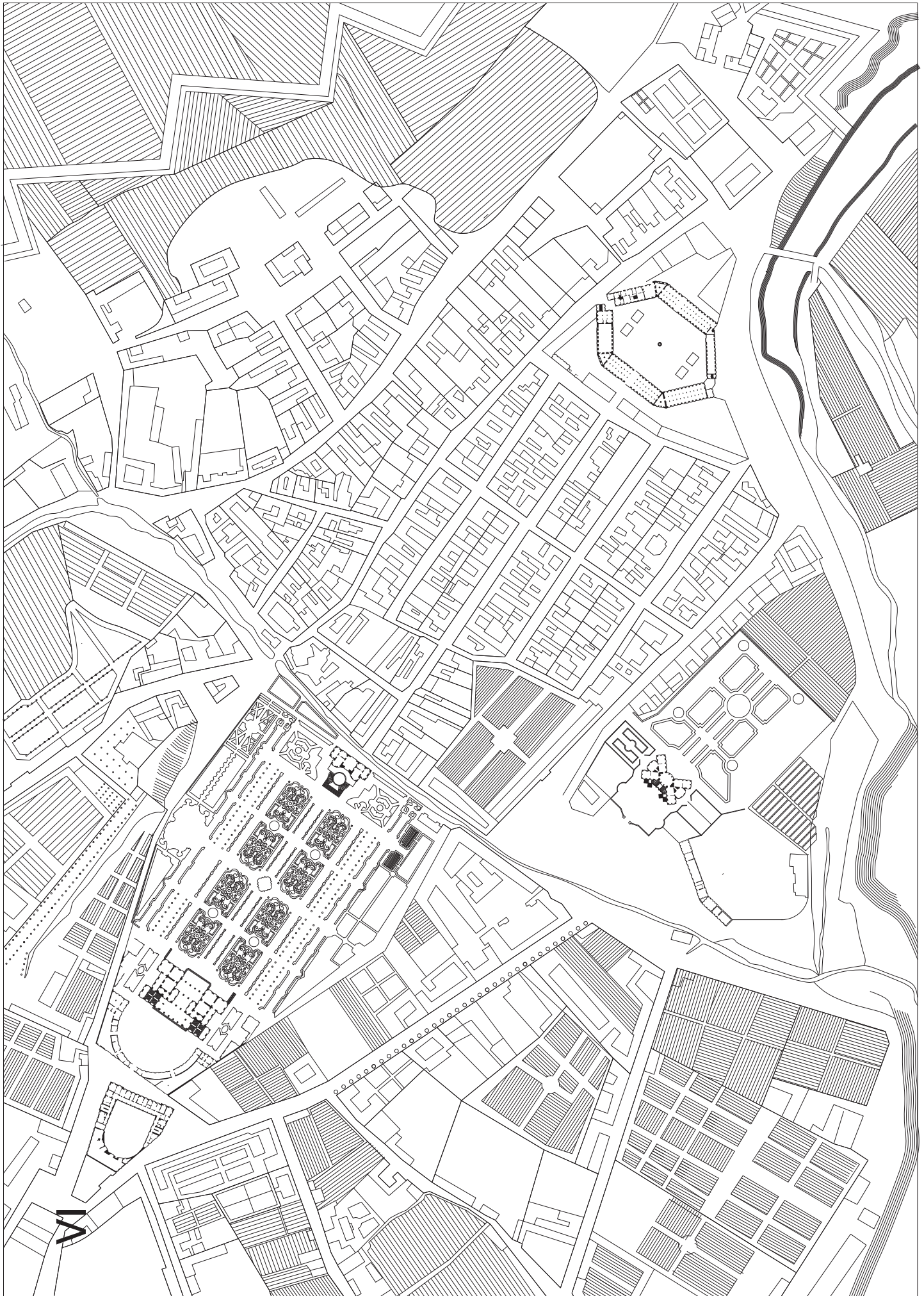
3, Lorenz, Hellmut. 1992. *Johann Bernhard Fischer von Erlach*, Zürich 1992. p. 172-173.



W









PALAIS LIECHTENSTEIN

AUTONOMOUS MEDIATOR

The Palais Liechtenstein (plates V+VI), by Domenico Martinelli, is aligned with four other buildings along one perspectival axis. The palace, a roman villa-like residence, a beer-brewery, a ‚plant house‘ and a ‚Lustgartengebäude‘ by Fischer von Erlach organize the otherwise chaotic context. The octogonally shaped, Ostia antica-like brewery, was in fact a port like square, where hop was collected for further processing.

The building is an alternative design of Domenico Martinelli, which was at first designed by Fischer von Erlach. It is no coincidence that this building was the only non-contemporary architecture found in Fischer-Delsenbach’s collection of *Vedute*. In doing so, Martinelli ‚recites‘ Fischer’s original design and improves the ideas of his competitor in his own sense: Fischer’s loosely assembled volume is replaced by a broad, strongly accentuated block whose exaggerated centre changes Fischer’s basic idea in a very revealing manner and understands, in contrast to Fischer, the client’s aspirations.¹

Despite Martinelli taking over the design of the main residence, Fischer von Erlach was then asked by the duke of Liechtenstein (as mercy?) to design a ‚Lustgartengebäude‘, another element of the axis. Robert Venturi is describing exactly this *folie*, whose function is no other than framing the view, without really mentioning its contextual position (probably he found the plan in the *Entwurff* where its published without any reference to the project by Martinelli) in one axis with Palais Liechtenstein, as a convex facade which is describing an outside dominant space.²

As a side effect of an architecture to represent social hierarchy, these figures seem to improve the organization of the city simultaneously. Yet they do everything they can do to undermine their own monumentality. It seems that the architects consider it impolite to disturb the disorder around their interventions. The building is difficult to decipher: conformist and radical. Quite pure, geometric forms gently emerge from an everyday landscape to suggest a new possible equilibrium.

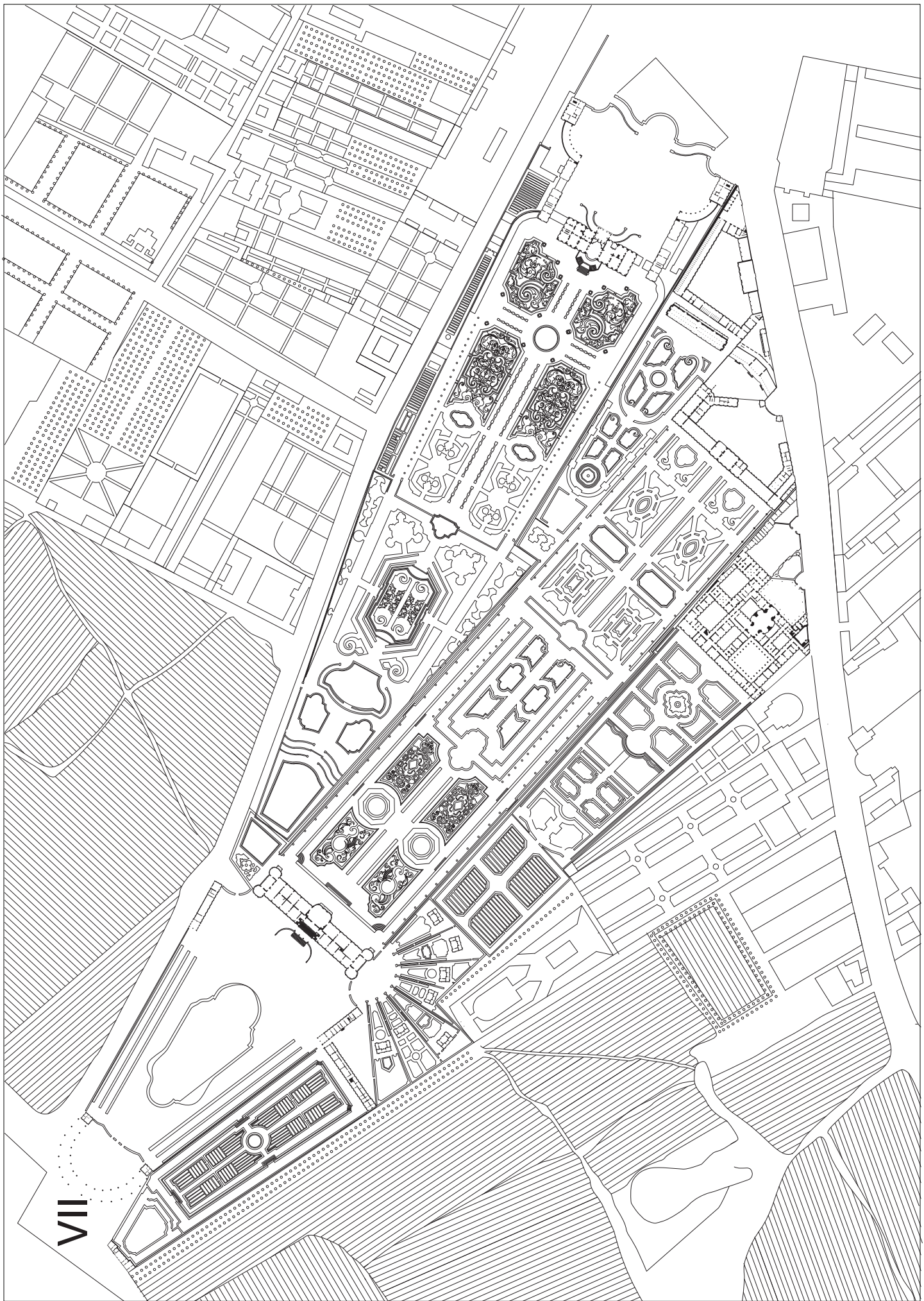
Similar to Venturi’s observations in ‚Inside and outside‘ in *Complexity and Contradiction of Architecture* here the freestanding building becomes a fragment of a greater exterior spatial whole.³ Art historians were naming this building as unimaginative, but this conscious decision to reduce the form to a classical vocabulary should rather be considered in the sense of a new modern humbleness in the age of the baroque, than lack of talent.

1, Lorenz, Hellmut, & Martinelli, Domenico. (1991). Domenico Martinelli Und Die österreichische Barockarchitektur, Band 218. p. 42

2, Venturi, Robert. (1977). *Complexity and contradiction in architecture* (Ed.2) ed., Museum of modern art papers on architecture). Boston: New York Graphic Society. p. 86.

3, Venturi, Robert. (1977). p. 87



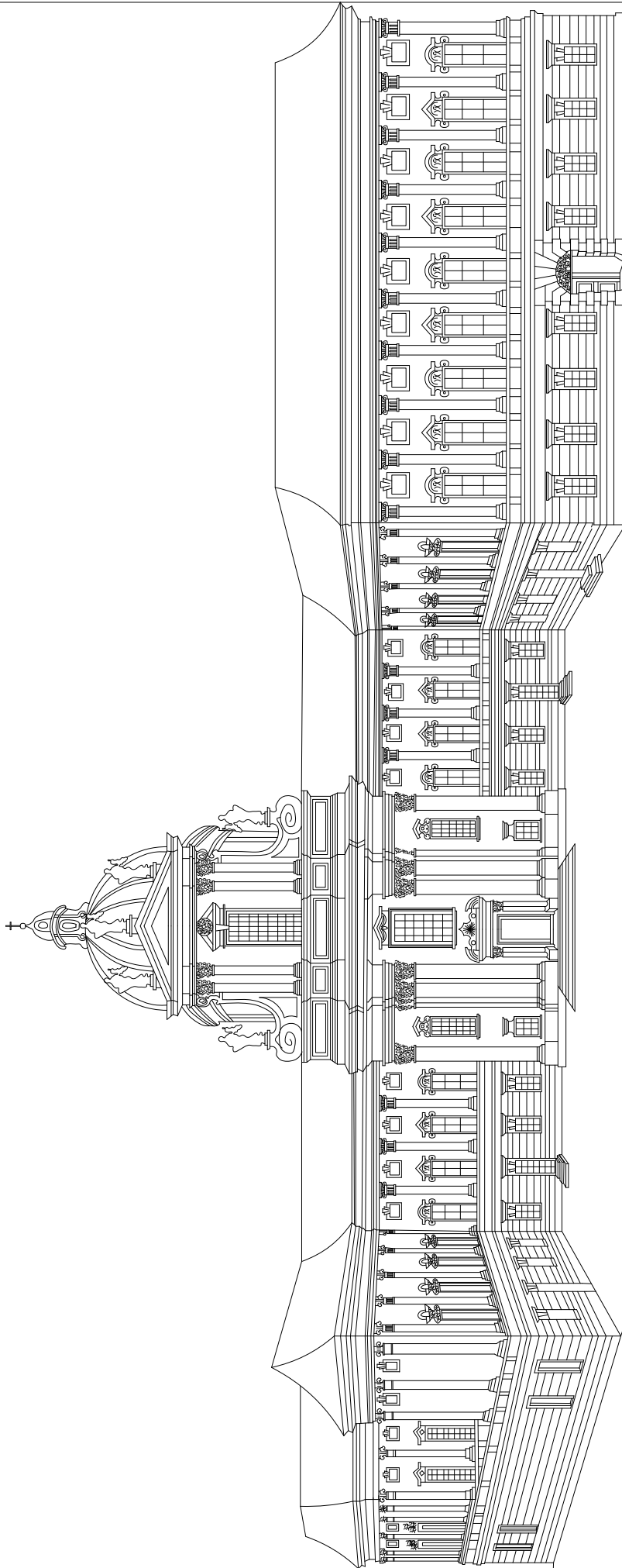


VII





VIII





CONTEXTUAL

AUTONOMY

The discussed typology can clearly be defined as monumental with contextual aspects, which is at first sight contradictory. What defines a monument? In addition to consistency and persistence, first of all, because its sticking out of its context. These projects are at the same time ‚faking‘ complexity of a rather unstable context through their presence and are eventually responding to their immediate context, which is mostly done with infrastructural buildings.

The focus of the last century’s art historians on monumental aspects of these buildings and the neglect of contextual and infrastructural aspects was reducing these monuments to shallow containers of formal excess. Similarly to Wittkower’s radical denial of Palladio’s site specificity, apparent in the removal of the *barchesse* (barns) in his schematic drawings of the villas, it is hardly possible to find drawings of their viennese counterparts.¹ Many of them have been demolished through time, as they were considered of minor importance. These adjoining loggias are an essential component, providing similarly to the villa, both a sense of context and a semiotic distinction that allowed these buildings to be classified in their hybrid character.

As an urban version of the villa, the *Gartenpalais*, first appeared in the sixteenth century in Vienna and grew in importance at the beginning of the 17th century. Embodying a palace adopted by the new urban aristocracy, similarly to the parisian *hôtel*, an urban version of the countryside-estate, the *Gartenpalais* was radically different from the archetype of the Italian Renaissance Palazzo. Where the palazzo was defined as a self-sufficient block with an interior courtyard, presenting the city with a closed exterior facade, the *Gartenpalais* conflated the main facade with the courtyard to create a singular concave entity.² In contrast to the palazzo, building ornaments for three-dimensional structuring were less often used in the suburban area, whereas the plasticity was created by volumes, as the construction tasks for the city or garden palaces had completely different starting points to which the architects had to adapt very flexibly. The typical formal definition of the Garden-palace was a response to the difficulty of inserting regular spaces into the irregular fabric of the city. In order to create the symmetry and regularity of the aristocratic residence the answer was either placing a regular courtyard, which is fort-like defending the center of the site and inserting a free standing building within, or making the courtyard itself as the only regular form, a kind of site-specific design method, which is anything but vernacular. This gets especially evident in a series of ‚*Gartenhäuser*‘ by Fischer von Erlach, folies, or Pavillions so to speak, with no other function than the representation of Architecture. Similar to Donato Bramante’s Tempietto, a formal envelope, which ‚defends‘ the architecture from contextual obstacles, frees the center from any other interfering forces to reach maximum autonomy within. In most of the cases the perimeter of the plan follows the random geometry of the plot, and this geometry is confronted with the precise geometry of the discipline. The city is directly confronted with the discipline and in this sense allowed to criticize architecture, while on the contrary, architecture is not allowed to criticize the city.

The resulting courtyard strategy became the model of a new urban spatiality in Vienna, made of regular forms, in clear opposition to the irregular fabric of the medieval city.³ A regular spatiality in the sense of Ungers, not perceived as abstract, but as a direct manifestation of space, an interior and exterior space conditioned by reciprocal conditions, in which the body and open spaces are in a continuous relationship of tension³. In this sense one could argue that Vienna is following the tradition of roman architecture, in opposition to the greek model with punctual interventions.





In contrast with the complex urban fabric of the city, the Gartenpalais defined a regular, ‚hollow‘ space that enabled the autonomy of the palace-facades on the one hand and giving the street facade a certain regularity on the other. Therefore, they have comparable attributes to Venturi’s observation on an urban scale: *„Designing from the outside in, as well as from the inside out, creates necessary tensions, which help to make architecture. Since the inside is different from the outside, the wall – the point of charge, becomes an architectural event. Architecture occurs at the meeting of interior and exterior forces of use and space [...] Architecture as the wall between the inside and the outside becomes the spatial record of this resolution and its drama“*⁴ Whether a correspondence between outside and inside is desirable depends on stylistic preference, but the regular spatiality also characterizes the emergence of a figure-ground understanding of the city and by recognizing the difference between the inside and outside, architecture opens the door once again to an urbanistic point of view.⁵

This collection of the Viennese aristocratic palaces cannot be more than a sketched outline. This is partly due to the fact that a detailed description of the milieu of Viennese aristocratic architecture around 1700 would go beyond the scope of one thesis. On the other hand, this subject still represents a major area of research in the history of art; while Vienna of the 18th century, as mentioned above, hosted far more than a hundred garden palaces, large gardens and similar facilities, only a fraction of them remains known today. In addition, the authorship of many garden palaces is still unknown or even completely in the dark. For this reason, a few excerpted examples should serve to gain a better understanding of Vienna’s architectural landscape around 1700.

1, Aureli, Pier Vittorio. (2011). The possibility of an absolute architecture (Writing architecture series). Cambridge, Mass: MIT Press. p. 42

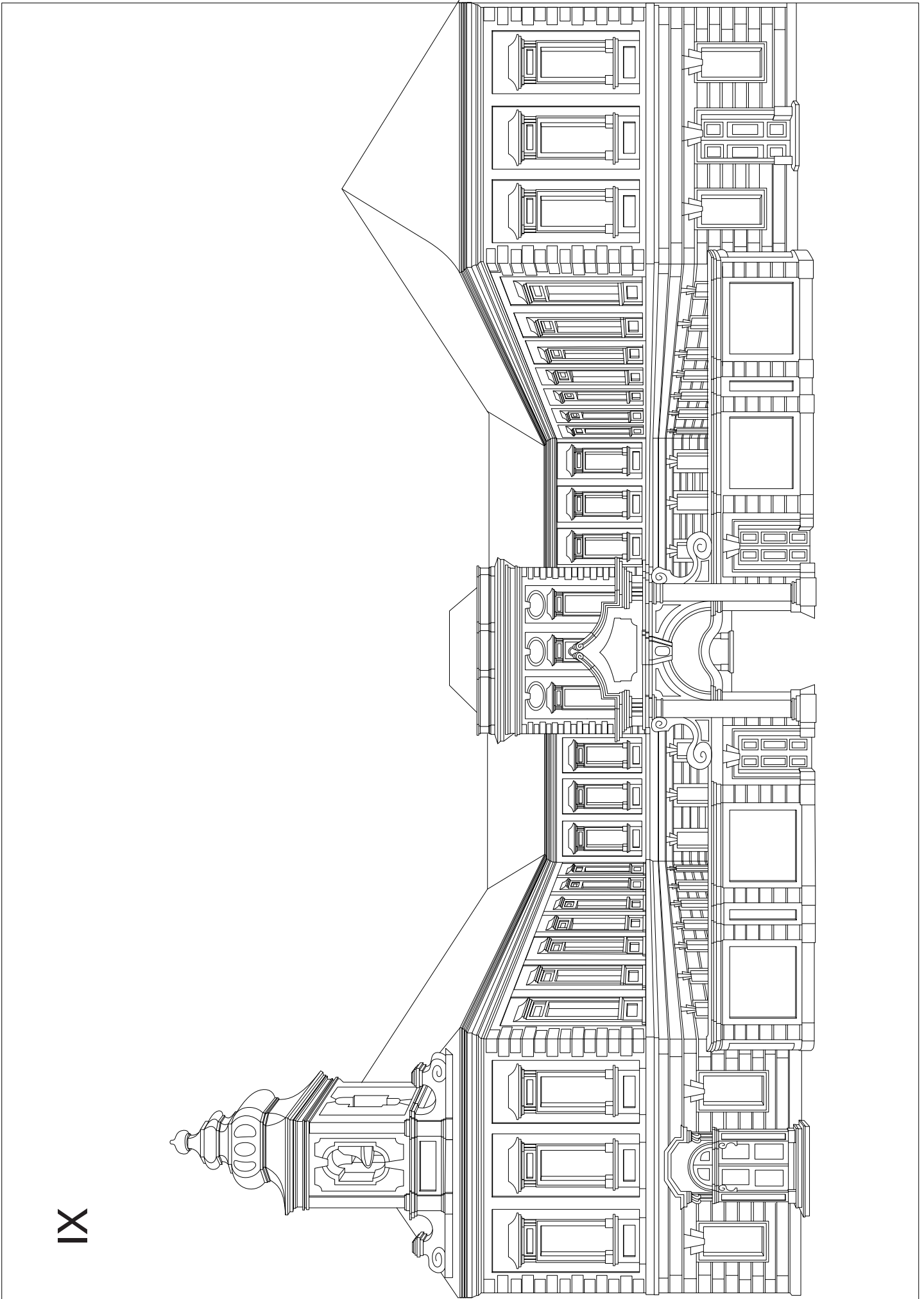
2, Aureli, Pier Vittorio. (2011). The possibility of an absolute architecture (Writing architecture series). Cambridge, Mass: MIT Press. p. 162

3, Kuehn, Wilfried. (2006) Die Stadt als Sammlung, in: Lepik, Andreas (ed.): O. M. Ungers. Kosmos der Architektur, exhib. cat., Ostfildern, p. 73.

4, Venturi, Robert. (1977). Complexity and contradiction in architecture (Ed.2) ed., Museum of modern art papers on architecture). Boston: New York Graphic Society. p. 86

5, *ibid.*





IX





DISCUSSION

HERMANN CZECH

PP: In your publication ‚Zur Abwechslung‘ (For the sake of variety) you take a critical look at the periphery of Vienna - in this context you mention the expansion plan of Otto Wagner for ‚A metropolis of Vienna with 3 million inhabitants‘, and give typological considerations.¹ I am dealing with a similar topic, as a ‚Weiterbau‘ in the logic of Vienna, has not been promoted by the city since the World War II.

HC: My examination of Vienna in the 1960s was based on a hypothetical idea of a ‚Großstadt‘, but now I doubt whether such an idea is at all viable in Vienna. There were ambitions, but the problem is that there is a lack of urban planning approaches on behalf of the city and that you, as an architect, can only respond to this in a framework of a competition. Roland Rainer, orientated himself on the baroque city-layout and proposed a dense settlement structure for Vienna. Unfortunately he could not implement his, except in the *Mauerbergsiedlung* and his development in Puchenau close to Linz.³

PP: In my opinion, this topic is especially relevant because we know that Vienna will grow to 2 million inhabitants in the next few years and that the necessary housing and public institutions will have to be built. The inner-city can hardly be compacted any further and it is inevitable to consider the peripheral areas. Therefore, we find ourselves in a situation of growing Vienna, similar to the late 17th century. When we look at the construction of the new motorway ring road with the S1, a new urban limit will be erected similarity to the ‚Linienwall‘ the second fortificatory bullwark of the historic city.

HC: This is not a city wall, but the opposite. The Glacis and the Linienwall were replaced by roads. In this respect, one cannot say that it is a wall, since it is permeable, but indeed there is a certain similarity in it in principle.

PP: Back then, a territory developed between the fortificatory lines, that was neither urban nor rural, analogous to the present periphery. The *Vorstadt* of Vienna was a chaotic area, in which new organization was created through punctual typological interventions. Sedlmayr said: The shape of the new Vienna is that of Saturn: a solid core and, floating freely around it, a ring of less solid state.³ One might look for a new typological approach, embedded in a bigger whole for intervention in the periphery.

HC: The *Vorstadt* was mainly structured by closed farmhouses, and thus do not necessarily differ from the later construction of the 19th century, if the traditional block-structure can be considered a type. The garden palace, however, is a freestanding building. Do you know the critical suggestion of Eitelberger and Ferstel at the time of the Ringstrasse for an urban house? ‚Das bürgerliche Wohnhaus und das Wiener Zinshaus‘ (The bourgeois residential house and the apartment building in Vienna), positive versus negative. They proposed an individual detached house in which a family lives and also has a business. Typological considerations were taken here to unite residential and production premises in one building.⁴

PP: According to my interpretation, a typological understanding of urban expansion resulted due to the very long existence of the Glacis. Expansion in Vienna, has always taken place on a scale between architecture and urbanism in peripheral voids, and was distinguished from Tabula Rasa concepts of the CIAM movements.

1, Czech, Hermann. 1978. *Zur Abwechslung : Ausgewählte Schriften zur Architektur Wien*. Wien: Löcker & Wögenstein.

2, HC is referring to the Gartenstadt Puchenau, Linz, 1963 and Siedlung Mauerber, Vienna, 1960, by Roland Rainer

3, Sedlmayr, Hans 1960. *Das Werden des Wiener Stadtbildes*, in: Sedlmayr, Hans, *Epochen und Werke*, 2 Bände, 2. Bd., Wien-München 1960, S. 258

4, Eitelberger, Rudolf v. ; Ferstel, Heinrich. 1860. *Das bürgerliche Wohnhaus und das Wiener Zinshaus*, ein Vorschlag aus Anlaß der Erweiterung der innern Stadt Wien's. Wien: Gerold.

5, *ibid.*



HC: The fact that cities have continued to grow in an area which was constructed already was also the case in other cities. However, it can be argued that in Vienna urban planning does in this sense not mean creating something new, but rather establishing new relationships in existing ones.

PP: Is it true that in this sense, Vienna has never produced a true modernity? The establishment of new relationship between existing ones is radically different of all-encompassing urban renewal utopias. Even the architects who were involved in the construction of Red Vienna were similarly interested in a renewal of the architecture from within. Accordingly, viennese modernity has always been understood in harmony with history.

HC: Yes this is also why postmodernism did not have to be imported to Vienna. The reflection of history has been increasingly complex in Vienna since Fischer von Erlach. It is no coincidence that Loos and Josef Frank were also excluded from the discourse of modernity and were not invited to the Weißenhofsiedlung. It is true that this has led to other trends.

PP: In my opinion, these trends should be re-established.

HC: It's about suggesting a type, if I understand you correctly?

PP: One could argue that a typological examination is not only culturally interesting, but also more realistic nowadays. Since the periphery has already been constructed, the typologies should integrate themselves in the existing. By doing so, ambition is confronted with realism.

HC: So you have to think about how to integrate. In the form that you propose a parcel structure and that the city should change in parcels? That's one of the mistakes I made in the sixties, because construction is no longer done in lots. It is the other way round, large plots of land are sold and then the endowment is made. This is different from the building plots in the 19th century. For your ambitions you need plots of land which are big enough.

PP: In the periphery, in the 21st or 22nd district, there is still a lot of unbuilt land.

HC: Does this then result in a multi-family apartment building? Or do you want a house to be more than just a residential building and supplement it with other functions, for example in the ground floor zone? I'd be interested to know how you approach the type. Is it a closed development or are there detached objects? Is it a multi-storey building with different owners and businesses? The proposal of Eitelberger and Ferstel was, as already mentioned, a relatively small house, with three storeys with offices on the ground floor and apartments above. This was proposed as a new development for Vienna.⁵ However, the prerequisite for the change to take place on a parcel-by-parcel basis is no longer in place. It would be important to consider how this can take place nowadays, outside of a plot structure.

The interview was recorded on January 5th 2018 in the Atelier of Hermann Czech in Vienna and is translated from German.

Herman Czech (*1936, Vienna) studied architecture at the Technical University of Vienna and in the master class of Ernst Plischke at the Academy of Fine Arts, Vienna. In 1958 and 1959 he took part in the seminars of Konrad Wachsmann at the Summer Academy, Salzburg. He was teaching assistant to Hans Hollein and Johannes Spalt at the University of Applied Arts between 1974 and 1980. In 1988/89 and 1993/94 he was visiting professor at Harvard University in Cambridge, MA, and from 2004 to 2007 at ETH, Zurich. He lives and works in Vienna.





CONCLUSION





CAPRICCI

- I Lobaugasse
- II Biberhaufenweg
- III Essling
- IV Heustadelgasse
- V Hischstätten



We like the city. But whenever we design or build nowadays we find ourselves not in the city center, nor in the countryside, but in an blurry and fragmented undefined in-between. An in-between which is usually seen rather as an obstacle than a chance.

Vienna is growing, rents are rising and the inner city is already too dense for new construction. 17th-18th century Vienna, could therefore serve as a role model for the same city nowadays. Then, a very comparable urban condition was confronted with a cultural ambition, directly leading to a villa-typology that further on influenced the urban scheme of Vienna and its architecture until the 21st century. The weird *coincidentia oppositorum* of the hybrid ‚Plazzo in Villa‘ might serve as a productive tool for an architecture in a similarly contradictory landscape. This extremely ambiguous and versatile typology and its eclectic reality is at the same time a European achievement and might not only serve as a reference point for dwelling, but in general as a strategy for the common of metropolitan individuals.

The ‚recycling‘ of art and history is according to Friedrich Achleitner not only an expression of the postmodern or a personal style, but also a typical viennese phenomenon, as this city since the architecture of the 17th century contains ‚The permanent reflection of history‘.¹ A phenomenon which has been lost and abandoned in the architectural discourse in Austria which is still mainly dominated by a so called ‚avantgarde‘, trying to break the non-individuality of the historic moment through their ‚innovative‘ architecture. This enoncé is arguing for the contrary: architecture can be understood only by going in the opposite direction, from the city to architecture, from the complex to the simple.²

It is the same changes that have created new culture. Everyday man creates anew, but nobody is able to repeat what the old have created. One thinks one does the same, but it's going to be different. The following Capriccio is considering the precedent research on Vienna as such, focusing on the 21st and 22nd district. This area which Otto Wagner considered for his ‚Stadterweiterungsplan‘ and Patrick Abercrombie named as underdeveloped³ will be the focal zone of future urban growth. By taking into account the construction of the new ring road highway S1 which will be finished in 2022, a new urban limit, beyond an alogical municipal border will be introduced. The densification of the periphery within will be tested with the observed strategies of historical Vienna, through analogy. Is the villa-type showing the contemporary or are the false friends pointing towards the historical examples and make them readable in a new way?

Maybe it is time to find the rose-tinted spectacles of Fischer von Erlach again, combine them with optimism and confront them with the urban reality of contemporary Vienna. In the words of Otto Bauer, the leader of the social democratic party during the period of Red Vienna and its most important theorist, its about ‚sober Realpolitik and revolutionary enthusiasm.‘

1, Steiner, Dietmar. (1984) Architektur in Wien. In: Reflexionen und Aphorismen zur österreichischen Architektur. Wien. p. 387

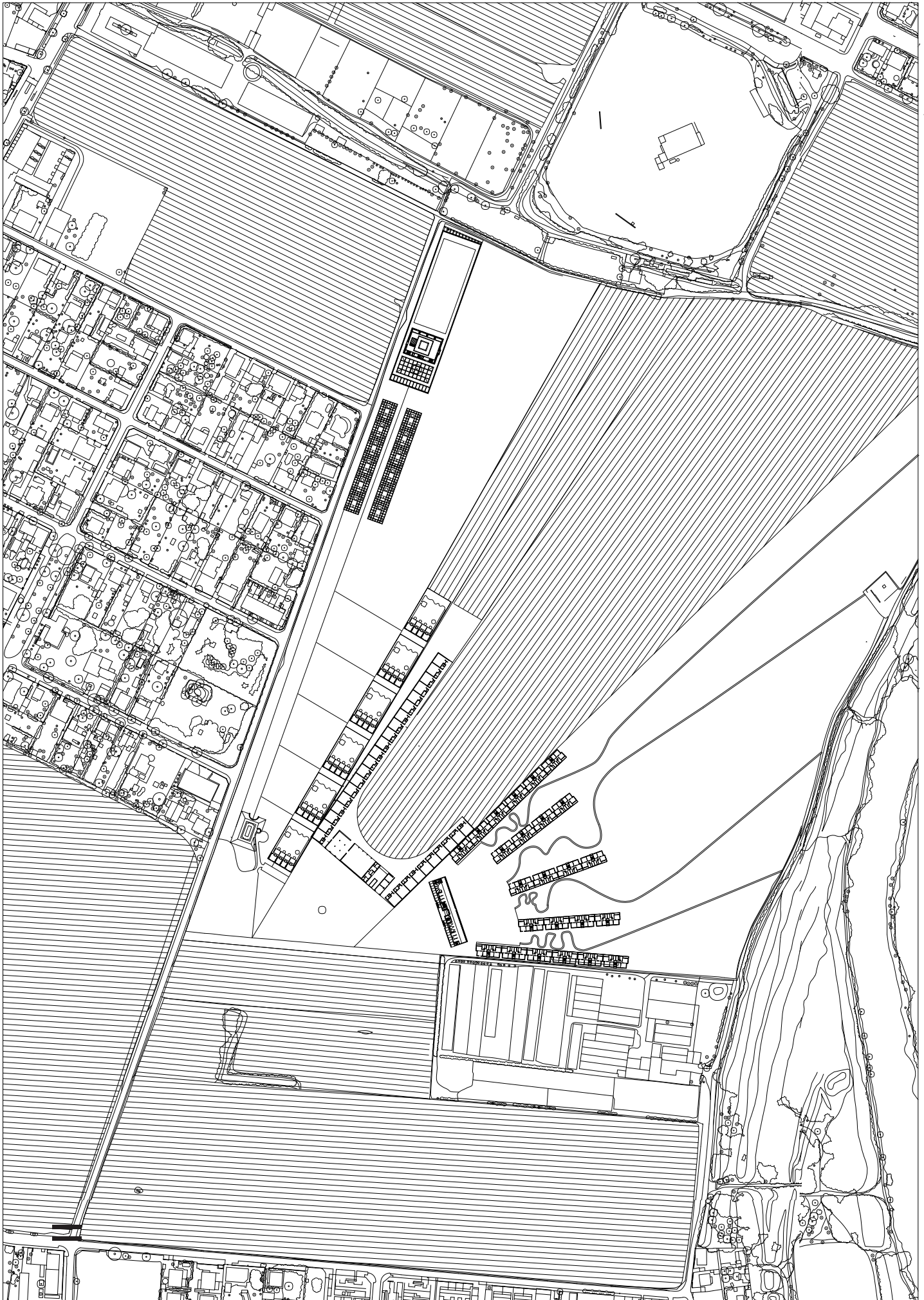
2, Rossi, Aldo. in: Baukuh. (2013) Two essays on architecture. Zürich: Kommode Verlag. p. 89

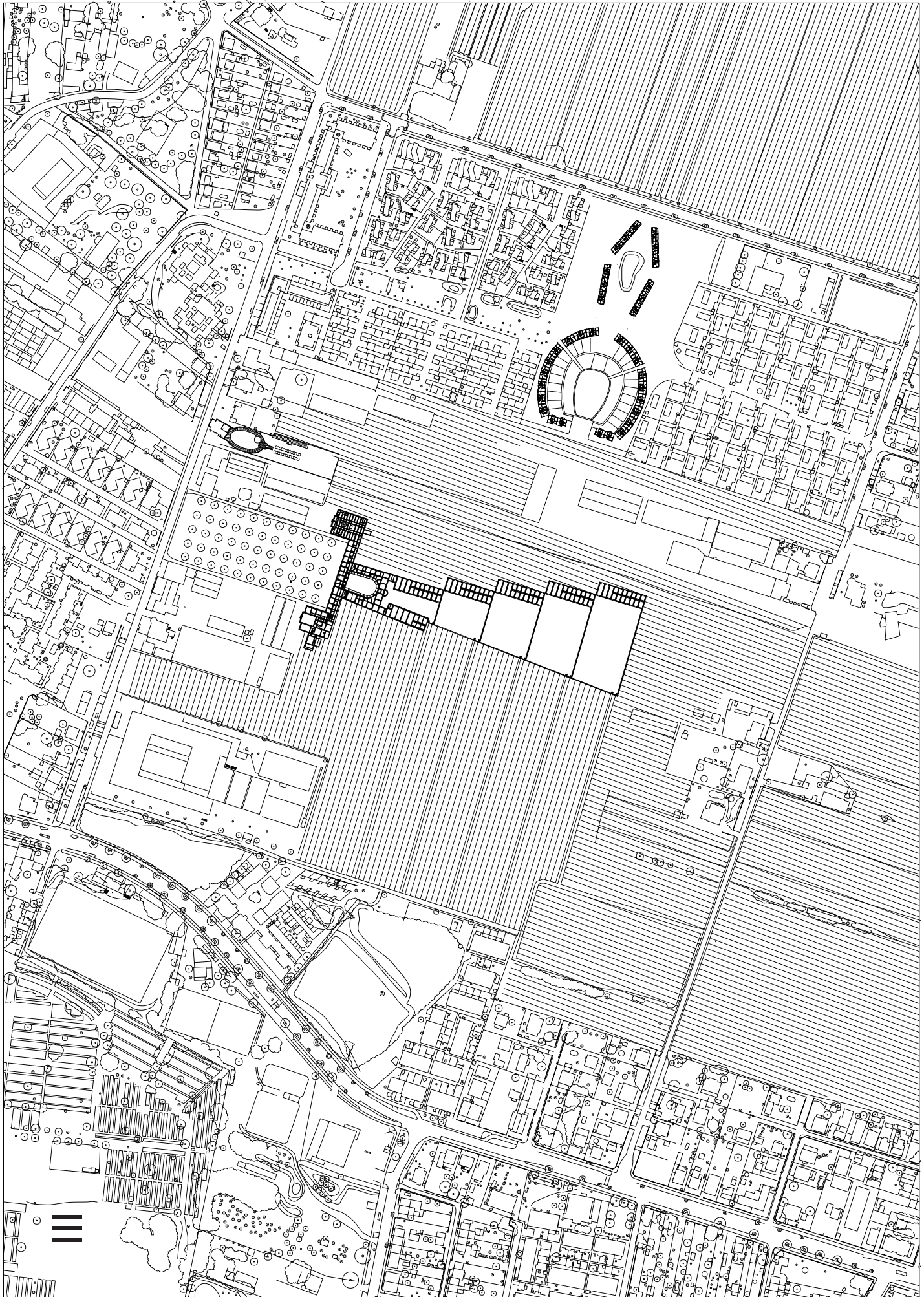
3, Patrick Abercrombie: Diagram of Vienna's physical form, 1910

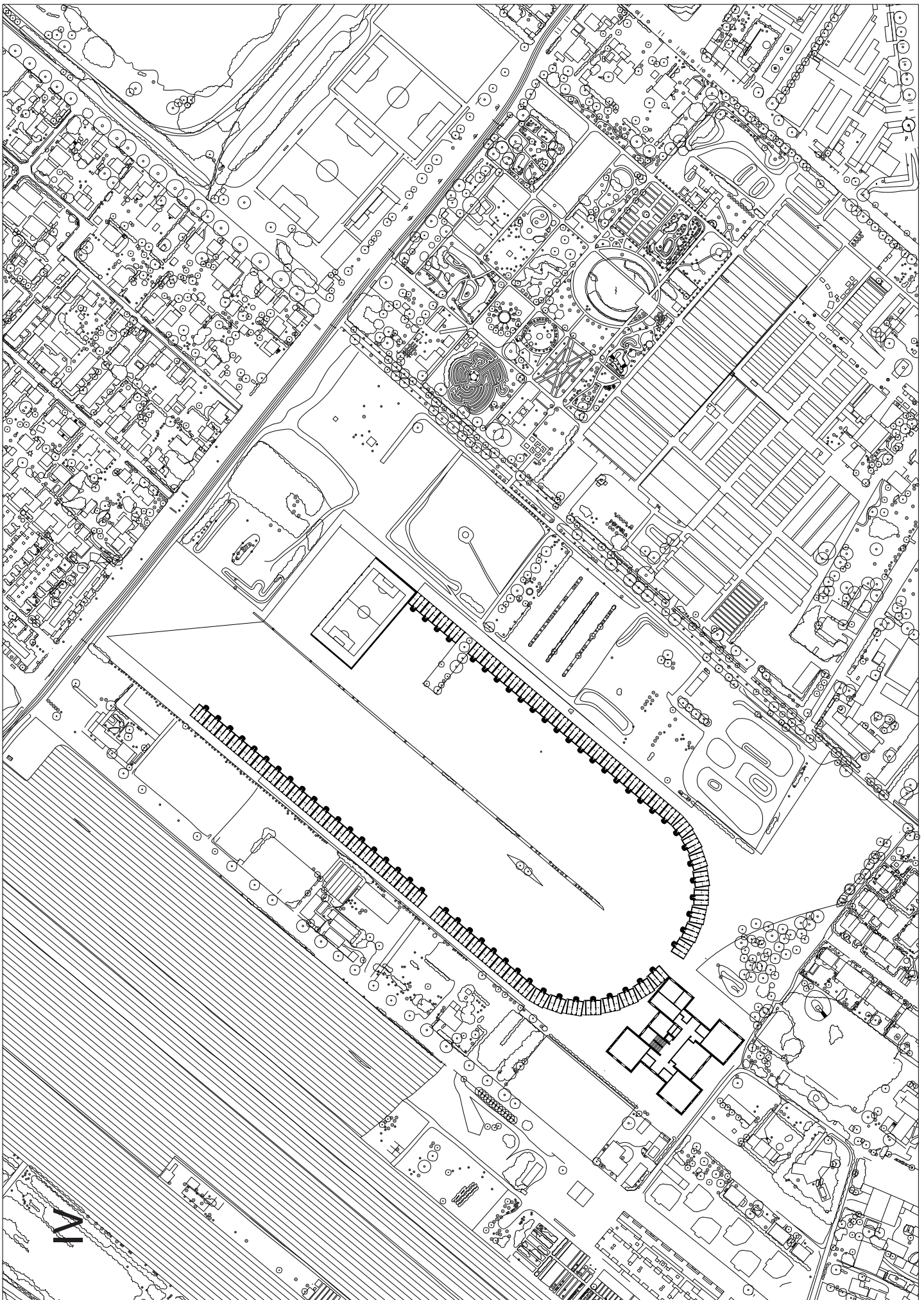












W



Fragments

I Unità residenziale sul fiume

Pavia, 1972

Giorgio Grassi

Municipio di Scandicci

Scandicci, 1968

Aldo Rossi

II House with 3 patios

1931-38

Ludwig Mies v. d. Rohe

Glass Skyscraper

1920-21

Ludwig Mies v. d. Rohe

Tempietto

Rome, 1500-1510

Donato Bramante

Maison Latapie

Floirac, 1993

Lacaton Vassal

Modenagründe

Vienna, 1922

Adolf Loos

Unità Residenziale

Abbiategrosso, 1972

Giorgio Grassi

III National Football Hall of Fame

New Brunswick, 1967

Venturi Scott Brown

Onkel Toms Hütte

Berlin, 1926

Bruno Taut

Golfclub

Ebreichsdorf, 1989

Hans Hollein

Project for a house

Teaneck, 1999

Philipp Johnson

Architekturmuseum

Frankfurt am Main, 1981

Oswald Mathias Ungers

House No. 3. (7 Texas Houses)

Texas, 1980

John Hejduk

IV Sauerhof

Baden, 1818

Joseph Kornhäusel

Hufeisensiedlung

Berlin, 1925-33

Bruno Taut

Josef Stein House

Cologne, 1976-77

Heinz Bienefeld

IV Das bürgerliche Wohnhaus

Vienna, 1860

Heinrich Freiherr v. Ferstel

Rudolf v. Eitelberger

Escuela Raiña Fabiola

Santiago d.Compostela, 1992

Giorgio Grassi



Bibliography

Ábalos, Iñaki, & Hammond, Paul. (2017). *The good life : A guided visit to the houses of modernity* (New, revised and updated ed.). Zürich: Park Books.

Aureli, Pier Vittorio, Geipel, Kaye, & Atelier Kempe Thill, Architects Planners. (2012). *Atelier Kempe Thill*. Ostfildern: Hatje Cantz.

Aureli, Pier Vittorio. (2011). *The possibility of an absolute architecture* (Writing architecture series). Cambridge, Mass: MIT Press.

Ackerman, James S. (1981). *Palladio* (Macula architecture). Paris: Macula.

Baukuh. (2013). *Two essays on architecture*. Zürich: Kommode Verlag.

Czech, Hermann. (1978). *Zur Abwechslung : Ausgewählte Schriften zur Architektur Wien*. Wien: Löcker & Wögenstein.

Fischer von Erlach, Johann Bernhard. (1725). *Entwurf einer historischen Architectur : In Abbildung unterschiedener berühmten Gebäude, des Alterthums, und fremder Völcker, umb aus den Geschicht-büchern, Gedächtnisz-müntzen, Ruinen, und eingeholten wahrhaftigen Abriszen, vor Augen zu stellen ... : Auch kurzen Teutschen und Frantzösischen Beschreibungen*. Leipzig: [s.n.].

Grimschitz, Bruno, & Hildebrandt, Johann Lucas von. (1922). *Joh. Lucas von Hildebrandts künstlerische Entwicklung bis zum Jahre 1725* (Vol. Band 1, Kunstgeschichtliche Einzeldarstellungen. Folge der Originaldrucke). Wien: Hölzel.

Grimschitz, Bruno. (1959). *Johann Lucas von Hildebrandt*. Wien: Herold.

Gerber, Andri, & Alessi, Alberto. (2014). *Metageschichte der Architektur: Ein Lehrbuch für angehende Architekten und Architekturhistoriker* (Vol. Band 26, Architekturen). Bielefeld: Transcript.

Hager, Martin, & Dogma. (2015). *Dogma + Realism Working Group : Communal villa: Production and reproduction in artists' housing* (First ed., Wohnungsfrage). Leipzig: Spector Books.

Schmidt, Justus. Tietze, Hans. (1973). *Die Kunstdenkmäler Österreichs, Wien: Dehio-Handbuch*

Kleiner, Salomon. (1979). *Das florierende Wien : Vedutenwerk in vier Teilen aus den Jahren 1724-37* (Vol. [104], Die bibliophilen Taschenbücher). Dortmund: Harenberg.

LeTarouilly, Paul Marie. (1826). *Edifices de Rome moderne*. Paris: Bance.

Loos, Adolf, & Opel, Adolf. (2010). *Gesammelte Schriften*. Wien: Lesethek Verlag.

Lorenz, Hellmut, & Martinelli, Domenico. (1991). *Domenico Martinelli Und Die österreichische Barockarchitektur, Band 218*.

Lorenz, Hellmut. (2001) *Die barocken Hofstallungen Fischers von Erlach / Fischer von Erlachs Baroque Stable Buildings*, in: *Architektur aktuell*, H. 255 (6/2001), S. 58-65

Palladio, Andrea, Mortenson, Marie Bak, Aureli, Pier Vittorio, & Architecture Gallery. (2015). *Palladian design : The good, the bad and the unexpected*. London: Royal Institute of British Architects.

Tamburelli, Pier Paolo. (2010) *16 Notes on Villa Garzoni*. in: *San Rocco 0 – Innocence*.

Tamburelli, Pier Paolo. (2013) *Fischer auf der Reise nach Stonehenge*. in: *San Rocco 8 – Whats wrong with the primitive Hut*.

Polleroß, Friedrich B, & Internationales Symposion des Institutes für die Erforschung der Frühen Neuzeit. (1995). *Fischer von Erlach und die Wiener Barocktradition* (Vol. Band 4, Frühneuzeit-Studien). Wien [etc.: Böhlau.

Reeve, Matthew M, & Du Prey, Pierre de La Ruffinière. (2014). *Tributes to Pierre du Prey : Architecture and the Classical tradition, from Pliny to Posterity*. London: Harvey Miller.

Rowe, Colin. (1997). *The Mathematics of the ideal villa and other essays* (Eleventh print] ed.). Cambridge - Mass: MIT Press.

San Rocco, 0 (2010), *San Rocco; 0* (2010). (2010).

San Rocco, 7 (2013), *San Rocco; 7* (2013). (2013).

San Rocco, 8 (2013), *San Rocco; 8* (2013). (2013).

San Rocco, 9 (2014), *San Rocco; 9* (2014). (2014).

San Rocco, 12 (2016), *San Rocco; 12* (2016). (2016).

Schreiber, Fritz. (1938). *Die Französische Renaissance-Architektur Und Die Poggio Reale-Variationen Des Sebastiano Serlio*.

Sedlmayr, Hans. (1976). *Johann Bernhard Fischer von Erlach* (Aufl.2, Neubearb.& erw.) ed., Vol. *Barock, Grosse Meister, Epochen und Themen der österreichischen Kuns*. Wien: Herold.



Sedlmayr, Hans. (1976). Johann Bernhard Fischer von Erlach (Aufl.2, neubearb.& erw.) ed., Vol. Barock, Grosse Meister, Epochen und Themen der österreichischen Kuns). Wien: Herold.

Sedlmayr, Hans. (1976). Johann Bernhard Fischer von Erlach (Aufl.2, neubearb.& erw.) ed., Vol. Barock, Grosse Meister, Epochen und Themen der österreichischen Kuns). Wien: Herold.

Sedlmayr, Hans. (1977). Epochen und Werke : Gesammelte Schriften zur Kunstgeschichte (Mäander Studienausgabe). Mittenwald: Mäander.

Settis, Salvatore. (2005). Die Zukunft des ‚Klassischen‘ : Eine Idee im Wandel der Zeiten. Berlin: Wagenbach.

Simonsfeld, Henry. (1887). Der Fondaco dei Tedeschi in Venedig und die deutsch-venetianischen Handelsbeziehungen : Quellen und Forschungen. Stuttgart: Cotta

Smienk, Gerrit, Steenbergen, Clemens M, & Ree, Paul van der. (1992). Italian villas and gardens : A corso di disegno. Munich: Prestel [etc.].

Tafuri, Manfredo. (1969). Jacopo Sansovino e l'architettura del ,500 a Venezia. Padova: Marsilio.

Tafuri, Manfredo. (1980). Vienna rossa : La politica residenziale nella Vienna socialista, 1919-1933 (Vol. [1], Architettura). Milano: Electa Editrice.

Tafuri, Manfredo, Berry, Fabio, & Giulio. (1998). Giulio Romano (English ed.) ed., Architecture in early modern Italy). Cambridge [etc.: Cambridge University Press.

Ungers, Oswald M, Kollhoff, Hans, & Ovaska, Arthur A. (1977). The urban villa : A multi family dwelling type (Vol. 1, Berlin Summer Academy for Architecture). Köln: Studio Press for Architecture, I.Ungers.

Ungers, Oswald M. (1982). Architettura come tema = Architecture as theme (Vol. 1, Quaderni di Lotus). Milano: Electa.

Venturi, Robert. (1977). Complexity and contradiction in architecture (Ed.2) ed., Museum of modern art papers on architecture). Boston: New York Graphic Society.

Wittkower, Rudolf. (1952). Architectural Principles in the Age of Humanism (Second ed.). London: Tiranti.

Kuehn, Wilfried. (2006). Die Stadt als Sammlung, in: Lepik, Andres, Cepl, Jasper, Ungers, Oswald M, & Nationalgalerie. (2006). O.M. Ungers: Kosmos der Architektur. Ostfildern: Hatje Cantz Verlag.

Kuehn, Johannes. Kuehn, Wilfried. Malvezzi, Simona (2012) Curatorial Architecture. In: Aureli, Pier Vittorio, Geipel, Kaye, & Atelier Kempe Thill, Architects Planners. (2012). Atelier Kempe Thill. Ostfildern: Hatje Cantz.







