



# VIENNA WORLD HERITAGE AND CONTEMPORARY ARCHITECTURE

EXHIBITION

VIENNA CITY PLANNING BUREAU  
MA18 – URBAN DEVELOPMENT  
AND PLANNING

## **IMPRINT**

### **OWNER AND PUBLISHER**

Urban Development – Vienna  
MA18 – Urban Development and Urban Planning  
Wolfgang Dvorak  
A-1082 Vienna, Austria  
Tel.: 01-4000-7271

MA19 – Architecture and Urban Design  
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Unless expressly stated to the contrary,  
all exhibition illustrations from:  
“Vienna, architecture – The State of the Art IV”

# EXHIBITION

VIENNA, WORLD HERITAGE AND CONTEMPORARY ARCHITECTURE



## VIENNA CITY PLANNING BUREAU MA18 – URBAN DEVELOPMENT AND PLANNING



**THE DEVELOPMENT WORLDWIDE  
THE AUSTRIAN EXAMPLES  
ON THE WORLD HERITAGE LIST  
THE HISTORICAL CENTRE OF VIENNA  
THE VIENNA MEMORANDUM**



## VIENNA AND THE WORLD HERITAGE

The historic centre of Vienna was listed as a UNESCO World Heritage site in December 2001. The listing of Vienna's inner city among the UNESCO World Heritage sites is an acknowledgement of our historical achievements in the fields of urban construction, architecture and music, acknowledgement of which we are justifiably proud.

The City of Vienna is aware of the responsibility that listing involves. Therefore, it has made large and successful efforts on the one hand to protect the historical heritage and on the other hand to develop the city.

It is therefore very gratifying to see that contemporary buildings are beginning to make their presence felt to the appropriate extent throughout the city. They continue Vienna's famous architectural history and are already attracting a large number of visitors today – alongside the traditional historical structures dating back to the Middle Ages, the Baroque, the 19th century and the beginnings of Modernism.

A city cannot be cocooned. The awareness and responsibility for its historical heritage must be brought into line with Vienna's role as a cosmopolitan city. Not least as part of its responsibilities as a World Heritage site, Vienna must continue in the future to be a prosperous, competitive metropolis in the heart of Europe that is also the site of new, innovative developments and exciting architecture.

**Dr. Michael Häupl**  
 Mayor of the City of Vienna

**DI Rudolf Schicker**  
 Executive City Councillor  
 for Urban Development and Transport



## THE DEVELOPMENT WORLDWIDE

The care and protection of landmarks at international level are one of the functions of UNESCO (United Nations Educational, Scientifics and Cultural Organization), founded in 1945.

The decisive step towards cultural and national heritage protection was taken during the 17th UNESCO general conference held in Paris in 1972, at which the “Convention Concerning the Protection of the World Cultural and Natural Heritage” was approved.

The decisive impetus for this agreement was the fact that our heritage is increasingly and visibly threatened with destruction, not only by conventional decay, but also because of changes in social and economic conditions.

### The Convention divides monuments into:

- “Cultural Heritage”, i.e. single monuments, such as works of architecture, sculptures or paintings, ensembles and sites;
- “Natural Heritage”, i.e. works of nature, such as waterfalls, geological and physiological phenomena and so on;
- “Mixed Ensembles”, i.e. examples in which man-made structures are combined with nature.

As of the beginning of 2005, the World Heritage List includes 611 cultural, 154 natural and 23 mixed sites – i.e. a total number of 788 sites – in 134 countries around the world.

### Figures (from left to right):

- Top:** Los Glaciares National Park (Argentina), World Natural Heritage since 1981  
 National Park with the Iguazú Waterfalls (Argentina/Brazil), World Natural Heritage since 1986
- Center:** Industrial monuments at Ironbridge (Great Britain), World Cultural Heritage since 1986  
 Venice and its lagoon (Italy), World Cultural Heritage since 1987  
 Mount Athos (Greece), World Cultural and Natural Heritage since 1988
- Bottom:** Historic Monuments and Gardens of Kyoto, Uji und Otsu (Japan), World Cultural Heritage since 1994  
 Memphis and its necropolis with the pyramids of Giseh, Abusir, Sakkara and Dahshur (Egypt), World Cultural Heritage since 1979



## THE AUSTRIAN EXAMPLES ON THE WORLD HERITAGE LIST

The World Heritage Convention is an international treaty that must be ratified individually by the UNESCO member states. Austria delayed ratification of the Convention for twenty years, and the ratification charter signed by the Federal Ministry and ratified by the Federal Chancellor being deposited with the Director of UNESCO on 18 December 1992. Austria officially became a member state only after the announcement to this effect in the Federal Gazette No. 29/1993 on 18 March 1993.

Being a World Cultural Heritage monument does not mean that everything is enveloped in a protective cocoon. On the contrary, the current approach to monument preservation has long recognised the necessity and importance of “authentic design”, the tension of a dialectical confrontation between the old and the new with the aim of creating a synthesis in the form of a total work. It is here that the concept of quality in the field of architecture and urban development takes on a central role in the planning process in the areas surrounding World Cultural Heritage Sites.

At present there are eight World Heritage Sites in Austria, one of them, Fertö/Neusiedlersee, a cross-border nomination by Austria and Hungary. The nomination of the Innsbruck-Nordkette-Karwendel Alpenpark as a cultural landscape is already under consideration by UNESCO.

**Figures (from left to right):**

- Top:** Historic Centre of the City Salzburg, 1996  
 Historic Centre of Vienna, 2001
- Center:** Vienna, Palace and Gardens of Schönbrunn, 1996  
 Semmering Railway and the surrounding Cultural Landscape, 1998  
 Hallstatt-Dachstein Salzkammergut Cultural Landscape, 1997
- Bottom:** City of Graz – historic centre, 1999  
 Fertö/Neusiedlersee Cultural Landscape, 2001  
 Wachau Cultural Landscape, 2000



## THE HISTORICAL CENTRE OF VIENNA

Each World Heritage Site consists of a core and a buffer zone. The nominated area of the historical centre of Vienna comprises a core zone of about 3.7 km<sup>2</sup> featuring some 1,600 objects and a buffer zone, covering appr. 4.6 km<sup>2</sup> with about 2,950 objects.

### From a historical point of view the core zone covers:

- the heart of the city dating back to the Middle Ages, i.e. the city nucleus that was built on the Roman city structure;
- the large building complexes of the Baroque with the radiating city axes that are still characterised by former summer residences and their gardens (Belvedere, Schwarzenberg and the monastery of the Salesian Sisters);
- the restructured urban development of the city during the second half of the 19th century (the Viennese Ringstrasse) with the world-famous buildings that heralded the beginning of Modernism.

### The inclusion of the historical centre of Vienna on the World Heritage List was based on three criteria:

1. The urban and architectural qualities as witness to a continuing interchange of values throughout the second millennium.
2. The urban and architectural heritage illustrating three key periods of European cultural and political development – the Middle Ages, the Baroque and the Gründerzeit.
3. The city's universal recognition as the musical capital of Europe.

### Figures (from left to right):

**Top:** World Heritage Vienna, core zone and buffer zone

Growth phases of Vienna

**Center:** St. Stephan's Cathedral, Choir

Former Court Library, Josefsplatz

Ferstel Palace, Freyung

Town Hall

**Bottom:** Postsparkasse, Georg-Coch-Platz

Palm House, Burggarten

Chapel of the Hofburg Palace



## THE VIENNA MEMORANDUM

**UNESCO Conference 20th of May 2005**

World Heritage and Contemporary Architecture –  
 Managing the Historic Urban Landscape

Over 600 urban planners and historic monument preservers from 55 countries gathered in Vienna in May 2005 as part of a UNESCO Conference on the topic of “World Heritage and Contemporary Architecture. Managing the Historic Urban Landscape”. Based on this so-called Vienna Memorandum the 15th General Assembly of States Parties to the World Heritage Convention, held at Paris Headquarters last October, adapted an important Declaration on the Conservation of Historic Urban Landscapes.

Vienna today is not only renowned for its worldfamous historic buildings; the city’s appearance is also determined by many new buildings and interventions in the historic core which, despite their generally high architectural quality, are, above all amongst the citizens of Vienna, a regular topic for criticism or at least discussion. The “Vienna Memorandum” adopted at the end of the Conference can be seen as the first step towards the coexistence of historic and contemporary architecture. The major precondition was the positioning of the concept of the “historic landscape” as the focal point of considerations and strategies.

**Figures (from left to right):**

**Top:** Kohlmarkt with view of Hofburg  
 View of the historic centre of Vienna

**Center:** Secession  
 Schweizer Tor  
 Palmenhaus

**Bottom:** St. Stephan’s Cathedral  
 St. Ruprecht’s Church

**RESTORATION/ADAPTIVE RE-USE**

VIENNA, WORLD HERITAGE AND CONTEMPORARY ARCHITECTURE



**SCHÖNBRUNN PALACE  
SCHÖNBRUNN – GLORIETTE  
SEMPER-DEPOT  
PALM HOUSE  
PARLIAMENT BUILDING**



# SCHÖNBRUNN PALACE

1130 Vienna

Johann Bernhard Fischer von Erlach, Nikolaus Pacassi et al., 1693 ff.

**Since 1992: General restoration according to scientific criteria**

**Architect:** MANFRED WEHDORN

**Structural Engineering:** Johann Stella and Walter Stengel

**Client:** Schloss Schönbrunn Kultur- und BetriebsgesmbH.

Since 1992, when Schloss Schönbrunn Kultur- und Betriebsges.m.b.H. was founded, the ensemble as a whole has been undergoing a systematic and purposeful restoration according to scientific criteria. Examples include the restoration of the Gisela Apartment (1999-2002) and the Crown Prince Room (2001/02), the restoration of important state-rooms on the first storey (including the Vieux-Laque Room, 2001-03), the reconstruction of the Ehrenhof and forecourt (1997/98) and the restoration of the façades (west façade 1999/2000, the south steps 2001-04).

The overall aim of all these measures at Schönbrunn is to preserve the original building as handed down over history. However, new functions and uses also require a contemporary formal language. Particular examples of this are the rearrangement of the visitor flow in the main building (1994-99) and the infrastructural measures this required, and the four modern courtyard roofings needed to create a stable climate area.

**Figures (from left to right):**

- Center:** New roof of the chapel courtyard
- Landscape paintings by Wenzel Bergl
- Vieux-Laque Room



## SCHÖNBRUNN – GLORIETTE

1130 Vienna, Schönbrunn Palace

Former Imperial Garden House

Johann Ferdinand Hetzendorf von Hohenberg, 1775

**1993-95: Consolidation and re-glazing of the central colonnades**

**Architect:** REINHARD EISTERER

**Since 1996: Café-Restaurant**

**Architect:** FRANZISKA ULLMANN

**Artistic contributions:** Akelei Sell, Rainer Füreder

**Client:** Schloss Schönbrunn Kultur- und BetriebsgesmbH.

The Gloriette was constructed in 1775 in Schönbrunn Gardens to commemorate the victory at the battle of Kolin. The central projection was glazed fifteen years later. It was used by Franz I as a breakfast pavilion.

The new use of the Gloriette assumed that the glazing would be restored, even though it had been removed around 1926.

Particular attention is due to architect Franziska Ullmann's interior design that leaves the intersection of the room with the axis of Schönbrunn Palace free of all furnishings. The interior is divided into a number of squares containing the bar, standing tables and the coffee-house areas. The individual elements stand freely in the room, without touching the walls. The light screens designed by artists and serving to divide up the room once darkness falls are an additional element worth noting.

The viewing terrace is still open to all visitors to Schönbrunn Palace and Gardens, and is not included in the commercial use.



## SEMPER-DEPOT

1060 Vienna, Leurgasse 6-8

Former k. k. Hoftheater Kulissendepot (Court theatre scenery depot)  
 Gottfried Semper and Karl Hasenauer, 1874-77

**Since 1996: Academy of Fine Arts studio building**

**Architect:** CARL PRUSCHA

**Head of restoration:** Wolfgang Baatz

**Client:** BIG-Bundesimmobilien Ges.m.b.H

Unused for decades, and once even threatened with demolition, the former Court theatre scenery depot has been given a new lease of life as a studio building for the Academy of Fine Arts.

The only surviving utilitarian building by Gottfried Semper in Vienna is marked by its unusual ground plan in the form of a triangle with the corners cut off, while a transversal wall with large doors divides the interior into two sections, the “Prospekthof” open up to the roof, and the hall-like rooms above each other on either side of the central wall, each with three rows of cast-iron columns.

The restoration is characterised by subtle sensitivity for the preservation of the monument. Wherever possible, the natural patina was left unchanged, and the facades were also preserved in their original condition. Bullet holes, blunted corners and the patina are today living testimony to the building's age and eventful past.

**Figures (from left to right):**

**Center:** Fire Escape on the north wall  
 “Prospekthof”  
 Studio Room



## PALM HOUSE

1010 Vienna, Burggarten

Friedrich Ohmann, 1901-07

**1995-98: Consolidation and restoration of the historical building**

**Architect:** HERBERT PREHSLER

**Client:** Burghauptmannschaft Österreich

**Since 1998: Restaurant**

**Architects:** EICHINGER ODER KNECHTL

**Client:** Andreas and Barbara Böhm

Friedrich Ohmann's Palm House in the Burggarten, an elegant steel and glass Jugendstil construction, presents an interior whose height, breadth and spaciousness are unequalled in Vienna.

The 15 m high room of the central projection, entirely glazed with the exception of the rear wall, is today home to a popular restaurant. Its success is due not least to the interior design strategy that refused from the very start to compete with Ohmann's construction. The main elements of the interior design are a long bar, an open kitchen, a new level for a small office and simple but comfortable furniture for the guests. Seven palm trees in the longitudinal axis of the room are encased in "technical" furnishings containing the cables and the waiters' work stations. The remarkable room with its loose arrangement of tables, chairs and benches can accommodate a total of 150 persons.



## PARLIAMENT BUILDING

Vienna 1., Dr.-Karl-Renner-Ring 3/Schmerlingplatz

Theophil Hansen, 1871–1883,  
 Pallas Athena Fountain by Carl Kundmann, 1898–1902,  
 Horse Tamers by Josef Lax, 1898–1901  
 Façade and gable renovation, 1996–2001,  
 Restoration of external sculptures since 2000

**Architects:**

HERBERT BEIER (Forecourt of Parliament Building)  
 GEISSWINKLER & GEISSWINKLER (Visitor’s Center)

**Client:**

Republic of Austria, Parliamentary Administration Vienna

### NEW VISITORS’ CENTRE AND REDESIGN OF OPEN SPACES

By redesigning the forecourt, the area in front of the Parliament Building was transformed into an urbanistically attractive site; defusing the parking space problem made it moreover possible to recover part of Theophil Hansen’s original design concept.

The structural condition of the Austrian Parliament Building, one of the most important monumental edifices along the Ringstrasse, called not only for the renovation and adaptation of the building as such but also for a rehabilitation of the forecourt ensemble. Moreover, an underground car park was built in Schmerlingplatz.

After the ramps had been temporarily taken down, their reconstruction led to the addition of two underground levels which permitted the installation of both a new Visitors’ Centre and a lift to ensure barrier-free access to the main building. – In the forecourt area, the Pallas Athena group, the statues of the Historians and the Horse Tamers as well as the bronze candelabra and flagpoles were renovated.

**Figures (from left to right):**

- Top:** Entrance, visitors centre  
Parliament Building
- Center:** Forecourt, Parliament  
Entrance, visitors centre
- Bottom:** Entrance, visitors centre  
Entrance, visitors centre

**RECONVERSION/REVITALISATION (OLD AND NEW)**  
VIENNA, WORLD HERITAGE AND CONTEMPORARY ARCHITECTURE



**REDOUTENSÄLE  
UNIVERSITY CAMPUS  
MUSEUMSQUARTIER VIENNA**



## REDOUTENSÄLE

1010 Vienna, Hofburg Palace, Josefsplatz

Building substance that has grown over time since 1631

**Existing room structure:** Jean-Nicolas Jadot, 1744

**Last decisive conversion:** Ferdinand Kirschner, 1893

**1994-97: Restoration and Reconstruction following the 1992 fire**

**Since 1997: Conference and Events Centre**

**Architect:** MANFRED WEHDORN

**Structural engineering:** Johann Stella and Walter Stengel

**Wall and ceiling paintings:** Josef Mikl

**Client:** Burghauptmannschaft Österreich

During the night of 26 to 27 November 1992, the Redoutensäle in the Hofburg Palace caught fire. The Baroque roof, the ceiling, the footings of the walls and the floor of the “Grosser Redoutensaal” (Large Assembly Room) were completely destroyed.

The restoration and reconstruction of the Redoutensaal wing was carried out according to scientific principles and represents one of the most important works of Austrian monument preservation since the reconstruction of the city in the post-war period. The methodological principle of restoring only what had survived the fire and using a contemporary formal language to replace what was missing is one of the most valuable but also controversial contributions to the discussion between the old and the new in architecture. It is revealed here most impressively in the ceiling and wall paintings by Josef Mikl in the large Redoutensaal.

Altogether, restoration and reconstruction comprise around one hundred rooms covering about 11,170 m<sup>2</sup> total floor space. The reconstruction of the building took account of a use as a conference and events centre.

**Figures (from left to right):**

**Top:** “Großer Redoutensaal”

**Center:** Roof Foyer  
 “Kleiner Redoutensaal”

**Bottom:** The Hofburg area, dark hatching: Redoutensaal wing  
 “Kleine Redoutenstiege”



## UNIVERSITY CAMPUS

General Hospital  
Isidor Canevale, 1784

**Since 1998: University Campus**

1080 Vienna, Alser Strasse 4

**Architects:** ARGE ARCHITEKTEN ALTES AKH

Hugo Potyka, Friedrich Kurrent & Johannes Zeininger, Sepp Frank & Rudolf Zabrana, Ernst M. Kopper

**Client:** University of Vienna

After the General Hospital moved to its new premises, the City of Vienna allowed the old site, whose buildings date back to the 18th century, to be used by the University.

In 1991, following an expertise, it was decided to implement a model project developed by the Friedrich Kurrent & Johannes Zeininger Joint Venture. The concept underlying the project, in which other architects from the expertise procedure were involved, was to create a typology for the interventions that were required. This is characterised by the new stairwells and a number of steel and glass structures placed in front of the historic wings to create the connecting passageways needed.

The new design suggests the self-evidence of the architectural interventions, light and in accordance with the simplicity of the historical structure.



## MUSEUMSQUARTIER VIENNA

1070, Museumsplatz 1

former court stables

Johann Bernhard and Joseph Emanuel Fischer von Erlach, 1719-1723

**Since 2001:** Centre for Contemporary Art

**Architects:** ORTNER & ORTNER and MANFRED WEHDORN

**Structural engineering:** FCP-Fritsch, Chiari und Partner, Ziviltechniker GmbH.

**Project management:** Markus Spiegelfeld

**Client:**

Republic of Austria and the City of Vienna

(represented by MuseumsQuartier Errichtungs- und Betriebsgesellschaft mbH.)

The new Austrian centre for contemporary art is housed in the area around the former court stables, in immediate proximity to the Museum of Fine Arts and the Natural History Museum. From an architectural point of view, the central main courtyard of the historical ensemble forms a spacious open-air foyer to the three large new buildings, the Leopold Museum, the MUMOK Museum of Modern Art Foundation Ludwig Vienna and the “Kunsthalle Wien”. These new buildings are block-like “monolithic” structures each built in a characterising material of their own (white limestone, dark basalt lava and brick respectively).

Occupying floor space of around 60,000 m<sup>2</sup>, the MuseumsQuartier is one of the ten largest museum districts in the world; the 2.5 million visitors each year are impressive testimony to the MuseumsQuartier’s significance in Austrian cultural life.

**Figures (from left to right):**

**Top:** Inner courtyard  
Fischer von Erlach wing – external view

**Center:** Leopold Museum  
Multifunctional hall  
Museum of Modern Art

**Bottom:** Leopold Museum – interior  
Lobby of multifunctional hall  
Museum of Modern Art – interior



## MUSEUMSQUARTIER VIENNA

1070, Museumsplatz 1

Masterplan: ORTNER & ORTNER and MANFRED WEHDORN

The MuseumsQuartier Vienna museum district is determined by a wide variety of uses. Alongside the three major museums and the City of Vienna's events hall, there are many other cultural institutions, including the "Architektur Zentrum Wien", the "Tanzquartier" dance theatre, the "ZOOM" children's museum and the "Dschungel Wien" children's theatre. Young art activities ("Quartier 21", in the Baroque wing on Museumsplatz), galleries, shops, ateliers, apartments and cafés make a substantial contribution to the success of the MuseumsQuartier.

### 2001: Architektur Zentrum Wien (additional interior works)

**Library:** Interior and furnishings

Architects: CHRISTOPH FELDBACHER, STEPHAN SEEHOF

**Café Una:** Interior and furnishings

Architects: LACATON & VASSAL (spatial concept)

CHRISTOPH FELDBACHER, STEPHAN SEEHOF (final planning, furnishings)

Artistic contributions: Asiye Kolbai-Kafalier

Client: Architektur Zentrum Wien

### 1999-2001: Tanzquartier Wien

Architect: WILLI FRÖTSCHER

Client: Kulturamt der Stadt Wien

### 2001: Zoom Kindermuseum

Architects: POOL (interior decoration)

Client: Verein interaktives Kindermuseum

### 2000-04: Dschungel Wien. Theaterhaus für junges Publikum

Architects: WILLI FRÖTSCHER, CHRISTIAN LICHTENWAGNER

Client: Theaterhaus für Kinder – Kindertheater Ges.m.b.H

### 2001-02: Quartier 21

Architects: AWG\_ALLESWIRDGUT, BEHF, QUERKRAFT, PPAG

Client: Museumsquartier Errichtungs- und BetriebsgesmbH.

### Figures (from left to right):

**Top:** "Architektur Zentrum Wien" / "Architektur Zentrum Wien" / Café

"Quartier 21" / "Quartier 21" – Interior / Art bookshop

**Center:** „Zoom“ – Children's Museum / "Dschungel Wien" – Children's Theatre / "Dschungel Wien" – Foyer / "Dschungel Wien" – Black Room

**Bottom:** "Tanzquartier Wien" – Foyer / "Tanzquartier Wien" – Gallery / "Tanzquartier Wien" – Studio



**JUDENPLATZ**  
**SCHWARZENBERGPLATZ**  
**ALBERTINAPLATZ**  
**KUNSTPLATZ KARLSPLATZ**  
**RINGSTRASSE CONCEPT**  
**HISTORIC PARKS AND GARDENS**  
**DANUBE CANAL PROJECT**



## JUDENPLATZ

Judenplatz, 1010 Vienna

**1998 – 2000: Holocaust Memorial**

**Artist:** RACHEL WHITEREAD

**Architect:** Jabornegg & Pálffy

**Client:** City of Vienna

Judenplatz was the centre of what was once the Jewish Town, first mentioned in documents in 1294. It was here that stood the Or-Sarua Synagogue, the Jewish School and the Ritual Bath. This first Jewish community in Vienna fell victim to a pogrom in 1420/21, in which 800 inhabitants of the district were expelled or murdered and the buildings were destroyed.

Rachel Whiteread's Holocaust Memorial stands on the ruins of the former synagogue, and commemorates the 65,000 Austrian Jews murdered under the Nazis. The outer wall of the Memorial consists of books cast in concrete, their spines facing inwards. A concrete library, books that no-one can read, sentences that cannot be found.

**Figures (from left to right):**

**Top:** Judenplatz, Holocaust Memorial

**Bottom:** Relics of the Or-Sarua Synagogue



# SCHWARZENBERGPLATZ

1010/1030 Vienna

Design of the square with complete development and with the Schwarzenberg monument as the central point, Heinrich Ferstel, 1859

Construction of the fountain, Anton Gabrielli, 1873

Square extended when the Wien river was covered over, Vienna Urban Building Department, 1894-1902

**Since 2004: "VIENNA LIMELIGHT"**

**Architect:** ALFREDO ARRIBAS

**Client:** City of Vienna

**Implementation:** Municipal Department 28 – Vienna Highways Administration and Road Construction

Schwarzenbergplatz is one of the most significant Gründerzeit squares in Vienna. The severity of the monumental site is mitigated by the view of the jets of the fountain against the silhouettes of two Baroque palaces, Belvedere and Schwarzenberg. In the axis behind the fountain stands the monument to the liberation of the city by the Red Army (constructed in 1945).

Determined by architecture and monuments that reflect Austria's eventful history, Schwarzenbergplatz has been and still is also dominated by traffic. Alongside measures to regulate the flow of traffic, the new design, the result of an international competition, is above all based on the energy of light. Pavement lighting follows the axis of the square, while two rows of street lights lead from the Ringstrasse to the fountain. Road surfaces, cycle tracks and pedestrian areas are visually distinguished from each other, and in combination with the lighting effects create a harmonious overall impression.



## ALBERTINAPLATZ

The square was created in 1945 by the destruction of the Philipphof. In architectural terms, the square is determined by the Albertina, the Opera House and other Gründerzeit buildings, some with storeys added and attics converted in the very recent past (Hotel Sacher, Architect Sepp Frank, and the Goethehof, Silberpfeil Architects). Alfred Hrdlicka's "Memorial against War and Fascism" and the design of the entrance to the Albertina with the "Soravia Wing" by Hans Hollein have already acquired the status of landmarks.

### ALBERTINA COLLECTION OF DRAWINGS

Built as Palais Taroucca, 1747,  
 Converted by Louis Montoyer, 1801-1804,  
 Rebuilt after 1945

#### 1998 – 2001 General restoration and expansion

**Architects:** E. STEINMAYR and F. H. MASCHER  
**Client:** Burghauptmannschaft Österreich

This major development project for the Albertina comprised two sub-aspects, the restoration and adaptation for exhibition and administrative functions of the Palais in the form that had developed and changed through time, and a new building for collecting and research activities on the side facing the Burggarten and equipped with an underground storage facility.

#### 2001 – 2003 SORAVIA WING

**Architect:** HANS HOLLEIN  
**Client:** Hanno und Erwin Soravia

The elegant metal flying roof named after its sponsors covers the Albertina's main entrance, which is now back at its original location, where the bastion used to stand, for the first time since the end of the Second World War. An escalator and a lift bridge the difference between the level of the square and the entrance to the museum proper, creating a visitor-friendly and barrier-free access to the complex.

#### Figures (from left to right):

- Bottom: "Soravia Wing" (Hans Hollein)
- "Memorial against war and fascism" (Alfred Hrdlicka)
- Albertina, Building for research activities (E. Steinmayr and F. H. Mascher)



## KUNSTPLATZ KARLSPLATZ

1010, 1040 Vienna

**Architects:**

Rüdiger Lainer, Adolf Krischanitz

**Landscape planners:**

Anna Detzelhofer, Cordula Loidl-Reisch, Jakob Fina

**Lighting design for Resselpark:**

Victoria Coeln

**Commissioned by:**

City of Vienna

As a traffic hub close to the city centre, Karlsplatz has been the object of numerous urbanistic plans and considerations regarding its comprehensive redesign ever since the mid-19th century.

While taking account of the surrounding historicist structures and scientific-cultural institutions, the project “Kunstplatz Karlsplatz” was to (re-)create an equally attractive and safe urban space. The long-term goal lies in rendering the surrounding institutions visually and physically more immediate and linking them to manifold spaces embodying different spaces and moods.

The traffic and security situation in the planning area, which extends from the Secession Building, Kunsthalle, Vienna University of Technology, Church of St. Charles Borromeo and Vienna Museum to the Musikverein and Künstlerhaus, was to be improved, and Resselpark and Rosa-Mayreder-Park were to be given a more appealing appearance.

The project was completed in 2006; today, “Kunstplatz Karlsplatz” may be called a cornerstone of Vienna’s regional and international positioning as a city of the arts.

**Figures (from left to right):**

**Top:** Kunstplatz Karlsplatz, axonometric projection  
 Resselpark on Karlsplatz

**Center:** Former Stadtbahn station Karlsplatz designed by Otto Wagner  
 Secession  
 Portal Academy of Fine Arts

**Bottom:** Lighting plan Kunstplatz Karlsplatz  
 Kunsthalle Wien projekt space



## RINGSTRASSE CONCEPT

Vienna City Administration  
Municipal Department 33 – Public Lighting

In 1857, it was decided to demolish Vienna’s medieval city walls. The thus vacated area was built up along a newly planned, ring-shaped boulevard, the Ringstrasse. Together with the trees and buildings lining it, this boulevard forms an outstanding Gründerzeit ensemble comprising several monumental structures, such as Vienna City Hall, Vienna University and the Burgtheater.

The lighting system dating from the 1960s required urgent renewal. The new illumination concept covers the entire, over four kilometres long Ringstrasse. The implementation of this concept allows for a novel, uniform and attractive look and at the same time preserves the historic appeal. Thus it was possible to reduce the number of lighting poles and increase illumination intensity despite lower energy input due to state-of-the-art technology. Special illumination schemes were developed for individual zones, such as the areas in front of the State Opera or Parliament. The lighting of cycling tracks and pedestrian paths, too, was improved throughout, thus deliberately avoiding potential anxiety zones.

The implementation of the new illumination concept was accompanied by a rehabilitation of the road and sidewalk surfaces.

**Figures (from left to right):**

- Top:** Aerial view of the Ringstrasse and the historic city centre  
Lighting design Ringstrasse
- Center:** Lighting Palais Epstein  
Lighting State Opera  
Lighting Parliament
- Bottom:** Lighting fixture “Ringstrasse”  
Lamp posts “Ringstrasse” by night  
Lamp post “Stephansplatz”



# HISTORIC PARKS AND GARDENS

Vienna City Administration  
 Municipal Department 42 – Parks and Gardens  
 Federal Gardens Vienna and Innsbruck

With the inscription of Vienna’s historic centre on the UNESCO World Heritage List in December 2001, this distinction was also conferred on the important open spaces, green areas and parks situated in the core and buffer zones of the World Heritage Site. In their totality, these represent different eras and styles of Viennese horticultural art ranging from Baroque gardens to contemporary creations.

Some of the open and green spaces situated in the World Heritage area are under monument protection, e.g. Stadtpark and Rathauspark. Starting with an investigation into the history of each green zone, they are to be refurbished – and possibly even reinterpreted – according to the principles of monument protection for horticultural artworks and will be moreover adapted and fine-tuned to meet new needs, above all those of young user groups. The objective is a vibrant World Heritage, including parks and gardens, that fulfils the needs of user groups of all ages.

**Figures (from left to right):**

- Top:** Wien River promenade  
 Liechtensteinpark
- Center:** Stadtpark  
 Stadtpark  
 Belvedere Palace Gardens
- Bottom:** Burggarten  
 Volksgarten  
 View from Schönbrunn Palace to the Gloriette



# DANUBE CANAL PROJECT

1010,1020 Vienna

Originally a natural subsidiary branch of the Danube

First training under Baron Hoyos, 1598–1600

Current outlook established during the reign of Emperor Francis Joseph I, 1870–1875

The fascination exerted by Danube Canal is due to its vibrant density and diversity, the close interaction of dynamic business life, shopping crowds, pubs and restaurants, water and nature.

New projects are to further intensify the diversity and experience appeal of the Canal zone and thus to generate a new urban space for leisure, relaxation, eating and drinking right at the heart of the city. Thus interesting and innovative projects will be added to the existing Summer Stage, FLEX or Urania in the next few years, e.g. the already anchored swimming-pool boat, the immensely popular Hermann beach bar or a planned culture boat. The Danube boat shuttle between the “twin cities” Vienna and Bratislava likewise reaches the city centre via Danube Canal. The new Underground station Schottenring (U2 line) moreover offers another route linking the historic centre to the 2nd and, respectively, 9th municipal districts (Leopoldstadt and Alsergrund).

**Figures (from left to right):**

- Top:** Ringturm high-rise building seen from the Danube Canal  
 Aerial view of the Danube Canal
- Center:** Hermann beach bar  
 Hermann beach bar and Urania  
 Swimming-pool boat
- Bottom:** Twin City Liner  
 Project: Wellness-boat  
 Project: Flex music club



**SHOP ENTRANCES**

**ATTIC CONVERSIONS**

**“K47” OFFICE AND COMMERCIAL BUILDING**

**URBAN DEVELOPMENT PROJECT “WIEN-MITTE”**

**URBAN DEVELOPMENT ZONE**

**VIENNA MAIN STATION**



## SHOP ENTRANCES

Vienna has a long tradition in the design of shop entrances, which, dating from the 19th century to the present, play an important role in creating the street scene and its high-quality architecture.

Kärntner Strasse, Graben and Kohlmarkt have always been prime addresses for those who inevitably associate a visit to the inner city with a high-calibre shopping experience. The shops of enterprises with a tradition dating back to the monarchy can be found cheek to jowl with stores of famous international brands.

### 1895: J. & L. Lobmeyr

1010 Vienna, Kärntner Strasse 26-28

**Architect:** ALOIS WURM-ARNKREUZ

**Client:** J. & L. Lobmeyr

### 1910/13: Schneidersalon Knize (tailor's)

1010 Vienna, Graben 13

**Architect:** ADOLF LOOS

**Client:** Knize & Comp.

### 1964/65: Retti Candles

1010 Vienna, Kohlmarkt 8-10

**Architect:** HANS HOLLEIN

**Client:** Marius Retti

### 1992/93: Knize Lady

1010 Vienna, Graben 13

**Architect:** PAOLO PIVA

**Client:** Knize & Comp.

### 1999/2000: Chanel

1010 Vienna, Kohlmarkt 6

**Design:** PETER MARINO

**Implementation:** PETER DURSTMÜLLER

**Client:** Chanel GmbH.

### 2004: Manner am Stephansplatz

1010 Vienna, Stephansplatz 7

**Architects:** BWM-Architects and Partner

**Client:** Josef Manner & Company AG

#### Figures (from left to right):

**Top:** J. & L. Lobmeyr (Alois Wurm-Arnkreuz)  
Manner / Stephansplatz (BWM-Architects and Partner)

**Center:** Chanel (Peter Marino, Peter Durstmüller)  
Knize Lady (Paolo Piva)  
Schneidersalon Knize (Adolf Loos)

**Bottom:** Retti Candles (Hans Hollein)  
Retti Candles – interior (Hans Hollein)



## ATTIC CONVERSIONS

Attic conversions, extensions and extra storeys represent a new kind of urban renewal. The many positive examples are, however, in contrast with projects that have been justifiably criticised. In order to ensure protection of monuments and the cityscape, regulations have been drafted to restrict the possibility of extending roofs.

### 1010 Vienna, Falkestrasse 6

Carl Mayer, 1902

#### 1987-88: Attic conversion

**Architect:** COOP HIMMELB(L)AU

**Client:** Schuppich, Sporn, Winischhofer, Rechtsanwälte, Vienna

### 1040 Vienna, Wiedner Hauptstrasse 12

Built as a staging around 1680

#### 1991-94: Extra storey to the hotel "Das Triest"

**Architect:** PETER LORENZ (CONCEPTION)

**Client:** Alexander Maculan

### 1010 Vienna, Graben 27, 28 and Goldschmiedgasse 9

Otto Meixner, 1874

#### 1992-95: Attic conversion

**Architect:** ORTNER & ORTNER

**Client:** Hellfried Strasser

### 1010 Vienna, Michaelerplatz 2

Former Herberstein Palais,

Carl König, 1895-97

#### 1998-99: Attic conversion

**Architect:** KARL LANGER

**Client:** RALT Raiffeisen Leasing GmbH.

### 1010 Vienna, Stephansplatz 10 und 11

Kurt Jirasko, Otto Loider, 1954/56

#### In planning since 2002: Attic conversion

**Architect:** HANS HOLLEIN

**Developer:** AIV Vienna

### 1010 Vienna, Goethegasse 1 ("Goethe Hof")

Anton Ölzelt, Anton Hefft, 1862-63

#### 2003-04: Attic conversion

**Architect:** SILBERPFEIL-ARCHITEKTEN

**Client:** Art for Art, Theaterservice GesmbH.

#### Figures (from left to right):

**Top:** Falkestrasse 6 (Coop Himmelb(l)au)  
Stephansplatz, Haas-Haus and attic conversions (Hans Hollein)

**Center:** Goethegasse 1 (Silberpfeil-Architekten)  
Graben 27, 28 (Ortner & Ortner)  
Wiedner Hauptstrasse 12 (Peter Lorenz)

**Bottom:** Michaeler Platz 2 (Karl Langer)  
Wiedner Hauptstrasse 12 (Peter Lorenz)



## “K47”

# OFFICE AND COMMERCIAL BUILDING

1010 Vienna, Franz-Josefs-Kai 47

Built 2002/03

**Architects:** HENKE UND SCHREIECK ARCHITEKTEN

**Client:** Zürich Kosmos Versicherungen AG

No new buildings had been constructed in the Vienna inner city since Hollein's Haas Haus, 1985/90. K47 replaced what was known as the Kai Palast on Franz-Josefs-Kai, one of Vienna's early reinforced concrete buildings dating from 1911/12, built by G. A. Wayss & Co. to plans by architect Ignaz Reiser, which had to be demolished for structural reasons.

In terms of height and volume, the new building follows its surroundings. The visual effect is determined by storey-high sun protection shutters made of satin-finished white glass. They constitute a façade layer that can be controlled individually and that creates the transition to the adjacent rendered facades. The penthouse is set back from the body of the building and appears to hover above the roof.

“K47” is impressive proof that a historic town centre can be enriched by new buildings if their design is of the appropriate quality.



## URBAN DEVELOPMENT PROJECT “WIEN-MITTE”

1030 Vienna

2003: Urbanistic competition

**Competition-winning masterplan:**

HENKE UND SCHREIECK ARCHITEKTEN

**Design and Execution:**

RGE ARCHITEKTEN WIEN MITTE

(Ortner + Ortner, Neuman & Steiner, Lintl + Lintl)

**Project developer:**

BAI Bauräger Austria Immobilien GmbH.

The dismal look of this building complex – mostly built in 1962 – and its severely impaired condition made a structural redesign of the site and its conversion to new uses an urgent necessity. The vehement discussions conducted in connection with the World Heritage status of Vienna’s historic centre led to the cancellation of the first project, for which a legally valid construction permit had already been issued. Only one segment of that project – the City Tower Vienna (architects: Neumann & Steiner, Ortner & Ortner, Lintl & Lintl) – was in fact built. The superstructure above the Vienne-Centre railway station with a multifunctional complex of roughly 80,000 sq m composed of office, hotel, shopping, restaurant/bar and leisure sections is the biggest project currently underway in the vicinity of Vienna’s historic centre. Based on a design by the architectural studio Henke+ Schreieck, the project will be executed through ARGE ARCHITEKTEN WIEN MITTE. It consists of a U-shaped building of approx. 35 m height, a group of buildings at its core and a high-rise of approx. 70 m height on the Marxergasse side.

**Figures (from left to right):**

**Top:** Ground plan

Aerial view of Wien Mitte

**Center:** Aerial view of Wien Mitte

Perspective shopping mall, outside

**Bottom:** Perspective shopping mall, inside

Perspective shopping mall, inside



# URBAN DEVELOPMENT ZONE VIENNA MAIN STATION

1100 Vienna

2004 : Urbanistic expert procedure

**Winners of master-plan competition:**

ARGE Hotz / Hoffmann, Albert Wimmer ZT GmbH

**Project developer:**

Austrian Federal Railways (ÖBB)

The current Southern and Eastern Railway Stations, which were designed as terminals, will be replaced by a new through station with better links to the existing European railway network and urban transport system. An attractive new city quarter is to emerge on the site today occupied by the freight station.

One of the supreme masterpieces of European palace architecture – Belvedere Palace with its French gardens – is situated in the immediate vicinity. The view from the publicly accessible Lower Belvedere park to the majestic main building above it must be paid close attention. For this reason, the project specifications of the international competition for the new station took scrupulous account of the height development of all future structures.

A more concrete version of the master-plan adopted by the Vienna City Council was prepared on the basis of numerous visual and design analyses that also incorporated the cityscape-related limitations imposed by Belvedere Palace. At the same time, the great urbanistic importance of the new railway station and surrounding city quarter is given its due as well.

**Figures (from left to right):**

**Top:** Masterplan Vienna Main Station  
 Forecourt Südtirolerplatz

**Center:** Model Vienna Main Station  
 Forecourt Gudrunstraße

**Bottom:** Line of sights within the surrounding district  
 Visibility check from the lower Belvedere  
 Visibility check Argentinierstraße



**PROTECTED ZONES &  
HISTORICAL CITY PRESERVATION FUND  
THE CITY OF VIENNA'S  
CULTURAL HERITAGE DATABASE  
FEDERAL OFFICE  
OF HISTORIC MONUMENTS  
VISUAL AXES  
AND HIGH-RISE CONCEPT  
VIENNA 3D  
THE VIENNA  
ARCHITECTURE DECLARATION**



# PROTECTED ZONES & HISTORICAL CITY PRESERVATION FUND

MUNICIPALITY OF THE CITY OF VIENNA  
 MUNICIPAL DEPARTMENT 19 – ARCHITECTURE AND URBAN PLANNING

In 1972, the first protected zone legislation, known as the “Historical City Preservation Amendment” was adopted, integrating the provisions on the protection of the historical centre, and hence the possibility of creating protected zones, into the Vienna building regulations.

The core area of the Vienna Inner City World Heritage site is in its entirety part of the “Inner City” and “Ringstrasse” protected zones, thereby ensuring overall protection of the entire historical city centre. At present, Vienna boasts a total of 115 protected zones with around 12,000 individual buildings, roughly 8% of the total building stock.

At the same time as the protected zone regulation was adopted in 1972, the Historical City Preservation Fund was set up, a model of its kind for the whole of Europe. The Fund assumes – usually in full – the additional costs caused by monument preservation measures that go beyond a straightforward building renovation. Roughly one third of the annual subsidies is earmarked for privately owned houses, one third for city-owned buildings and one third for ecclesiastical buildings.

From the foundation of the Fund to the end of 2004, a total of 3,876 properties benefited from subsidies of around € 193 million. In the last year for which final figures are available, 2004, 71 properties were granted around € 5.4 in subsidies.

**Figures (from left to right):**

- Top:** Protected zones, detail  
Protected zones
- Center:** “Inner City”  
“Ringstrasse”
- Bottom:** Bufferzone of the World Heritage area



# THE CITY OF VIENNA'S CULTURAL HERITAGE DATABASE

MUNICIPALITY OF THE CITY OF VIENNA  
MUNICIPAL DEPARTMENT 7 – CULTURE  
MUNICIPAL DEPARTMENT 19 – ARCHITECTURE AND URBAN PLANNING

## DOCUMENTATION AND INVENTORY

The City of Vienna's Cultural Heritage Database is a computerised scientific inventory of the architectural, archaeological and historic heritage and can be accessed, including in graphic form as overview maps, using the City's GIS (Geographic Information System).

The contents available currently cover the protected zones, general information about buildings, archaeological sites, the historically significant Land Register drawn up under the emperor Franz II and a guide to Jugendstil architecture.

The buildings were listed methodically in three stages. To begin with, literary data was collected in digital form, followed by an almost complete rapid stocktaking, and only in the third and final stage was a detailed inventory created that covers the historically most valuable areas of the city. This listing of the architectural heritage of the city represents without doubt one of the most modern inventory systems in Europe. As of the start of 2005, data is available on computer covering around 50,000 buildings in Vienna.

### Figures (from left to right):

- Top:** “Stock-im-Eisen-Platz” (Carl Schütz, 1779)  
“Franziszäischer Kataster” – Kaiser Franz I’s Land Register (1817-28), 1:5000, detail
- Center:** “Franziszäischer Kataster”, detail showing the archaeological findings



# VISUAL AXES AND HIGH-RISE CONCEPT

MUNICIPALITY OF THE CITY OF VIENNA  
MUNICIPAL DEPARTMENT 19 – ARCHITECTURE  
AND URBAN DESIGN

Visual axes, visual links and visual angles play an essential role for the way in which we perceive the urban tissue; they influence our experience of the city.

A scientific analysis by the Vienna City Administration defined and mapped these identification points, panoramas and vistas in conjunction with the high-rise concept. A variety of visual angles characterises those parts of the city where major interventions, e.g. the construction of high-rises, can only be carried out following assessment of their compatibility with the historic cityscape.

Areas where no high-rises may be built are defined as “exclusion zones”; according to the New Guidelines for the Planning and Evaluation of High-rise Projects adopted by the Vienna City Council in 2002, they comprise the following:

- All protection zones decreed as such in the Vienna Building Code
- All already decreed or planned landscape protection zones according to the Vienna Nature Protection Act
- All important visual axes and visual links
- As well as all World Heritage Sites in Vienna

**Figures (from left to right):**

- Top:** Map of zones where high-rise construction is definitely excluded in Vienna  
Visual axis for the entire city
- Center:** Visual axis from Kahlenberg  
Visual axis from Leopoldsberg  
Visual axis of Schönbrunn Palace  
Visual axis of Belvedere Palace



## VIENNA 3D

MUNICIPALITY OF THE CITY OF VIENNA  
 MUNICIPAL DEPARTMENT 41 –SURVEYORS VIENNA DIGITAL MAP

Geodata offer a detailed description of the surface of the municipal territory of the Austrian capital. A multi-purpose map, terrain model and three-dimensional (3D) city model are key pillars of any modern urban planning approach.

Moreover, such geodata are a starting-point for analyses and visualisations of spatial information relating to many other technical areas. In particular, digital 3D models are successfully used for simulating construction projects as well as for calculating visibility axes and shadow effects.

The digital 3D city model of Vienna covers the entire municipal territory and is continuously updated. A detailed roofscape model has been moreover prepared for the historic centre of Vienna (World Heritage core zone). The use of unequivocal addresses for storing each 3D building model allows for a combination of the 3D city model with many other building data relating to Vienna.

**Figures (from left to right):**

- Top:** Vienna 3D roof model, 1st municipal department, St. Stephan’s Cathedral  
 View of the 3D city model of the historic centre of Vienna,  
 core zone and buffer zone set off against each other
- Center:** View of the 3D city model of the historic centre of Vienna  
 Vienna 3D roof model, 1st municipal department, Imperial Palace



# THE VIENNA ARCHITECTURE DECLARATION

MUNICIPALITY OF THE CITY OF VIENNA  
 MUNICIPAL DEPARTMENT 19 – ARCHITECTURE AND URBAN DESIGN

In recent years, municipal politicians and administrators have undertaken manifold efforts to enhance the quality of planning and architecture in Vienna. Their objectives and the instruments created for this purpose over the course of time are embodied in a series of concepts, programmes and guidelines that already serve as the basis of numerous ongoing procedures and decisions. On this foundation, the Year of Architecture 2005 was made use of to discuss and detail principal positions in the fields of architecture, planning and construction, as these are of manifest importance for the development of the city.

The City of Vienna’s principal position regarding this issue aims at:

- Quality of planning and construction
- Transparency of master concepts, objectives and procedures
- Willingness to engage in debates

The aims of the Declaration are defined as follows:

- An attractive and liveable city needs architecture of a high standard
- Politics and administration promote quality in architecture
- Architectural culture also calls for imagination regarding its instruments

**Figures (from left to right):**

**Top:** City Councillor Rudi Schicker with architects and journalists  
 Project Uniqua II

**Center:** Illgplatz  
 Public library and music school  
 Uniqua high-rise

**Bottom:** Skywalk  
 T-Mobile building  
 Train station Praterstern



## FEDERAL OFFICE OF HISTORIC MONUMENTS

The Austrian Federal Office of Historic Monuments, together with its predecessor organisation, the K.K. Central Commission zur Erforschung und Erhaltung der Baudenkmale (Imperial and Royal Central Commission for the Investigation and Preservation of Historic Buildings) founded in 1850, is one of the oldest specialist institutions of its kind in the world.

This Office, now a federal authority, is responsible for the cultural heritage throughout Austria, protecting, maintaining and preserving the country's cultural monuments. In the last decade alone, the majority of the monuments presented in this exhibition were preserved and restored under the supervision of the Federal Office of Historic Monuments in accordance with the latest guidelines in the field of monument preservation. These include Schönbrunn Palace and its gardens, the extensive Hofburg site, the Parliament building, the Semperdepot and the Ceremonial Hall in the Town Hall. The Federal Office attaches particular importance to the professional maintenance of trail-blazing buildings of the modern age, such as the Loos building, the inter-war council housing buildings, the Liesing Employment Office and the Gänsehäufel river bathing area.

### Figures (from left to right):

**Top:** Am Steinhof Church (Otto Wagner, 1905-07)

Loos building (Adolf Loos, 1909-11)

**Center:** Hans Radl School (Viktor Adler, 1959-61)

Liesing Employment Office (Ernst A. Plischke, 1930)

Gänsehäufel river bathing area (Max Fellerer and Eugen Wörle, 1948-49)

Glaubenskirche Church (Roland Rainer, 1962-63)

**Bottom:** Klose-Hof Council Housing Estate (Josef Hoffmann, 1924-25)