

# ARCHITECTURE IN LINZ

1900  
-2011

 SpringerWienNewYork

# Architecture in Linz 1900–2011

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Andrea Bina, Lorenz Potocnik

## 215 Buildings in Linz since 1900

Linz is in transition, more so than any other city in Austria. Very rural up into the 20<sup>th</sup> century, it was socialistically realigned in the interwar period (seen in the buildings of the “Red Linz” socialist administration), named a *Führerstadt* by the Nazi regime, influenced industrially during the economic boom, and, most recently, selected to be the European Culture Capital. The superb architecture that took shape throughout these changes has received relatively little attention and not much has been published on it. The need for a comprehensive architectural guide to remedy this deficit is therefore uncontested.

Another impulse driving this book was a long-term personal desire to provide Linz with the overview of its post-1900 buildings it so urgently needed. The main challenge was to find the right way in which to illustrate the development of the city, to portray the changes in its self-perception, as well as its outward image. A built moment in time, architecture seems particularly suited to telling the story of these developments, phenomena, and the day-to-day reality of the city’s changing atmosphere.

Before the publication of this book, it was very difficult to arrive at an understanding of the above-mentioned correlations in local architecture development. The *Kunsttopographie Linz* (the basis for the City of Linz’s electronic heritage registry) and the *Debio* publication both deal primarily with historical buildings. The inescapable Volume I (including Upper Austria) of *Austrian Architecture in the 20<sup>th</sup> Century*, by Friedrich Achleitner, has long been out of print and, like all the other pre-1980 publications, available only through libraries and antiquarian book dealers. Research often requires intense and

laborious detail work. After that – consciously tying in to Achleitner’s research base – many of the newer buildings are covered by the Architekturforum Oberösterreich’s bulletins on “Architecture in Upper Austria 1980–97” and Romana Ring’s book *Architektur in Oberösterreich seit 1980* (Architecture in Upper Austria since 1980), published in 2004. Starting in the late 1990s, information on contemporary architecture can be found in architecture databases and on websites like those of nextroom and the afo architekturforum oberösterreich.

In the hectic atmosphere and everyday pragmatic concerns of construction projects in Linz, criticism and documentation were in many cases ascribed precious little importance. Many of Linz’s formative buildings and designers have slipped into oblivion, such as Curt Kühne (active in Linz from 1915–48), or the architects working during and after the reconstruction, like Fritz Fanta, Artur Perotti, Johannes Greifeneder, and Eugen Wachberger. Likewise, Fritz Goffitzer, always idiosyncratic, or the outstanding administrative and residential buildings designed by the Werkgruppe Linz, are only known by a very few insiders in the field of architecture. Only internationally commended works or those of national relevance, such as Peter Behrens’ and Alexander Popp’s Tobacco Factory (1935), Kaija and Heikki Siren’s Brucknerhaus (1973), or the St. Theresa Church by Maria and Rudolf Schwarz (1962) receive the full attention they deserve. The collection here consists exclusively of finished buildings and, in addition to exclusive and acclaimed buildings, also includes less well-known structures. These are often simply typical of an era, and thus representative of a certain style or regional characteristic. It is precisely to these more mundane buildings and lesser-known architects that this book is dedicated. Our explicit aim was to give them a permanent place in Linz architectural history, meaning that *Architecture in Linz* not only closes gaps, but also enters brand-new territory.

Gregor Graf, an internationally renowned visual artist from Linz, has created a photo documentation of the buildings. All in color, these images reflect our understanding of architecture as a contextual element. Throughout his citywide photo-research, Gregor Graf maintained a lively exchange with the authors, and information from his field research was incorporated into the book’s content.

215 buildings, built across 111 years, are presented here in chronological order and supplemented by 14 mini-essays on corresponding topics. Often personal and subjective, these short articles range from the emergence of the city's awareness of its historical heritage, to the story of the successful struggle to build a music theater, to a typological analysis of the solarCity. By addressing these diverse phenomena, they bring the history of Linz into the present, casting an uncommon light on familiar things and revealing aspects unique to the city. The accompanying map helps to identify individual city buildings. Note: the "ß" is a letter of the alphabet that occurs in the German language, but not in English. It is the equivalent of a double "s". In order to assist the reader with reading the map, and eventually reading the street signs when visiting Linz, throughout the book "-strasse" is written in the German form "-straße".

In our dual roles as publishers and authors, we thank our colleagues Theresia Hauenfels, Elke Krasny, and Isabella Marboe for their rigorous analysis of the structures of each era. Recognition also goes to copy editor Andrea Nussbaum and translator Ada Brant for their competent and careful work. Hannah Bruckmüller patiently and enduringly attended to the publication with her editorial and organizational skills. Alexander Schuh and Martina Fuchs can be commended for their elegant and excellent graphic design. Our thanks go out to all of the above for their fine efforts in making this complex project come to life. We would also like to thank Friedrich Achleitner and Gabriele Kaiser for their informed advice on the selection of buildings. Last but not least, many thanks to our proofreader Renée Gadsden for her diligence and efforts to optimize this book. We would also like to take this opportunity to mention that this book is a follow-up project of the European Capital of Culture Year Linz09, made possible thanks to generous funding by the City of Linz, the Province of Upper Austria, and the Federal Ministry for Education, Arts and Culture.

We hope that this book becomes a valuable companion to all those who want to be part of the urban and architectural development of Linz. Like us, let yourself be surprised and inspired by this new way of looking at Linz!

Walter Kohl

## About the Disappeared

According to Foucault<sup>1</sup>, spaces reflect relationships. Something disappears when relationships change. Taking this into account, there was nothing left but to tear down a building like the Linz *Wollenmanufaktur* (Wool Factory) built by the honorable early industrialist Christian Sint. An “enormous barrack-like building”,<sup>2</sup> as travel writer from Bremen, Johann Georg Kohl, described it in 1840. It was thrown together on the Spitalwiese in Wörth in 1672, like an out-of-place, colossal Upper Austrian four-sided farm courtyard. In 1969, it disappeared. The only trace it left behind was a street name, Sintstraße, named after the founder and builder of the first textile factory in Austria. It is a pitiful little street, a short dead-end avenue in an out-of-the-way part of the Linz industrial harbor.

Of course one could approach the whole thing sentimentally. In my case, this would mean protesting the disappearance of the dairy at Blumauerplatz. In my youth, it was the only place in Linz where you could get something non-alcoholic from a vending machine in the early morning, after a long night out drinking. Then there was the old demolition quarter in Urfahr, where the new municipal building now stands. Houses awaiting the wrecking ball were used to accommodate friends staying overnight during the summer months. Or the front entrance of the old mall, which was an ideal open space in any weather due to its warm air pockets and tunnel-like character. And the *Schwechater Bierschwemme* tavern was right next door, the Lindi-Bar that Jack Grunsky sang about, and the Café Arabia at the Mozart intersection. These were places frequented by small, familiar, and clearly defined clan-like cliques. And we haven't even mentioned the old railway station yet, with a restaurant and

multi-purpose hall on the upper floor, home to the noble Schlesinger Dance School (*No entrance for men without white cotton gloves!*). If I wanted to be sentimental, I would even protest the disappearance of the atrocious skyscrapers on Harter-Plateau – after all, they did provide a point of reference for people traveling along Kremstalstraße, making it at least possible to get an approximate orientation in the faceless, shapeless suburban sprawl of the area.

Something always disappears. And then something is missing. That usually hurts. Not because the brick or concrete or plaster or stucco or marble is missing, but because the memories are gone. The stories of events and situations that occurred in, on, in front of, behind, over, and under these lost places are gone. This is because, to use Arno Geiger's reasoning, this loss makes everything less manageable and more uncertain. Getting your bearings becomes more and more difficult, until it is nearly impossible. Instead of solid columns, what was once reliable and trusted now lies in ruins.<sup>3</sup>

What is as irritating as the disappearance of the structures is the strange atmosphere of indecision and uncertainty. The Wool Factory, the Solo Matchstick Factory near Union Crossing (demolished in May 1979), the Blumauer Dairy, all the way down to the securely mounted reservation signs on the seats of prominent and long-standing regulars at the Café Traxlmayr. Why are such things disposed of? Perhaps because they defined Linz as something that it doesn't want to be – a simmering pot. A place where, for decades, the working class, middle class, and rural populations from the surrounding countryside converged and had to somehow find a way to live together. There were palace-like factories and bold industrial architecture and oh-so-bourgeois cafés patronized by decidedly un-bourgeois individuals. These are – no – *were* the physical correlate of this simmering situation. That just doesn't fit in with present-day Linz, a city that is undecided and doesn't yet know what it wants to be. And that is why they put up these glass boxes, like everywhere else in the world, structures that are by no means threatened with disappearance, because they are *never really there*.

In reality, it may be much simpler. "It's the economy, stupid!" a statesman (admittedly not an especially important one) once said.<sup>4</sup> Everything that happens must bring profit – fast! Then, it must disappear to make room for something new that has to make a profit. The antennae that my father bolted to the roof, while cursing for an hour and a half, provided him with two to three





2010 demolition of the Community College, former Park Hotel, constructed in 1952 by Artur Perotti and Gottfried Zellingner. Photo: Gregor Graf.

decades of television before it was scrapped. I, however, have to throw away various satellite dishes and their compatible flat-screen televisions every two or three years in order to take advantage of all the opportunities technology has to offer in ever-shorter cycles. With cell phones, it's only a year. The same goes for buildings and spaces. The Linz Tobacco Factory, where Christian Sint's Wool Factory once stood, has been profitable. Profitable for the black & blue privatizers (a synonym for the Austrian government 2000–2007), for the British tobacco industry, and in the end, also for the Japanese. If we follow the above logic, it too can now disappear or, since it is now only an expense, be nationalized again, in one way or another.

Everything disappears and is replaced with something new, but many things don't seem to change at all. When Johann Georg Kohl, the equally grand and forgotten traveler, visited Linz 170 years ago, he described the terrible crisis affecting the Wool Factory, which, according to Sint, belonged to an "oriental company". "The bad economy that prevailed in the affairs of this company and the wastefulness with which they maintained the grandiose, unnecessarily large buildings threatened to cause the downfall of the company. In order to prevent it from ending in loss for all involved, the government took over the bill," Kohl reported.<sup>5</sup> Well, some things don't disappear after all.

1 Michel Foucault, *Die Heterotopien/Der utopische Körper. Zwei Radiovorträge*, Frankfurt/M. 2005  
Michel Foucault, *Andere Räume* (1967), in: Karlheinz Barck (ed.), *Ästhetik: Wahrnehmung heute oder Perspektiven einer anderen Ästhetik; Essays*, Leipzig 1993.

2 Johann Georg Kohl, *Reise von Linz nach Wien*, Leipzig, Dresden 1842.



3 Arno Geiger, *Der alte König in seinem Exil*, Munich 2011.

4 Bill Clinton in the 1992 presidential campaign against George H. W. Bush.

5 Johann Georg Kohl, *Reise von Linz nach Wien*, Leipzig, Dresden 1842.



The stately administration building is representative of the significance of the Imperial and Royal State Railway in Linz's economic upturn. In counterpoint to the rapid industrial progress of the era, the architecture is in a historicist style, referred to by Constantini as Neo-Baroque and by *Kunsttopographie* as Neo-Renaissance.\_\_\_\_\_The time had not yet arrived to give the ongoing technological developments their own architectural form of expression. Gundi S. Grabner points out that the state railway headquarters were modeled after Friedrich Schinkel's Maritime Ministry in Leningrad, with the architects even traveling to Russia. The replicated profiles were then reproduced in cement by Italian masons. The roof, however, was taken from the Palais Luxembourg in Paris. Following massive wartime bomb damage, the roof and dome structures were not reconstructed, but were instead rebuilt according to the original model of the Schinkel building.\_\_\_\_\_With the current construction of a music theater in the immediate vicinity, the urban qualities of the site are greatly enriched. It would not be surprising if, in the event of a conversion, the building were remodeled – to become an elegant railway hotel. th

Bahnhofstraße 3  

**Austrian Federal Railways Headquarters Building** 1900  
Direktionsgebäude der ÖBB  
Ignaz Scheck





For many centuries, there was only one bridge spanning the Danube River in Linz. Known today as the Nibelungen Bridge, it was originally made of wood, and was used after 1832 by stagecoaches running between Budweis and Gmunden. The Mühlkreisbahn train, with service from Urfahr to the Mühlviertel region was added in 1888. To connect the bridge to the royal railway system, Biró, the court locksmith, designed a second bridge that was built by the E. Gärtner construction company from 1887 to 1900. The bridge's truss structure innovatively accommodates both train lines and road traffic, with pedestrian walkways added along the sides. Only two of its supporting piers stand in the river itself. According to contemporary historian Roman Sandgruber, the bridge was one of the main sites of the February 12<sup>th</sup> civil uprising in 1934. A memorial plaque commemorates Alois Buchinger, a fallen Alpine hunter.—— The future of the railway bridge, which is jointly managed by the Austrian Federal Railways, the province of Upper Austria, and the city, is currently uncertain. The heritage office has approved a project to widen the structure. However, there is reoccurring political opposition to tearing down the historical artifact, which has become dear to the people of Linz. In the meantime, plans for a new tramline have been drawn up. <sup>th</sup>

Linke und Rechte Brückenstraße 04 40

**Railway Bridge** 1900  
**Eisenbahnbrücke**  
 Anton Biró



This narrow historic townhouse divided into three centered bays holds its own at the height of the promenade between the powerful neighboring buildings of the same era. The building was constructed for Heinrich Luthringshausen, a sausage maker. Architect Wilhelm Fabigan (1851–1916) and Paul Feichtinger ran the construction company founded by Wilhelm Bauer starting in 1901. Fabigan had designed another brick structure on Prunerstraße in 1896, a remarkable four-story tower once used by the fire department for drying firehoses. There are not very many buildings in Linz with brick façades, as the durable material was reserved for industrial buildings such as the massive wharf buildings from the early 20<sup>th</sup> century. Brick is a frequently used building material in coastal regions, as it absorbs very little water due to its high firing temperature. A bit rustic in comparison with Gustav Steinberger’s brick-clad building at Museumstraße 3 from 1903, the building’s richly ornamented Neo-Baroque plaster façade maintains a strong presence on Landstraße in spite of its much smaller size. th

Landstraße 8  

### Commercial and Residential Building 1900

Geschäfts- und Wohnhaus

Wilhelm Fabigan



The Hessemer/Schmidt architectural team finished the swanky Hotel am Pöstlingberg in 1898. Since the area was not incorporated until 1919, it still had its own mayor at the time, Johannes Schöfdoppler, who had a house designed on the hillside near the hotel. According to *Debio*, the building typology is that of a cottage villa, with the polygonal corner tower and the stone base lending the two-story house a stately appearance. The roof shape is highly varied, its highest points topped with small spheres. However, builder Ludwig Berger's final construction used less ornamentation than was planned in the original design. The owner, a merchant who earned his money in the trade of devotional figures of saints, crucifixes, and rosaries for pilgrimage destinations, was the Chief of the Volunteer Fire Department from 1895–1902. The village frequently had difficulties with the firefighting operations. The later owner of the villa, Anton Casagrande, was also a devotional merchant and dedicated a memorial plaque, dated May 21, 1919, expressing gratitude for the rescue operations during a church fire in which the fire department used the Pöstlingbergbahn tramway for transportation. <sup>th</sup>

Am Pöstlingberg 11 84 163

**Schöfdoppler-Casagrande Villa** 1901

Villa Schöfdoppler-Casagrande

Fritz Hessemer, Johannes v. Schmidt





The current owner's great grandfather, Hans Fuchshuber, expanded the business in 1902 with the addition of a two-story, Neo-Baroque residence with the family's private rooms upstairs. A flat-roofed factory building designed by Josef Ertl was added in 1914. Mass-producing its wares early on, including jewellery for Austrian traditional garments, the factory soon became one of the largest makers of real gold jewellery in the Austro-Hungarian empire – up to 100 employees worked at the company. A good deal of the original building remains intact, including the swinging doors with their Secessionist-style, floral motif, stained glass windows, which even survived a bomb hit during World War II, since the air pressure of the blast was able to escape between the two door panels. The neighboring site, where the Upper Austrian Insurance Company was erected, was originally part of the grounds. Even today, the large garden still covers an area of over 2,500 m<sup>2</sup>. Although it is no longer in use today, this included one of the first private swimming pools in Linz, built between the wars. The sweet chestnut tree in front of the house, brought by the grandfather from Munich in 1938, is has become a sort of botanical symbol of the Kaplanhof neighborhood. An annual chestnut roast takes place every autumn.

Kaplanhofstraße 3 [E5](#) [S6](#)

**Gold Goods Factory** 1902  
**Goldwarenfabrik**  
 Wilhelm Fabigan



This pompous “rental palace” was commissioned by Viktor Sedlacek (1867–1937), a person to whom luxury was not foreign. Councilor of Commerce and operator of the restaurant at the Linz railway station, Sedlacek hired Matthäus Schlager to design the Grand Hotel de l'Europe in the fashionable spa town of Bad Gastein at the same time, which was then carried out by Angelo Comini. \_\_\_\_ The building looks more like a villa than an apartment building, due to its sophisticated features, and exceeded the financial framework typical of Linz at the time. Achleitner sees a stronger tendency toward German and Belgian models than those of Vienna. The intersection location gives the structure “splendid isolation” from nearby buildings. There is a small front yard right on the corner, and an actual garden is located around back. A dominant alcove breaks away from the spire like a round tower. A vase tops off the Baroque-style dome, and grotesque masks adorn the lavish façade. Representative, wrought iron balconies emphasize the elegance of the first upper floor. The splendor continues on the interior, with a freestanding spiral staircase. The original tiling is still in place, as is an exceptional glass door with Jugendstil floral-patterned decoration. The loft was converted in 1953. <sup>th</sup>

Auerspergstraße 19 07 111

**Rental Palace** 1902  
 Mietpalais  
 OÖ Baugesellschaft





The cornerstone for the AKH (General Hospital) was laid in 1863. Numerous additions attest to the facility's continual state of growth. Only a few of the historic pavilions, which were built as an infirmary for the nearby army base and adjoined to the AKH in 1926, still remain. \_\_\_\_ Built by royal military engineers, the *Kunsttopographie* attributes the design of the administration buildings to brothers Moritz and Wilhelm Grünwald, together with Maximilian Schiffer. The *Az W Lexikon* notes that the contract came under “hefty fire from an anti-Semitic newspaper for months”. The construction firm was accused, among other things, of having close ties to the defense minister and “dirty business practices, like price gouging and the use of Hungarian and Slovakian laborers”. The article questioned the reasons for the contract being awarded to Grünwald & Schiffer. \_\_\_\_ Today, the dermatology department is housed in Building E, while Building 13 is used for mechanical systems and another contains the pharmacy. The connection from Garnisonstraße to the mechanical building has been relocated to the rear, with a side access via stairs. Perotti and Greifeneder roofed over the courtyard as part of the AKH expansion project in the 1980s. th

Krankenhausstraße 9 E6 T

**General Hospital, Pavilions** 1903  
 Allgemeines Krankenhaus, Pavillons  
 Grünwald & Schiffer



The history of the Order of the Redeemer is one of a series of expulsions, a story which was set down in literature by Nestroy, among others, in his piece entitled *Freiheit in Kräbwinkel*. The order settled in Linz in 1897. Johann Jax, a sewing machine manufacturer, donated the land for the building and also financed the project, which was built in order to improve the working class district of Lustenau by constructing its own church.—— Raimund Jeblinger (1853–1937), the most important Upper Austrian proponent of Historicism, modeled the church on a Romanesque precedent. Outside of Austria, his works can be found in Germany, Bratislava and Ljubljana. The church’s western front is framed by tower-like side apses, with a clock tower placed to the southeast. The concrete porch and the complete redesign of the three-aisled nave were carried out in 1969 by August Kürmayr and Helmut Werthgarner, with the collaboration of artist Fritz Hartlauer. The choir was converted into a weekday chapel. The windows set into concrete were designed by Rudolf Kolbitsch, and Marga Persson created the tapestries.—— The Romanesque rectory, by Hans Feichtlbauer, was also built in 1903 and had to be reconstructed after the Second World War. <sup>th</sup>

Lissagasse 4 [E8](#) [77](#)

**Church of the Sacred Heart of Jesus** 1903  
 Herz-Jesu-Kirche  
 Raimund Jeblinger



The highly prolific architect Gustav Steinberger (1862–1931) left a large legacy of buildings on even just a single street in Linz, namely Schillerstraße. The building at number twelve is a good example of the originality of Jugendstil architecture in Linz. The flat effect of building number ten is based on the generous structuring of the Secessionist façade. The small-scale ornament of the gable front is reminiscent of the skin of an exotic fruit. A touch of orientalism is also sensed, with the gray and pale yellow color scheme embracing dualism. Rusticated stone masonry articulates the ground floor base, in a reference to palatial architecture that underscores the monumental appearance. Extra-wide, four-part windows, with their upper panes rounded on the top floor, suggest that salons rather than living rooms lie behind. Vertical wall planes reinforce the tripartite upper floors, bordered by the arching shape of the cornice moulding. The latter echoes the shape of a round window set into the decorative surface below the gable like an eye (of God). Dr. Fritz Müller was the building's owner. In 2011, tenants included an ad agency, a graphic designer, and an architect. <sup>th</sup>

Schillerstraße 10 07 197

**Apartment House** 1904  
**Wohnhaus**  
 Gustav Steinberger



In Upper Austria, the manufacture of knitwear and knitted goods was predominantly organized in small businesses, according to Otto Lackinger. The “First Linz Knitting Factory” was built at the beginning of the 20<sup>th</sup> century on Am Graben, a street in the Rathaus district running along the line of the city wall, which was not removed until the 19<sup>th</sup> century.—— The use of brick on the façade is quite striking. Alternating in color, the wide pilasters are given a texture that stands out in the streetscape: seldom seen in Linz, the material evokes associations with the brick architecture of the Hanseatic cities of Germany. The scheme’s “deliberately difficult craftsmanship” was for Achleitner also a recourse to the “symbols of bourgeois culture”. However, in the two-story base zone – rebuilt in 1935 – the “typology of a metropolitan house of commerce” is legible. Several stories of apartments are set above this commercial zone, which is adorned with verdant Jugendstil decoration.—— Despite the availability of powerful machinery for use in both large and small enterprises, the decline of the textile industry could not be halted. The Upper Austrian Chamber of Commerce recorded a deficit of both skilled labor and affordable raw materials as early as 1925. th

Graben 32b 06 54

**Commercial and Residential Building** 1905  
**Geschäfts- und Wohnhaus**  
 Matthäus Schlager



The way the church is interwoven in the history of Kleinmünchen (incorporated as a district in 1923) is more interesting than its architecture. It was preceded by an earlier structure on Dauphinstraße that was also dedicated to St. Quirinus. Large portions of the current property were bequeathed to the church by the wealthy “Otto ze Munichen”. Over time, “Quirin” evolved into *klein*, the German word for small: a consonant shift that resists the pursuit of contextual meanings in naming strategies. \_\_\_\_ Textile production has been the core business of Kleinmünchen ever since the mid-19<sup>th</sup> century. The Traun river was a key attraction, as the manufacturing process required water. A good deal of worker housing was also built. \_\_\_\_ A church building association was formed in 1889 by a parish trustee named Josef Denk. The church was consecrated only one year after the laying of the cornerstone, which came from the Mount of Olives in Jerusalem (1905). As with his subsequent project for the Church of the Holy Family (1907), Matthäus Schlager chose to follow the style of Renaissance architecture for this historicizing design, as witnessed by the Tuscan pilasters. Linz artist Gerhard Knogler designed three new portals in cast aluminum as part of the church’s centennial celebration. <sup>th</sup>

Zeppelinstraße 37 F11 87

**Church of St. Quirinus** 1906  
**Kirche St. Quirinus**  
Matthäus Schlager





With the expansion of the railway network, more and more railway officials and workers were attracted to Linz. A precursor of social housing, the company built employee residences in close proximity to the freight station (Franckstraße, Füchselstraße, Ing.-Stern-Straße). These were nicknamed “fund houses”, since they were financed by various Imperial Railway funds. Company housing was considered part of worker’s wages.—— Based on the “modern middle-class housing” concept, the complex is made up of three-story, semi-detached houses with apartments ranging from 33 m<sup>2</sup> (for servants and workers) to 80 m<sup>2</sup> (for government officials). Bathrooms were not included in the design, but there was at least one toilet for each unit, out in the hallway.—— The apartments are accessed by loggias in the entrance structures, which are positioned differently for each building. The arches create a sculptural effect. Ovals and semi-circular apertures are reminiscent of Biedermeier architecture. For the most part, the windows are original. The space between the buildings is still actively used today. In 2007, the *Alles Franck-viertel* circular reported on an initiative by family fathers to redesign the open space and play area. <sup>th</sup>

Franckstraße 38a–c F7 7

**Workers' Residences** 1907  
**Arbeiterwohnhäuser**  
Ernst Friedrich Hillbrand



The Jugendstil building on the corner of the Südtirolerstraße was designed for Joser Haslinger, a master carpenter, and stands out from the block even more since being renovated. Stately feminine masks on the façade and a frieze of foliage directly beneath the roof dominate the ornamentation. Sunflowers twine in the cast-iron grating of the clerestory openings. The simple window mullions are preserved, as are the stained-glass windows by Josef Raukamp, a highly sought-after designer who took over the Upper Austrian Glassworks in 1915.——According to the *Kunsttopographie*, the design of the corner building takes after the Jugendstil buildings of the Otto Wagner school in Vienna. A monumental three-story corner oriel, which terminates in a dome, underscores the corner site. The four-story building's sidewalls are modestly demarcated by the gently curved bays above the first and second upper floors.——Those who moved here during the last century appreciate the formal effect of the building, as, according to Constantini, the building “embodies the wealth and, by today's comparison, luxurious standard of design for the lifestyle of the well-to-do” of the early 20<sup>th</sup> century. th

Scharitzerstraße 12 07 198

### **Apartment Building** 1907

Wohnhaus

Gustav Steinberger



The Römerberg mountain rises up parallel to the Danube River, and archeological findings indicate that a settlement was located here during Late Antiquity. A statue once stood where the school stands today, the *An der Lacken* statue of St. Donatus, who was stationed on the Danube to defend the Roman Empire against Marcomannic invasions around A.D. 166. Historical records show that a “miracle rain” destroyed his camp and strengthened his faith. \_\_\_\_ Built as a twin primary school, the Römerberg School had separate entrances for girls and boys, until mixed classes were introduced in the 1950s. Among the students was Franz Hillinger, mayor of Linz from 1969–84. \_\_\_\_ The structure sits like a mighty island between old mansions. An L-shaped floor plan results in two monumental front façades, which are largely free of decorative elements, yet not according to certain trends in vogue at the time of construction. Otto Constantini noted critically in 1952, “And much is left to be desired in terms of the practicality of the interior spaces as well.” During the two world wars, the school was sometimes used for different purposes. Used from 1917–21 as a hospital, the air defense headquarters were later set up in the tower, and a military equipment depot was put in the basement. th

Donatusgasse 3a C6 134

**Römerberg School** 1907  
Römerbergschule  
Matthäus Schlager





Gustav Steinberger, who practiced architecture in Linz for thirty years, left a legacy on Starhembergstraße that includes building No. 49–53 (replaced by a new building), as well as the houses at Nos. 33 and 35, designed together with Balzarek. Another, commissioned by Johann Iblinger, merits special attention.——The building at No. 35a is unpretentious. The windows have canopies above them. An oval window is enthroned in a curved gable. When passing by, the building deserves a brief pause, above all because of its authentic-looking façade. The simple Secessionist ornamentation spreads out over the building's four stories. Square ceramic tiles between the windows on the top floor are memorable. The two centrally placed, abstract, triangular formations are reminiscent of bunches of grapes. Blue counterpoints taper toward the edge of the building. The glazed Jugendstil tiles were a popular material for enhancing monochrome wall surfaces at the time. Steinberger also used colored ceramic tile for the 1912 government residences at Eisenhandstraße 22. That building, however, was given an insensitive new finish coat, while this building's original look has been preserved. <sup>th</sup>

Starhembergstraße 35a E6 199

**Apartment Building** 1908  
**Wohnhaus**  
 Gustav Steinberger



The massive U-shaped school building opens to the west. A corner pavilion, topped by a spire, joins the longitudinal tracts (Fadinger-/Bethlehemstraße). The two-story ballroom wing (Pochestraße) is the only area not affected by Herbert Jandaurek's 1960 roof addition, which leaves the original high attic of the roof still visible. The onion-shaped dome of the roof turret adds just a touch of the Baroque. Jugendstil elements, such as the interior stair railing, are also characteristic of the building. A bronze bust by Franz Strahammer commemorates Imperial school inspector Adalbert Stifter.—— The building was designed by city building commission employee Karl Bundsmann (1871–1921), who was born and died in northern Bohemia. He studied in Dresden and Munich, and became Chief Building Inspector for Linz in 1919. The school is an excellent example of the transition period from Historicism to Jugendstil.—— The *Bundesrealgymnasium* (public high school), an Imperial and Royal secondary school until 1918, was commissioned by the City of Linz. One of the more famous students was philosopher Ludwig Wittgenstein, to mention just one. The Habsburg coat of arms above the doorway was removed after the end of the monarchy. th

Fadingerstraße 4 06 22

**Public High School** 1908  
**Bundesrealgymnasium**  
Karl Bundsmann





The district courthouse was built as an administration building and jail before Urfahr was incorporated into Linz. The three-story building block has four wings. Above the main façade, a clock mounted on the dome highlights the building's official role. Two Ionic columns frame the central entrance, which is set in a clearly contrasting projection. A three-part frieze, vases, and the Habsburg coat of arms adorn the façade. At the narrow corners, curved gables form a transition to the side wings, while triangular gables are set atop the roof dormers. The last station for the tramline is at the rear of the building. In 1995, this became the scene of a tragedy claiming five lives, when a retiree went on a shooting rampage after his rival was acquitted. A monument by artist Herbert Friedl from the Mühlviertel region commemorates the victims.—— Famous prisoners of the district courthouse include Camilla Estermann, a Linz Sister of the Order, who was arrested by the Gestapo in 1944 for “favoring” prisoners of war. She was executed later that year in Vienna. This brave critic of the regime was commemorated by a logo sprayed on the ground in front of her house (at Klammstraße 7) as part of the IN SITU project of the Linz09 festival. th

Ferihumerstraße 1 05 15

**District Courthouse** 1909  
**Bezirksgericht**  
 Ernst Friedrich Hillbrand



This house, designed for Helletzgruber, a master baker in Linz, is surprising for its combination of large-scale massing and lovingly crafted Jugendstil details. Accordingly, Friedrich Achleitner concedes a “metropolitan gesture” in the building, even though he does not fail to remark on the regional themes of the bay windows and roof gable. Early signs of a stylistic search for identity are evident, accompanied by a nod to the local culture of the period between the wars. \_\_\_\_ The handling of the corner site, at the intersection of Eisenhandstraße and Mozartstraße, is especially noteworthy for its three-sided bay windows, and its roof punctuated with a spire. In 1902, Wilhelm Fabigan, a member of the design team, had already come up with an interesting urban design for the corner building on Stockhofstraße 33. \_\_\_\_ The sculptural quality of the apartment building is expressed clearly through its siting. Balzarek’s façade design pays homage to Secessionist aspirations, reinforced above the building’s entrance with ornamental vines as well as striking masks, whose theatricality does not go unnoticed. th

Mozartstraße 56  

## **Apartment Building** 1909

### **Wohnhaus**

Mauriz Balzarek, Wilhelm Fabigan



Michael Rosenauer, an architect who enjoyed international success later in his career, designed the house for his family. This first building of his career split from the traditions embodied by his teachers and his father, a master builder.——The *Az W's Architektenlexikon* writes the following about the progressive construction, which was ahead of its time: “While the majority of Linz architects remained true to the stylistics of late Historicism and the Secession (...) this building shows characteristics of New Objectivity and, being the most modern residential house of its time in Linz, is of nationwide importance”. Residential buildings stood at the forefront of the versatile architect’s early work.——The entryway, still with the original front door, is very striking. Rosenauer designed the youthful figures himself. The ground floor is accented with horizontal plaster bands. The central axis is emphasized by an attic extension, with three-part windows of the stairwell breaking the arrangement into horizontal rows. Two apartments are located on each floor. “Mirror images of each other, with three rooms facing the street, and the bedroom, kitchen, and bathroom overlooking the courtyard”. (Cynthia Fischer) <sup>th</sup>

Südtirolerstraße 16  

### **Apartment Building** 1909

**Wohnhaus**

Michael Rosenauer





Josef Haslinger contracted a well-known Jugendstil building by Gustav Steinberger on Scharitzerstraße 12, as well as a building on Schillerstraße 12. His carpentry workshop was located in an area named In der Neustadt by the local council in 1864. At the time, the residential neighborhood was popular among managers and public officials. Known as “one of the most beautiful factory buildings in Upper Austria” (*Kunsttopographie*), the building sits amid rows of *Gründerzeit* (mid-late 19<sup>th</sup> century) homes.\_\_\_\_ The shift from rear courtyard manufacturing to industrial factories is legible in this building. The plan of the workshop was hook-shaped, its angle forming an exterior courtyard for commercial use. The structure was expanded in stages, beginning with the office addition in 1911. Only some of the additions from 1930 remain.\_\_\_\_ The bombings of Linz during the Second World War left their traces here as well. However, the small windowpanes of the windows and doors are still intact. Rectilinear decorative panels ornament the façade, inspiring Achleitner’s reference to “slight Biedermeier detailing”. th

Südtirolerstraße 6 [06](#) [155](#)

**(former) Josef Haslinger Carpentry Shop** 1910/11

Tischlerei Josef Haslinger (ehemalig)

Josef Ertl



By the 1910s, there were “twenty large national retail companies” in Linz, as Anneliese Schweiger notes. The *Franz Hofmann und Kraus und Schober* department store (1909), located on Linz’s Hauptplatz, even had an electric elevator. Over time, the Landstraße gained increasing importance as the main route between the railway station and the Hauptplatz. Thanks to its unusual façade, the building at No. 57 assumes a prominent place on this Linz shopping boulevard. A desire for formal expression led to the use of historical stylistic elements. Columns, ornamented capitals, and other classical details engage the mainly Baroque architecture nearby in a formal dialogue. Mauriz Balzarek explored the theme of the bay window and the gable on the main façade. At the same time, his reduction of formal vocabulary along the lines of national Romanticism is coupled with a reinvigorated affirmation of the local heritage, in which Achleitner also saw the documentation of “a nationally based understanding of culture.” The original façade is no longer intact, due to repairs necessitated by bomb damage and upgrades carried out in 1948. The primitive design of the store on the ground floor is rather regrettable. <sup>th</sup>

Landstraße 57 06 51

### Commercial and Residential Building 1911

Geschäfts- und Wohnhaus

Mauriz Balzarek



The name Dorotheum goes back to the company's location in the former *Dorotheer* convent in Vienna. Today, it has grown from a pawnshop into one of Europe's largest auction houses. Founded in 1707, the now privatized public enterprise established a branch in Linz in 1911, commissioned by the city. Before this, Upper Austrians pawned their valuables at the *Allgemeine Sparkasse und Leihanstalt*, opened in 1849.—— The layout of the Dorotheum runs in a hook-like shape, with projections and recesses giving structure to the sprawling, three-story building. The entrance is located in the central avant-corps. The side wing is graded. The barred, round-arched windows on the ground-floor area are reminiscent of arcades. The highly divided window rows above are considerably smaller. With their contrasting color design, areas of plastering turn this into an architectural jewel. Achleitner wrote skeptically on the “curious conflict between the conventional solid structural concept and the artistically applied ornamentation”.—— Inside, the use of wood is striking: it is used for the doors with glass inserts, as well as for the stairs and railings. The upstairs rooms seem low in comparison to the ones below. th



Fabrikstraße 26 05 38

**Dorotheum** 1911  
Dorotheum  
Franz Kowarik





Ernst Friedrich Hillbrand (1872–1927) was not a native of Linz, but starting in 1903, was a very active master builder in the city. As with the housing project for the state railway company on Franckstraße, he is cited in literature as the designer as well as the builder of the Beethovenstraße project. The monumental façade contributes to the spatial impact of the square, in concert with the neighboring corner buildings. Polygonal bay windows flank the central portion. A mighty chestnut tree stands right in front of it, enlivening the square. \_\_\_\_ The two covered side entrances are set into the building below oval windows. The ribbed texture of the ground floor is a distinctive feature. Despite heavy damage from bombing, the original design of the building was restored, and the multi-paned windows are still in place today. \_\_\_\_ The client for this project was the *Beamtenbau- und Wohnungsgenossenschaft Linz-Urfahr* (Civil Servant Building and Housing Society of Linz-Urfahr). Membership was reserved for active civil servants, and, at a price of 200 Kronen, a single share of stock was relatively expensive. State regulations required that the membership cover 10% of the estimated value of the buildings. <sup>th</sup>

Beethovenstraße 7  

**Apartment Building** 1911  
**Wohnanlage**  
Ernst Friedrich Hillbrand



The massive school, towering over the street, was the first all-girl high school in Austria. The initials “ML” are visible on the oval window above the entrance, just below a figure of the goddess Athena with an owl. The façade is richly ornamented with many historic stylistic references. More figures are set in niches below the eaves, honoring such iconic German poets as Hans Sachs and Walther von der Vogelweide.——Achleitner interprets the “building’s sculptural articulation motivated by the urban context” as an homage to Friedrich Ohmann, in whose studio Schulte worked at the turn of the century. The central administrative wing is open on two sides. The building’s main façade is accented by two projecting sections. The portions containing the classrooms flank the building like two wings. The three-story structure originally contained only nine classes.——The school was Schultes’ first project in Upper Austria. Hired as the municipal building officer in 1909, the architect designed numerous public buildings for Linz, and was increasingly inspired by Expressionism in his later years. The renovation work overseen by Weismann in 1989 was not entirely well received. <sup>th</sup>

Körnerstraße 9 E6 92

**Körner School** 1911  
Körnerschule  
Julius Schulte



Unlike the building at Herrenstraße 48, which was built in 1928, the Doberer House is one of the architect's early projects. The building's street façade is appropriately formal, as the client was a chief physician at the Isabelle Children's Hospital in Linz. \_\_\_\_ Achleitner remarked that the architect never quite achieved the same level of solutions as his mentor, Viktor Luntz, but conceded "an astonishing freedom in the façade composition, in the tension between symmetry and asymmetry" of the building. This would include the two-story bay window, placed slightly to one side. The gable features oval windows. Design details alternate undogmatically between a regional style (*Heimatstil*), with historicizing hints in the sculptural façade elements, and Secessionist architecture: colored glass windows with floral motifs acknowledge its construction in the midst of the Jugendstil period. The trailing roses on the bay windows were done by the glass painter Josef Raukamp, who commissioned Josef Hawranek to design a remarkable residential building on the Römerberg twenty years later. \_\_\_\_ Feichtbauer, who was himself active in the Cathedral building office from 1902–14, turned over the task of the building's construction to his colleague, Matthäus Schlager. <sup>th</sup>

Herrenstraße 43 06 210

**Doberer House** 1912  
Wohnhaus Doberer  
Hans Feichtbauer



Originally built by the Linz shipyard to be used as housing, this corner building possesses a metropolitan character. Around the same time, other residential buildings and single-family houses were built for the dock workers, along with impressive shipbuilding halls. Building No. 16 on the wharf (Hafenstraße 61–70), built by P.J. Manz, is still used today.——The Ankerhof was designed for the downtown location by Eugen von Leuzendorf and Gustav Steinberger. The Neoclassical façade, with its tall windows and rounded bay windows, extends upwards for three stories and is topped by a fourth story set into a Mansard roof.——The formal ornamentation of the exterior continues on the interior: brasswork, decorative plastering, cut glass inserts, and the original swinging doors of the lobby still attest to the elaborate original fittings and fixtures. The building received its name from a commercial tenant, an insurance company named *Der Anker* (The Anchor), which was already one of the largest European life insurance providers at the turn of the century. Another important artistic legacy of the company is the anchor clock, designed by the artist Franz Matsch for the Hoher Markt Square in Vienna. After a series of takeovers, the company was renamed Helvetia in 2006. <sup>th</sup>

Stelzhamerstraße 2 07 2

**Ankerhof** 1912

Ankerhof

Eugen von Leuzendorf



The beautiful sculptural design of this bourgeois apartment building is worthy of note. Gables sit atop each of the two-story bay windows that, according to *Debio*, have an Old German flair. This stylistic preference corresponded to the prevailing conservative orientation of the Linz bourgeoisie that, states Birgit Kirchmayr, “started to move more and more toward German nationalism around the turn of the century”. Architect Hans Steineder lived in the house until 1938, when the Nazis confiscated his office in Linz and he moved to Vienna.—— Today there are 15 apartments of about 100 m<sup>2</sup> each in the building. The owner installed elevators and converted the loft just a few years ago. The wine cellar was once used as a “drunk tank” for the police station formerly located in the building.—— There is a large, well-kept garden in the back, and a front yard toward the street. Brigitte Kepplinger writes that the City Council development plan intended to create a village-like structure along the lines of Camillo Sitte, with front yards and a park at the center of the square, thus raising the living quality. A 6-room air-raid shelter from 1944 stands at the center of the park. More aboveground bunkers can be found in Linz on the voestalpine grounds and at Winterhafen, for example. th

Andreas-Hofer-Platz 6 [E8](#) [202](#)

### **Apartment Building** 1912

Wohnhaus

Karl Lang





Michael Rosenauer (1884–1971) is one of the few Upper Austrian architects to establish an international career for himself, designing buildings in London and Paris, and as far away as New York. On this street, named after one of the most successful generals in Austrian history, he designed two sprawling military buildings within just a few years' time: the barracks of the Royal Army Artillery, in 1912 (at No. 10), and the troop barracks (No. 11) standing kitty corner, today the headquarters of the *Höheren Bundeslehranstalt für künstlerische Gestaltung* (Federal College of Design).— In an analysis in *Linz-Bilder*, Fritz Mayrhofer argues that the construction of military barracks in the vicinity of Garnisonstraße should be understood as a consequence of the 1848 uprising. A kind of beltway of barracks was built along the city limits – as was done in Vienna – in order to easily strike down eventual rebellion if needed.— The administration division for draftees is housed in the barracks at No. 10, which is organized into 21 bays, and whose Secessionist sgraffito ornamentation (diamonds and blossoms) is modified but still intact: a place that, over the course of many decades, has been personally encountered by all young men of Linz deemed fit for military service. <sup>th</sup>

Garnisonstraße 36 F6 83

**Barracks (Administration Building of the Austrian Armed Forces) 1912**  
**Kaserne (Verwaltungsgebäude des Österreichischen Bundesheeres)**  
 Michael Rosenauer



Planned as an extension of the Grillparzer School, the Raimund School building initially served the City of Linz as an elementary school for girls. A two-story wing connects it with the original building, which was built in 1899 as a sewing machine and bicycle factory, then rededicated for educational purposes in 1905. The school project contributed much to Julius Schulte's reputation as a designer. Achleitner praised the austerity of the "almost Classical" façade as a "great relief in the streetscape." The three-story building deploys such sculptural accents as fluted pilasters that run the entirety of the building, conveying an impression of columns. The Upper Austrian "stylites" Franz Mühlegger, Anton Bruckner, Alois Greil, Karl Anton Kaltenbrunner, and Johannes Kepler are memorialized as busts ornamenting the building (signed with the initials "FM"). After 1945, the children helped "toss bricks", as a former student remembers. The school's kitchen and gymnasium were destroyed in the war. Today, the school is no longer in operation; in 1996, the city moved its after-school center into two floors of the building, and a community college occupies the top floor. <sup>th</sup>

Raimundstraße 17 E8 129

**Raimund School** 1912  
Raimundschule  
Julius Schulte



In a long-neglected, heterogenous city district, whose development has been strongly influenced by the nearby slaughterhouse, two buildings are representative of the area's heritage. — An old image shows the building at No. 10 with the inscription "Sausage Casings". The building is richly ornamented, and its sculptural relief was enhanced by the addition of color when it was renovated. The turquoise coloring of the ground floor was retained, while the yellow decorations are on a moss-green background: floral borders, or garlands, and cherubs. Lion's heads are neatly placed between the floors. Achleitner expressed approval of the "decidedly unconventional façade, with geometric Jugendstil details derived from the Biedermeier style," and also referred to the exciting alternation between the pilasters and the window openings. In the building next door at No. 40, which dates from the same year and was also designed by Max Roithner, the elegant façade composition is done without the use of figures. Instead, he used stringed beads, wreaths, and rosettes. The family, which comes from Traun, is still active in the construction business; Johannes Roithner currently runs the Linz office. <sup>th</sup>

Holzstraße 38 E5 204

### **Apartment Building** 1912

**Wohnhaus**

Max Roithner





1912 was the year of monumental residential buildings: from the Ankerhof on Landstraße (Gustav Steinberger) in the city, to the apartment building at Sonnensteinstraße 7 (Ignaz Derrndorfer) in Urfahr. Before World War I, Linz had a relatively rural atmosphere, something that is reflected in the rather high number of single-story houses. The population didn't exceed 100,000 until 1919, when Urfahr was incorporated into the city. \_\_\_\_ And this is where a residential building arose, whose Secessionist façade stands out just as much as the geometric shape of the building's two large triangular gables. The central placement of the entrance area is almost a classic in Linz, and Achleitner considers the design of the centrally placed staircase to be an innovative approach. Edith Zacherl notes: "The squat entryway is noticeable, especially since it seems almost beside the point in relation to the staircase." A putto wearing a key adorns the pediment above the entrance. \_\_\_\_ A certain resemblance to Karl Krenmayr's apartment building at Linke Brückenstraße 2–4 has been discussed in writings on the subject. The latter was finished in 1914, under difficult wartime conditions. <sup>th</sup>

Aubergstraße 7 CS 203

## **Apartment Building** 1912

Wohnhaus

Ludwig Berger





The Museumstraße, part of the Rathaus district, was named after the *Francisco-Carolinum Landesmuseum* in 1889. The strikingly ornamented commercial building, which was built for the *Linz Tramway- und Elektrizitäts-Gesellschaft* (Streetcar and Electric Power Company), stands at the bottleneck of a roadway that opens later down. In its essence, the building stands for an era that assigned a leading role to architectural ornament. Plant-like shapes, white on white and extremely stylized, are arranged around centrally placed openings. The two lower floors, where the ornamentation is most concentrated, are designed as a base for the building. The “delicacy in the details” (Alexander Wied) so typical of Balzarek becomes very evident here. The building is organized into six bays, starting on the left with the high windows of the stair volume. The bay windows and eaves, which create a certain sense of movement thanks to their undulating shapes, dominate the composition of the façade. This momentum is repeated in the entire building, with the aim of achieving a synthesizing effect. The building’s elevator dates back to the original construction. The 2006 renovation can be deemed a success. th

Museumstraße 6–8 06 28

**Office Building** 1913  
**Bürohaus**  
 Mauriz Balzarek



Situated on a sloping street, the Weber School adjusts to the local topography perfectly. This gives the building its “dramatically exaggerated height”, creating what Achleitner dubbed “nearly Bohemian national romanticism.” \_\_\_\_ The corner building, with a stone masonry base that extends at the curb to create a terrace, has several distinctive features that reference Renaissance architecture, including arcades, arched windows, and sgraffito murals. The historical styling is interrupted by a few moments of Expressionism: a wide band lined with a geometric frieze borders a high, heavily-ornamented, contoured gable. Four projections in the steeply hipped roof are oriented toward the Zellergasse. Mullions divided the windows in the highly diverse façade into multiple smaller panes. \_\_\_\_ The Jugendstil building, which was used during both world wars to nurse injured soldiers, now houses an elementary school that teaches classes in Italian as a second language. A complete renovation undertaken in the early 1980s did not interfere with the building’s authenticity. <sup>th</sup>

Webergasse 1  

**Weber School** 1913  
Weberschule  
Julius Schulte



The Römerberg area is a prestigious residential district with a higher social status. The colony's version of villa architecture displays an ambitious approach. In order to achieve the most naturalistic look possible, the arrangement and design of the single and two-family homes is highly varied. The aesthetic range is almost conspicuously multipartite, expressed in roof profiles as well as porches and additions. The cubic massing of the homes is sparingly ornamented; but what little there is, is done in the Jugendstil style. Following the gently curving street, named after a renowned 19<sup>th</sup> century genre painter from Linz, evokes a feeling of traveling back to the founding year of the villa colony, which is very well-preserved, with the original windows and mullioned panes.—— The development was built by the *Bau- und Wohnungsgenossenschaft Familie* (Family Building and Housing Association), which was founded in 1912 with 72 members. The society's initial focus was on the construction of family dwellings, but later shifted to rental housing due to high demand. th

Greilstraße 1–15 C6 166



### **Villa Colony** 1913

Villenkolonie

Alfred Rodler, Julius Schulte



The City Hall was originally built by the municipality of Urfahr in 1853 as an administrative center and courthouse. The two functions were separated in 1909 when a new building was erected for the district court. In his 1911 redesign, Julius Schulte achieved a remarkable degree of individuality.——Its decoration ranks it among Schulte's most important projects: the Jugendstil façade is exquisite! The imposing, freestanding corner building stands out from the other buildings. The three-bay central massing, with a cantilevered balcony, continues on through the roof parapet, where it is flanked by human figures. The helical shape of the roof demonstrates a tremendous desire for ornamentation, as do the cornucopias framing the clock on the top story. The sgraffito frieze that wraps itself around the corners is punctuated by two sculpted eagles on the capitals of the corner pilasters.——The building's function changed after the Urfahr community was incorporated with Linz in 1919. Between the world wars, the public housing office was headquartered there. After 1945 it housed a series of various administrative functions, ending with the welfare office. After eight years of vacancy, it was renovated in 1993. Today, it is home to the city's department of building management. th

Rudolfstraße 18  

**(former) City Hall** 1913  
**Rathaus (ehemalig)**  
Julius Schulte





Monumental residences in an urban setting are known as *Palais*, and were historically reserved for nobility. The construction of these “rental palaces” can be interpreted as a sign of the appropriation or imitation of aristocratic lifestyles by the bourgeoisie. The four-story corner house creates an ensemble together with houses 22 and 24, which were also designed by Josef Ertl. The “villa-like manifestation” (*Kunsttopographie*) is strengthened by the representative effect of a monumental rounded bay window. The interior stairwell is designed with simple iron railings, a contrast to the rest of the building – symptomatic for a period in which imposing outward appearances were given priority. A high mansard roof amplifies the sculptural effect of the overall building shape. The use of classical design elements reminiscent of the French Empire fits well with the concept: the early 19<sup>th</sup> century was the era in which “ordinary citizen” Napoleon Bonaparte rose to become the French Emperor. In Austria, social developments ran in the opposite direction, with Franz I cultivating a bourgeois public image of the imperial family. <sup>th</sup>

Coulinstraße 20 07 215

**Rental Palace** 1913  
Zinspalais  
Josef Ertl



Two remarkable villas were completed by the same architect not far from one another in 1913: Auf der Gugl No. 2 for Ferdinand and Albertine Suttner, and No. 11 for Alfred Schreiber. Both houses have a square-shaped, two-story floor plan and rounded oriels: the Schreiber villa oriel is on the southwest corner, and that of the Suttner family is on the east side, above an enclosed porch. Rebuilt by Armin Sturmberger in 1945, the latter was significantly altered. An extension designed by architect Karl Tobisch-Labotýn – father of actress Lotte Tobisch – was added to the high, hipped roof in 1951. Through the texture of its façade – among other things – No. 2 gives a stronger impression of the original condition. The segmental arches of the garden wall and the trellis baskets are from the original construction period. At both villas, the mullions of the wide windows have been preserved. Generous dimensions and sculptural forms characterize the structures in both cases. The façades are simple, but very unique in design. Yet another villa complements the small ensemble as well: Auf der Gugl No. 14 was designed in 1913 for Victor and Johanna Grogger, but is greatly changed today. th

Auf der Gugl 2 C7 165





At the end of the 19<sup>th</sup> century, the Garden City movement spread out from England, reaching Austria by way of Germany by 1900. Balzarek subscribed to the movement's ideas regarding urban design and social reform much less than other Linz architects. According to Achleitner's analysis, the idyllic vision of a house and garden stood in the foreground.—— With 14 single-family homes situated along Hanried-, Herstorfer-, Keim- and Niederreithstraße, the estate is hardly a typical blue-collar housing project. The *Heimstätte* cooperative simply built private homes. Among them was the architect's own home (Niederreithstraße 34), which is marked by a plaque. The house at No. 32 is especially well preserved. The one and two-family houses were individually differentiated by custom brick skirting, polygonal bay windows, and exterior ornamentation. Mauriz Balzarek's preference for high gables and steep-pitched roofs is clear throughout. Edith Zacherl calls the design style "national romanticism", while Alexander Wied refers to a "hybrid of Jugendstil elegance, stolidness, and the cosy scale of medieval German architecture". The satisfying quality of the homes endures right up to the present day. th

Niederreithstraße 32  

**Froschberg Garden Estates** 1914  
**Gartensiedlung Froschberg**  
Mauriz Balzarek



When World War I brought about shortages, industrial breadmaking companies were founded in Linz. The *Ringbrotwerke*, founded by Alois Neuhaus and Franz Obermeyer, later expanded their assortment of products to include baby food and pastries. In 1980 and 1981, large fires ravaged the business. After going bankrupt, the bakery was converted for use by the Linz University of Art. The students also moved into the building section on Sonnensteinstraße 11. Franz Huber designed an addition in 1987. The Spaten bread factory, however, was torn down in 2006 and the site is now slated for housing construction.——The four-story building's dry, objective style takes its cue from the industrial context. The formality of the administration building impressively demonstrates the monumental corner solution. The *Kunsttopographie* notes that construction was carried out by Derndorfer, but the designer is unknown. Semi-nude sculptural figures at the rounded corner depict a reaper holding a sickle and a baker with a loaf of bread. The allegorical forms were especially meaningful in the era of food shortages. th

Reindlstraße 16–18 [05](#) [132](#)

**(former) Ring Bread Factory** 1916  
Ringbrotwerke (ehemalig)  
Ignaz Derndorfer



In Urfahr, which was practically the countryside at the time, the sales tax on food, luxury goods, and fuel introduced by the city in 1929 was not applicable. The comparatively low cost of living attracted a great number of civil servants and their families to the area. The taxes limiting consumption were eliminated in 1921. \_\_\_\_ The three-story residential building, which is located close to the monumental Jungwirth-Hof (1930), a project also designed by Humer & Krenmayr, was commissioned by the *Baureform* cooperative. A very similar residential building built at Gruberstraße 71 in 1923 was a collaboration of the architect with master builder Adolf Grohmann, rather than Ludwig Berger, as before. Construction started on the building at Pfeifferstraße 6 in 1914, but the war delayed its completion for many years. \_\_\_\_ Four pilasters accent the central portion, classical quotes that support the imperial appearance of the geometric form. Between the wars, the use of pillars in German-speaking areas, including Upper Austria, culminated in the design of one building: the *Haus der Kunst* in Munich, designed by Paul Ludwig Troost and built in 1937. <sup>th</sup>

Pfeifferstraße 6 CS 205



### **Apartment Building** 1921

**Wohnhaus**

Karl Krenmayr



Today, tall houses surround the two-story villa and garden. The street was named after the mercenary camp of the Croatian Pandurs (a regiment commissioned by Baron Trenck), which was conquered in 1742 by French and Bavarian troops in the War of the Austrian Succession following the death of Charles VI. — Originally done in the same yellow color as the Schönbrunn Palace, the cubic building's dark green wooden shutters were destroyed in World War II. For about thirty years, the building's geometric, Secessionist façade has been red. The Neoclassical design emphasizes the central pedimented portico. The *Kunsttopographie* ties it to Josef Hoffmann and the Kaasgraben villa colony in Vienna. Designed for a single family, the upper and lower floors were converted into separate units after the war. The chest-high wooden paneling of the central room on the ground floor, finished off with inlay work, is preserved. — The current owner tells how when her grandparents, the Eberstallers, began construction on their villa, relatives living on Landstraße commented, "Are you crazy? You're building so far out on the edge of town!" <sup>th</sup>

Kroatengasse 30  

**Villa** 1921  
Villa  
Karl Berger



The Cembran Cellar dates back to the founder, who was born in Cembra, Trentino and came to Austria during his military service. Starting in 1897, he ran a south Tyrolean wine tavern on Klammsstraße until he purchased the cellar, which dates as far back as the Roman era. As a vintner supplying wine initially to the Diocese of Linz and later the royal court in Vienna, he built his company into a successful enterprise. Its headquarters are still located on the Kellergasse. The company's Expressionist building, which includes a dwelling, was built in the 1920s with a flat roof. The archways of an open arcade that once stood on the site are visible on the two-story elongated building, and are now emphasized by the color scheme. The geometry of the rounded shapes contrasts with the triangular windows of the upper story, which are divided into small panes. The graduated heights of the massing enhances the sculptural quality of the building. A special feature of the site is its connection to the Cembra tunnels, where as many as five thousand people found refuge during the bombings. They were enlarged in 1944–45 by the inmates of the Mauthausen concentration camp, who were housed in the Linz II satellite camp. <sup>th</sup>

Kellergasse 6–8 [07](#) [29](#)

**Cembran Cellar** 1922  
Cembrankeller  
Johann Kreipl





Schulte's "Grüner Anger" settlement was built in Urfahr, at the foot of the Pöstlingberg mountain. The immediacy of nature is still felt today, and not only through the garden that encompasses the building. In the meantime, the location has been renamed "Am Grünen Hang", and the only structure remaining of the original settlement is the double house in the Aubergstraße. Through their incorporation of the surrounding topography, the villa-like structures are an interesting solution to the fork of two roads. As can be seen in the systematic fenestration of the façade, daylight is a key consideration of the design. The settlement was commissioned by the Ferro-Betonit-Werke, a Linzer civil engineering company that remained in operation until it was taken over by the construction company Alpine in 1998. One of the more prestigious projects of the company was the Traunfall Bridge, the largest reinforced concrete bridge in Austria, as can be read in the *Reichspost* of December 1925. Due to acute housing shortages, providing employees with housing was common practice in Linz during the interwar period; however, the generosity shown in this particular case was an exception. <sup>th</sup>

Aubergstraße 55 C5 37

**"Grüner Anger" Double House** 1923  
Doppelhaus „Grüner Anger“  
Julius Schulte








After World War I, thousands of Linz citizens were left without homes, and barracks were still being built in 1923. The construction of apartment buildings was often financed by bonds and loans, with large companies building housing for their employees. \_\_\_\_ The electric and streetcar company commissioned Mauriz Balzarek, who had designed their office building in 1912, once again – this time to design an apartment building. The central stairwell axis of the expressive building is emphasized by a pointed oriel. With a total of six current floors, the top floor was added in 1958, spoiling the gable design of the central mass. \_\_\_\_ Balzarek, who was considered part of the triumvirate of Jugendstil in Linz, together with Julius Schulte and Hans Feichtlbauer, had turned to *Neue Sachlichkeit* (New Objectivity) in the meantime. Alexander Wied sees his penchant for earthiness as a true sign of the era: “It is a fine line that leads from Jugendstil and greater German views to pre-fascist and fascist visions, making it possible to transition from the putto-nudity of ‘Ver Sacrum’ to Turner’s nakedness of ‘Strength through Joy’.” th

Bürgerstraße 46 E6 207

**Apartment Building** 1924  
**Wohnhaus**  
 Mauriz Balzarek



Not far from Julius Schulte's housing estate at Niederreithstraße 1–11 (1926), with its intelligently designed cubic one- and two-family houses, is an interesting villa. In contrast to the settlement, which has been radically altered over the decades, this elegant home has retained its authenticity to the present day.\_\_\_\_The house was built for Max Bruckschögl, a Social Democrat who served in the Upper Austrian Parliament and was a director of the *Spar- und Kreditkasse Linz* financial institute. Married with no children, he lived from 1883–1952.\_\_\_\_The style of the house may be regarded as *Neue Sachlichkeit* (New Objectivity) due to its formal simplicity. Half-round windows are set above the entrance, directly below the fully circular windows of the floor above. The subtle plaster ornamentation seems to be influenced by Expressionism. The building's nearly square floor plan produces a compact volume that is eased by a central dormer. Hubert Gessner did not build many villas. A pupil of Otto Wagner, he designed several impressive social housing projects in Vienna, including the Metzleinstalerhof and Reumann-Hof.\_\_\_\_Gessner equipped this Linz house with white wooden paneling in the stairwell and colorful stained glass windows. th

Niederreithstraße 15   

**Private Residence** 1924  
**Wohnhaus (privat)**  
 Hubert Gessner



With 20,000 seats, this is the largest St. Mary's Cathedral in the world. Granite columns rhythmically divide the interior of the three-nave pillar basilica. The cathedral was designed by architect Vincenz Statz from Cologne. Construction – for decades this was the largest construction site in Linz – started in 1863 under Statz, and was later continued by his son Franz. By the time the structure was completed, by Matthäus Schlager, the Neo-Gothic style was already passé. In comparison, the Votive Church in Vienna, designed by Heinrich von Ferstel, was completed in 1879. — Bishop Franz Joseph Rudigier (1811–84), buried in the cathedral, initiated the construction, which was financed by donations. Followers donated materials, jewelry, and money. The erection of the church was the confident gesture of an up-and-coming city, as well as an expression of devotion to the Virgin Mary, a spiritual precept of the time. As Wilfried Posch writes, Adolf Hitler's April 1938 wish to visit the cathedral after years of absence from Austria was very telling. — The four-story tower is 134.8 meters high. The orders from Vienna that the height remain just below that of St. Stephen's Cathedral was seen as a defeat by the people of Linz. <sup>th</sup>

Baumbachstraße 06 108

**St. Mary's Cathedral** 1924  
Mariendom  
Vincenz Statz



According to the book *Kunsttopographie*, there are two buildings designed by Friedrich Gangl (1878–1942) on Beethovenstraße: No. 2 and No. 9–11. However, *Wohnen in Linz* attributes the design of the double house to architect Josef Jaksch. The double house opposite it is one story lower and organized in ten axes due to the irregular site. The building client was the *Beamtenbaugenossenschaft* (Civil Servant Building Society).—— The house at No. 2, which was commissioned by the *Oberösterreichischen Landesfonds* (Upper Austrian Trust), stands five stories tall. Its age is revealed by its Expressionist styling. However, historicizing elements, including Biedermeier references, were added to the mix (third floor above ground level). The corner treatment creates a formal front, with a plaza-like configuration at the intersection. The layout of the front garden with a wrought iron grill emphasizes its villa-like character. While the Waldeggstraße leads to the Waldegg area, a mainly working class district incorporated in 1873, this portion of it runs along the Volksgarten district, which is considered part of the city center. Here, the floor plans exceed the standard layout of one room plus kitchen and storage room, in keeping with the higher income clientele. th

Beethovenstraße 2 07 179

**Apartment Complex** 1924  
Wohnanlage  
Friedrich Gangl





In contrast to scattered housing estates with ownership models that were propagated by the middle class, the Social Democrats favored a housing ideology involving uniformly designed housing blocks, like that introduced by Fritz and Heller in the catalog *Linz Texas*. In Linz, low tax revenues made it difficult to obtain financing for social housing – unlike in Vienna, thanks to its double status as both city and province.—— Only 160 of the originally planned 1,000 dwellings were realized from 1921–25: they were 52–78 m<sup>2</sup> in size, two units per floor. The toilets were located in the hallway, but Curt Kühne did provide for a bathtub hookup inside each apartment. The project, which stretches out along Helletzgruberstraße, Ing.-Stern-Straße, and Schreiberstraße, represents a typological transition from the garden city to large-scale housing courts. Equipped with twelve commercial units, the project was a step toward progressive urban housing.—— The curve of the central wing defines the shape of the massing, which is modulated by the details of the bay window projections, plaster ornamentation, dormers, and high gables. A drive-through with three portals was aligned along a boulevard that was planned but never built. <sup>th</sup>

Wimhölzelstraße 17–35 F7 178

**Wimhölzel-Hinterland Apartment Complex** 1925  
 Wohnanlage Wimhölzel-Hinterland  
 Curt Kühne



A gasworks was built in the Kaplanhofstraße in the 19<sup>th</sup> century, in operation from 1858–1957. Linz was lit at night with gas lanterns instead of electric lights for much longer than Vienna, and was thus also much less brightly lit. The city contracted with the gasworks operators until 1913, when they bought the company and installed electric cabling throughout Linz. Technical progress boomed and many more staff members were hired.——In 1925, the Linz Gas and Waterworks Administration moved into a former paper mill, built in 1873 by Michael Riedl for bookbinder Mathias Grubbauer. Hubert Gessner, who had earned a strong reputation in the industrial sector and in communal housing in Vienna, completely redesigned the corner building and added a story. Arcades with cast-iron latticing, cornice strips, and triangular and oval roof dormers dominate the external appearance, which is kept in a striking dark red. The staircases are designed in elegant dark wood and white marble, decorated with stained-glass depictions of Linz.——Today, the building houses institutions such as the Linz Women's Health Center and Occupational Health Services. th

Kaplanhofstraße 1 (E5) (27)

**Municipal Office of Public Enterprises** 1925  
**Bürogebäude der Stadtbetriebe**  
 Hubert Gessner





The complex was constructed from 1652–68 in three stages, designed originally as a Jesuit college – founded in 1669 – for the study of philosophy, law, and theology. The original building was three stories high and encompassed the school, the living quarters of the priests, a refectory (also used as a theater), and two chapels. After the dissolution of the Jesuit order in 1773, Empress Maria Theresa situated a military barracks at the site in 1776. In 1869, the building was converted yet again – into the main post office.—— The building’s present appearance came about when two floors were added, with pointed front pillars to the north and east in the Expressionist formal language of Julius Schulte. The flying buttress connecting the Baroque old town to the building at Domgasse 2 dates from 1923.—— In 2005, the *Bundesimmobiliengesellschaft* (Federal Real Estate Company) adapted the majority of the complex for use by the Linz University of Art, and a two-story structure for the main auditorium, workshops, and a rooftop café was erected in the courtyard of the large, four-winged building block. Rounded corners and a “seam” create the distance needed to be set off from the historic surroundings. The single-story rooms facing the Domgasse are still used by the post office. ab

Kollegiumgasse 2 [06](#) [60](#)

**(former) Main Post Office** 1925 / 2006

Hauptpostamt (ehemalig)

Julius Schulte / Schneider & Lengauer Architekten



After the First World War, the City of Linz built only a few projects. Among them was the planned development of 100 small apartment units adjacent to the Wimhölzelstraße project (1921). Mayor Josef Dametz, a Social Democrat, proposed the resolution to build on February 2, 1924, a time at which countless citizens of Linz were still living in emergency quarters such as barracks and schools. The improvement of living conditions was regarded as the “right of the working population, not as a charity handout”.\_\_\_\_\_ In the end, the housing development was actually built on the property of the old *Kaufleitnergut* farm. In recognition of the need to provide the greatest possible amount of dwelling units, the plans were reduced to a single room with kitchen. Toilets and running water were provided in the corridors for common use. 123 units were completed in the first phase of construction, with another 124 built in a second phase. Retail spaces for shops were built as well.\_\_\_\_\_ The project’s ten identical blocks are area staggered around semi-enclosed courtyards that provide valuable greenspace, an inspiration of the Garden City concept. Pointed arches and finish brick attest to the value placed on design creativity, with the multi-paned windows still intact today. <sup>th</sup>

Garnisonstraße 27–49 F6 191

**Kaufleitnergründe Housing Project** 1925  
Wohnanlage Kaufleitnergründe  
Curt Kühne



The housing shortage in Linz was especially critical immediately after World War I came to an end. There were over three times as many candidates as newly built apartments, which were even raffled off at the beginning, “Members who had belonged to the cooperative for under a full year were not allowed to participate,” tells Evelyn Gröbl-Steinbach. New special interest groups, like the railroad workers union, forced their way into the building society for public servants, whose name was changed in 1919 to include the words “housing assistance”. The society commissioned the elongated six-story building to be built on a property on Waldeggstraße, not far from the railroad station.\_\_\_\_\_In contrast to contemporary buildings, the design did not subscribe formally to Expressionist architecture. The façade reflects the stripped-down look of New Objectivity, with simple window profiles and flat avant-corps, yet the restraint evokes a heightened sense of monumentality. Particularly in Italian fascist architecture, as in Marcello Piacentini’s 1935 Città Universitaria in Rome, the popularity of geometric forms as an expression of power had its heyday during the time between the wars (Mussolini came to power in 1922). <sup>th</sup>

Waldeggstraße 3–5 07 180

**Apartment Complex** 1925  
Wohnanlage  
Julius Schulte



Designed by Linz City Building Director Curt Kühne and built in 1926, the communal kitchen houses the afo architekturforum oberösterreich as well as the MAERZ Artists' Association since 2003. The original soup kitchen operated here until 1968, and the city purchased the building in 1997. It is an outstanding example of good preservation.—— Kühne made use of historic references and such monochromatic materials as brick and reddish-brown stucco as expressionistic devices. The gable roof features a stepped, crenelated structure. Open on three sides, the building is oriented towards Herbert Bayer Platz.—— The building owes its current condition to sensitive rehab work carried out in 2002 by Bernhard Rosensteiner. He took the association's need for office space and an event room into consideration, and provided additional access from the Eisenbahngasse. A block of aluminium is a contemporary as well as symbolic intervention and conceals an intimate courtyard on the first floor. Most of the original façade design was preserved. With the help of area residents, the front plaza was created to replace the original traffic intersection. ab

Herbert Bayer Platz 1 05 150

**(former) Communal Kitchen** 1926 / 2002  
**Städtische Volksküche (ehemalig)**  
 Curt Kühne / Bernhard Rosensteiner



Figulystraße boasts no less than three buildings by Julius Schulte, each of them commissioned by the *Wohnbaugenossenschaft Familie* (Family Housing Society). The apartments were designed to a higher standard than usual, with two to four rooms. An emphasis on the horizontal, reinforced by the elongated shape of the windows, is a common feature of the five-story buildings.—— No. 29 and No. 21, built a year earlier, are particularly similar in design, although on the latter building the typical corner windows were abandoned when it was reconstructed after 1945. The designs of the entrances stand out strongly: the one at No. 26 (built in 1927) takes the shape of diagonal cladding, while the other two feature geometric decorative brickwork. There is also brick lattice at the square parapet openings.—— The modernity of the formal language of this typology is shown by comparing it with an early public art project in Carinthia from 1968. Hans Bischoffshausen, then considered a member of the Parisian avant-garde, designed the entry hall of the LKH Klagenfurt nursing school with an unusual geometric relief done in concrete. The “artistic” design of the apartment complex easily matches it. th

Figulystraße 29 07 196

### **Apartment Complex** 1926

**Wohnblock**

Julius Schulte, Matthäus Schlager





The district of Neu-Scharlinz, located north of Salzburger Straße, was built during the economic boom of Kleinmünchen. At its center is the waterworks, and it is surrounded by a protected forest aquifer. The sprawling nature area was already a popular local recreational area at the turn of the last century. \_\_\_\_ The housing estate built by Curt Kühne from 1919–26 was practically in the middle of a green meadow, far apart from the urban agglomeration. It was Kühne's first architectural design for a cooperative settlement. \_\_\_\_ Lining both sides of the street and square are 71 single-story row houses, each with a garden. There are three different building types, ranging from 50 to 80 square meters per unit. While the units have a private space along the back garden, the gables give the street side an overall uniform appearance. During recent decades, however, additions and alterations have significantly changed many of the original details. \_\_\_\_ One of the first estates built for the railroad after World War I, its design references include Gartenstadt Staaken in Berlin-Spandau (1914–16, Paul Schmitt-henner), as well as the 18<sup>th</sup> century Dutch Quarter in Potsdam (Jan Bouman). ab

Haydnstraße E10 142

**Scharlinz Housing Estate** 1926  
Siedlung Scharlinz  
Curt Kühne





Here is a rare modern example of what has now become so frequent, the addition of a story to a turn-of-the-century house. Alexander Popp left only the basement and ground floor of this 1887 dwelling by architect Michael Lettmayr in the original condition. He simplified the façade of the upper floors, then signaled the radical break by means of a balcony running along the entire length of the house. Popp's many years of work in industrial construction can be recognized here: he designed the roof apartment from the inside out, solving the task in total contrast to the building below, rejecting all representative decoration. The cantilevered concrete beams of the balcony are exposed in this spirit of functionalism. \_\_\_\_ A projecting wrought-iron lighting fixture in the shape of an Aesculapian snake was preserved on the outer wall in front on the balcony. The feature is a reminder of the former homeowner, Alexander Brenner, who was the Director of Surgery at the General Hospital from 1888–1928. \_\_\_\_ In 1939, Popp designed the interior rooms of the gentleman and lady of the house. After the residence was sold in 1992, it underwent a total renovation. Some of the furnishings were integrated into the homes of the original owners in Vienna and Attersee. ab

Bismarckstraße 5 06 62

**Brenner House** 1927  
Haus Brenner  
Alexander Popp



The words “Park of Remembrance” mark the new entrance to the Urnenhain Cemetery. A few steps down the gravel path, you find yourself in one of the most idyllic forest landscapes in Linz. After crossing the little bridge across the Harbach stream, surrounded by old trees, you can hear both the rhythmic sounds of cars on the nearby Mühlkreis Highway and the loud twittering of birds.—— This is where the two-story gatehouse is located, intact in its original state, designed in the New Objectivity style. The small square building’s ground floor is pale, plastered brick, with a roofed porch at the entry, supported by four piers. In contrast, the upper floor is a dark heavy timber construction. The windows have small panes, their frames painted blue, like the underside of the strongly projecting pavilion roof above.—— Roughly contemporary with the famous Stockholm facility designed by Gunnar Asplund, the forest cemetery takes up a total area of 8.5 hectares – a tightly orchestrated composition of buildings, pathways, freestanding columbariums, the natural setting, and an ash tree garden. ab

Urnenhainweg 8 [03](#) [157](#)

**Urnenhain Cemetery Gatehouse** 1927  
Urnenhain Pförtnerhaus  
Julius Schulte



Part of the “Am Hagen” Housing Estate residential estate, the house is situated on Brennerstraße at the foot of the Pöstlingberg. Schulte, who was commissioned by the *Allgemeinen Gemeinnützigen Bau- und Siedlungsgenossenschaft Familie* (Family Community Housing and Residential Development Collective), designed a series of eight freestanding houses at this site. \_\_\_\_ In the original plans, the individual villas were shaped into a single aesthetic form. It looks very different today, due to bomb damage, the necessary ensuing reconstruction work, and various individual modifications. Thanks to a well-built modest addition and renovation, the Petritsch House is the only part of the ensemble to be preserved in its original state, apart from the Beurle House. \_\_\_\_ Situated across from the Beurle House, the Petritsch House forms a spatial unit with its garden, which is reminiscent of the 100-year-old hedge from the Sleeping Beauty fairytale. The home literally grows out of the vegetation. Both houses feature a roof design typical of Expressionism, a combination of various geometries, deep cantilevers, and two visually dominant protruding chimneys. ab

Brennerstraße 17 CS 70

**Petritsch House** 1927  
Haus Petritsch  
Julius Schulte



The building is attractive and charming, thanks to an eye-catching corner design that unites apparent opposites: the pointed corner of the two streets is complemented by a soft curve, while the strict vertical symmetry is offset by the horizontal composition of the façade. This symmetry is carried out consistently into the floor plans, and is partly accountable for seemingly unconventional spaces. Small corner balconies set precisely into the curve further accentuate the dissolution of the corner. \_\_\_\_ The façade is smooth and rational, only on the ground floor is the base emphasized by expressive ribbed horizontal bands. The original mullioned windows, which were main elements of the overall look of the building, were replaced by simpler windows in 1985. The current coloration of the exterior does not match that of the original. \_\_\_\_ From 1909 up to his premature death in 1928, Schulte built a number of outstanding public buildings and dwellings in Linz, each one a fine expression of the prevailing design of the times. This house, an example of New Objectivity, is one of his last works. Schulte served as a city planner under Curt Kühne from 1909–21, and taught as a professor at the Technical College from 1926 on. ab

Gerstnerstraße 2 [05](#) [208](#)

### **Apartment Building** 1927

**Wohnhaus**

Julius Schulte, Ignaz Derndorfer



What is unusual about this worker housing estate is its generous nature: multi-family houses containing minimum standard units are grouped around a park-like greenspace. In this project, Kühne carried over ideas from the international Garden City movement into social housing for Linz. As the client, the city provided the construction site.\_\_\_\_ The project is comprised of two rows of 18 detached two-story houses. The chosen typology provides plenty of light, air, and sun for everyone. The stairwells are done in ornamental brick topped off with an expressively designed, serrated gable roof. Each house accommodated eight dwellings, each 24 m<sup>2</sup> unit consisting of an open kitchen and a single room.\_\_\_\_ Curt Kühne took up his position as city architect in 1915, and aside from a few breaks, he was active in city planning until 1948, all the while developing a visionary plan for Linz. Despite extreme financial constraints, he was able to complete exemplary social housing projects that were well-received internationally.\_\_\_\_ The estate, which is now vacant, is under landmark status. The buildings are not in good condition. The city, which is the owner, has been trying for decades to put the property to good use. ab



Sintstraße 3–37 [E4] [5]

**Sintstraße Workers' Housing Estate** 1927  
Arbeitersiedlung Sintstraße  
Curt Kühne





The two-story villa rises imposingly from the street. Stylistically positioned somewhere between Neoclassicism and New Objectivity, the symmetrical building seems at once representative and hermetic. The interior design is remarkable as well. A terracotta relief depicts flora and fauna from an Art Deco point of view. A balcony terrace with Ionic columns overlooks the garden and opens to the south.—— The extraordinary design of the park-like grounds, which was realized the same year the house was constructed, can be traced back to Albert Esch (1883–1954). Eva Berger refers to this as one of the finest examples of upper-class gardening culture in Linz. The ensemble – including the pergola, gazebo, and water basins – has been largely preserved. Esch was one of the most sought-after garden architects of his time, planting the area around Vienna’s Schwarzenbergplatz monument, among many other projects.—— The villa was owned by the distinguished businessman Hans Fehrer, who patented a fiber-finishing process in 1912 and steam-manufactured horsehair mattresses in his factory. The villa is still owned by the family today. Textile industrialist Ernst Fehrer (1919–2000), inventor of ingenious new machines in the decades after the war, also lived here. th

Auf der Gugl 28  

**Fehrer Villa** 1928  
Villa Fehrer  
Friedrich Gangl



Wilfried Posch

## **Curt Kühne, Director of Urban Planning, Architect, and City Planner**

The extraordinary life and successful career of Curt Kühne (1882–1963) as architect and city planner in Linz has been recognized in literature here and there, but has been mostly forgotten in other circles.

When the provincial capital of Linz announced an opening for the position of city planner in October 1914, Curt Kühne applied and was chosen. On January 25, 1915, at the age of 32, he became Director of Urban Planning of the City of Linz. In his by all accounts unique career, he served an eventful term that lasted until 1948, with just a few minor interruptions. All told, he served under twelve mayors. His most productive years were those under the leadership of the five Social Democratic mayors Josef Dametz, Robert Mehr, Eduard Euler, Josef Gruber, and Ernst Koref.

### Background and Education

Kühne came from Zeulenroda in the eastern part of Thüringen. He studied architecture at the Dresden University of Applied Sciences from 1905 to 1912, a school with an excellent reputation. At the time, professors at the university included renowned architecture historian and urban planner Cornelius Gurlitt (1850–1938), as well as Fritz Schuhmacher (1869–1947), both of whom were counted amongst the most prominent figures of architecture, city planning, and academia in the 20<sup>th</sup> century. Kühne had come along during a highly crucial era of German cultural development.

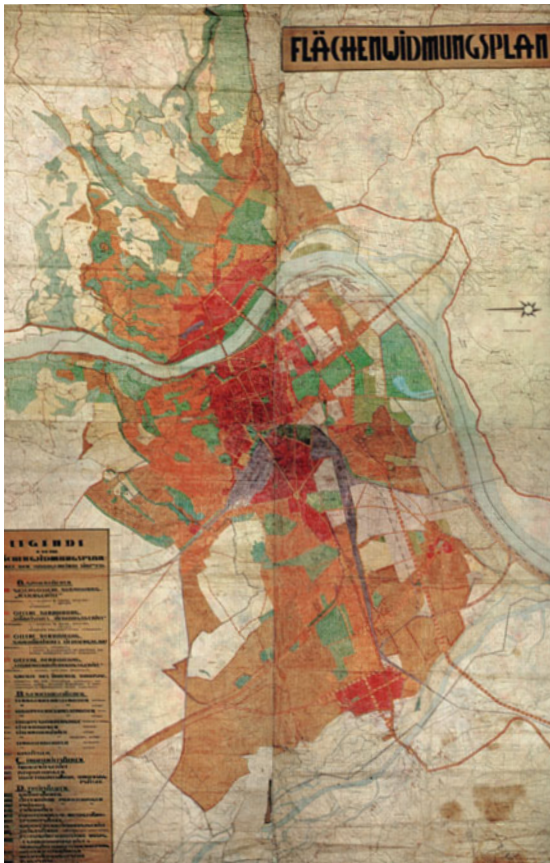
It was in Dresden that the Deutscher Werkbund (German Association of Craftsmen) first introduced its basic concept of combining handicraft and

industry into a collective design stylistic applied to everything “from couch pillows all the way to city planning.” The creation of the garden city of Hellerau near Dresden in 1909 was the first realization of Germany’s new symbol for lifestyle reform, socially oriented entrepreneurship, and a new type of city planning encompassing ideologies far removed from the land speculation and “architecture” of the *Gründerzeit* (mid-late 19<sup>th</sup>-century) era. Throughout his life, Kühne stayed true to the ideals learned during his studies in Dresden. During this time he worked for several months at the Charlottenburg City Building Authority, later at the Plauen Regional Planning Department, and finally from June 1911 until January 1915 at the Charlottenburg City Building Authority as the head of the building department (city building inspector). There, he witnessed the reshaping of Berlin. The so-called *Zweckverband Groß Berlin* (Greater Berlin Administrative Union) paved the way for the Greater Berlin Act. Eight cities, Charlottenburg among them, and 59 rural communities were united in the decentralized unified municipality of Berlin.

#### Kühne’s Contribution to Linz City Planning

Curt Kühne’s writings make it clear that he studied the city development of Linz very closely. He was especially concerned with the expansion of greater Linz. In January of 1915, just a few days before Kühne took office, the St. Peter municipality was incorporated into the Upper Austrian provincial capital. The municipalities of Urfahr and Pöstlingberg were added in 1919. When Kleinmünchen was incorporated in June 1923, Curt Kühne was on the negotiation committee. Population figures had reached just over 100,000 – Linz was growing from a mid-sized town into a city. Kühne was also part of the long negotiations on incorporating parts of the Steyregg municipality into Linz from 1921 to 1934.

The vital lessons learned from Berlin can be seen in a February 1925 essay on Linz when Kühne writes, “It would have been very advantageous if Urfahr, Pöstlingberg, Harbach, Katzbach, Steeg, St. Magdalena, Dornach, Plesching, Steyregg, St. Peter, Kleinmünchen, Ebelsberg, Hart, Leonding, Pasching, and Ruefing had been joined together in an administrative association a number of years before being official incorporated. This would have enabled them to handle housing questions in various spheres of interest and to act independently while keeping the future of the all in mind and allowing questions such as traffic flow and development to be evaluated by a central organization.”<sup>71</sup> With this, Kühne touches on the problems of the greater metropolitan area of



City of Linz Zoning Plan, 1934.

The plan, by Karl Hoffmann (Chair of Urban Development, Graz University of Technology), shows qualities that are still relevant today. He divides working and residential areas meaningfully, has a green space concept that infuses some residential areas with wedges of green, and presents a functionally oriented traffic system. This is commensurate with Curt Kühne's written specifications for the urban development of Linz.

Linz, which, 80 years later, not only remain unresolved but also have become more dramatic. For years, perhaps due to the empty municipal coffers and slim opportunities to erect grand buildings, he laid the highly exemplary groundwork for the city's underlying concept. In ways still unusual for Austria, he attained maps of all kinds, including an exact land survey of the entire municipal area. It was then possible to present a "land development plan", a concept first used in Upper Austria. The concept was meant for a city with 150,000 to 160,000 inhabitants. Curt Kühne's basic ideas and conceptualizations proved him to be a visionary city planner with a perceptive analysis of the inner workings of Linz. Numerous planning layouts from this time were realized in the decades to follow. A new bridge to Úrfahr (Nibelungen Bridge) was constructed and the bridgeheads were redesigned. The green Danube Promenade was laid out between the bridges. The palace was revived as the crowning jewel of the city through use as a cultural center. Theater and city hall were built anew. A harbor was built on the Danube and an industrial district was developed in the St. Peter area in the eastern part of the city.

#### Kühne and Subsidized Housing

Two examples of Kühne's impressive contribution to housing development are described here:

Scharlinz Housing Estate. Carried out in stages from 1919 to 1926, this was the first complex that Kühne planned and carried out for a residential cooperation as an architect and head of the City Building Authority. The development consisted of 116 classic row houses (Austrian zoning code E+1) with gardens, lining both sides of the street. There were three types of houses to choose from, with living spaces of 50, 70, and 80 square meters. The urban municipality made the land available to the association for construction. Kühne's design has gone down in history due to its similarity to Paul Schmitt-henner's Berlin garden city (Spandau) built from 1914 to 1917. Despite the small size of the residential complex in Scharlinz, Kühne still succeeded in using these gabled houses to orchestrate a space with impressive unity and dramatic effect. It became one of the most honored examples of garden city construction in western Austria.

Wimhölzelstraße Apartment Complex. Kühne and the City of Linz also won great recognition with another "model of construction". This was the first large project for a multi-story apartment structure in Linz. The project, with around

1,000 living units, was planned on a developed piece of land in the eastern part of the city. Due to financial difficulties, only a small part of the 160-apartment and 12-shop development was carried out. In 1921–22, Kühne decided for a perimeter block development (Austrian zoning code E+3, two units adjoining a stair) with a 250-meter-long street façade. A bowed section (circular segment) with two pedestrian passageways, and a motor vehicle avenue leading to the “Hinterland” added some expressiveness, thus “avoiding a dull front”. With apartments covering 52 m<sup>2</sup> and in some cases even 78 m<sup>2</sup>, the complex provided for a standard of living higher than that of comparable buildings in Vienna, where small residences with 38, 45, and (rarely) 48 square meters of living space were erected by the city.

### Kühne and Architectural Culture

It was possible for Kühne, acting as the planning architect, to work with the City Building Authority to erect an exemplary school (the Diesterweg School), a children’s home, a soup kitchen building, and a meat market hall, to mention only a few. In addition to these architectural achievements, it is also important to emphasize that Kühne understood that a “climate” for architectural creativity needed to be established. Many of his renowned colleagues made important contributions, among them Mauriz Balzarek, Julius Schulte, Hans Arndt, and Paul Theer, as well as foreign architects such as Peter Behrens, Alexander Popp, Max Fellerer, and Clemens Holzmeister. Questions of housing, urban planning, and garden culture became matters of public interest and of public education. This resulted, for example, in the large exhibition on “Dwellings and Settlements in the City and Country” in August and September 1929 at the South Railway Station Grounds on Goethestraße. It was in this way that Linz, a city of humble means, joined the ranks of the architectural exhibition cities of Stuttgart (1927), Berlin (1928), and Breslau and Karlsruhe (1929), winning recognition in the field.

1 Curt Kühne, “Über die Entwicklung der Stadt Linz”, in: *Amtsblatt der Stadt Linz*, No 3, 1925.



The parish church of Mary, Help of Christians and the Don Bosco Cloister are located at the edge of the Franckviertel, bordering the industrial zone and close to many worker housing projects. The Salesian priests of Don Bosco, part of the world's second-largest Catholic order, have been active in Austria since 1903. The order dates back to its founder, the Italian Catholic priest Giovanni Melchiorre Bosco, who died in Turin in 1888, and is dedicated mainly to social work and youth ministry. The church and cloister were designed together by Matthäus Schlager during the era between the two world wars. The church was badly damaged by bombs in 1944. Adolf Litschel significantly enlarged the building with his 1947 plans for reconstruction. The imposing façade and 26-meter-high towers of the single-naved church can be seen from miles around. The steel altar and tabernacle were designed by architect/designer Fritz Goffitzer of Linz. In 2003, a new parish center was built onto the church, including a hall, office, and spaces for religious instruction and youth activities. ab

Froebelstraße 30 F7 34

**Church of Don Bosco** 1928 / 1947 / 2003

**Don Bosco-Kirche**

Matthäus Schlager / Adolf Litschel / Dürrhammer, Heckmann





The former village hall is situated in the middle of the Franckviertel, a neighborhood still characterized by industry and working-class housing. It was named in 1905 after the Franckstraße, and the Franck & Kathreiner coffee factory once located there. Karl Franck, senior partner of the company and honorable citizen of the city, was the benefactor of the gardens built on the Freinberg hillside.——A central rotunda topped by a lantern connects the two, two-story side wings – an architecturally interesting corner solution. This striking element is enhanced by round windows that illuminate the entrance hall from all sides. The 2006 renovations completely replaced the interior, but the exterior is in nearly the original state.——The village hall was constructed in the “Red Linz” climate of social reform, and has been used as the Municipal Children’s Home, a school, and as a cinema. After a conversion in 1972, it became a community center, now a multifunctional building with event rooms, conference rooms, and a library. There are 13 community centers in Linz, all contributing to the vibrant neighborhood culture of the city. ab

Franckstraße 68 F7 172

**Franckviertel Community Center** 1929 / 1970, 2006

Volkshaus Franckviertel

Curt Kühne / City Building Authority



The Austrian government's restructuring of its housing construction program in 1929 deliberately restricted the autonomy of the individual provinces. The last housing project to be built between the wars by the City of Linz was designed by Mauriz Balzarek, whose garden communities had strongly influenced the city's development. In the exhibition catalogue, Alexander Wied wrote of Balzarek, "He eschewed the large housing block. If he was compelled to design a large-scale project, he would dilute its massive impact by dividing it into small scale elements. (...) Monumentality was a foreign concept to Balzarek."\_\_\_\_ The four-story, U-shaped block forms a front courtyard, with the higher middle section set back and bay windows skillfully connecting the side wings. The corner design is emphasized by columns that create an arcaded space. The apartments – 12 studios and 38 two-room units – featured running water and toilets from the start, which was a considerable improvement on the standard of living at the time.\_\_\_\_ Today, the building's inhabitants are faced with the clang of rush-hour traffic: countless transit commuters from the Mühlviertel region and elsewhere make this bottleneck into one of the most heavily travelled streets in Linz. <sup>th</sup>

Rudolfstraße 86–92 C5 181

**Apartment Complex** 1929  
Wohnanlage  
Mauriz Balzarek



The imposing residence designed for Julius Seiler, co-founder and CEO of the Brau AG, surpasses the dimensions of Julius Schulte's other villa designs. Since the renovation in 2011, the stately house once again radiates splendor. Emilie Schleiss' ceramic vases on the east veranda have been newly restored. The decorative elephants gracing the Asian-style vases can be found in the wall reliefs as well. — The balconies and verandas create vistas and perforate the overall blocky shape of the house. From below, one can see that the wood paneling of the hipped roof's projecting underside has been distinctively embellished with a geometric pattern. The cast stone railing of the double staircase leading to the garden in the west also has a geometric structure. The interior layout was significantly altered by the removal of the main staircase after WWII. Since then, the upper floors are accessed via the former servants' stairway. — The mansion has been in continuous family ownership, interrupted only by a brief period of time when utilized as quarters for American occupation forces. In 2011, a pool house by Klaus Landerl of Arkade Architekten was added to the spacious grounds. <sup>th</sup>

Roseggerstraße 2 C7 164

**Seiler Villa** 1929 / 2011

**Villa Seiler**

Julius Schulte / Arkade Architekten





When you enter the renowned School of the Sisters of the Holy Cross from the main entrance on Stockhofstraße, you immediately become aware of the size and comprehensiveness of the facility. This city-within-a-city houses a high school, a secondary school, an elementary school, a kindergarten, a teaching college for kindergarten, an after-school center, a ballroom, a boarding school, church, and a cloister with a newly constructed home for the elderly. The religious order of the Sisters of the Holy Cross first came to Linz in 1861 and eventually established ten branches throughout Austria, including this center in Linz. — The school, mighty and symmetrical, evokes the image of a palace, replete with side wings. The formal rigor of New Objectivity is deliberately broken up by the central cylindrical ballroom, the stairwell volume, and the chapel on the uppermost floor. The stairwell is tiled in a striking orange color. The south wing was enlarged and heightened in 1965. Holzmeister was a very busy architect during the construction period: he lectured in Düsseldorf and at the Vienna Academy, and at the same time oversaw work on important public buildings in the new Turkish capital of Ankara. ab

Stockhofstraße 10 07 138

**Sisters of the Cross School** 1929  
**Schule der Kreuzschwestern**  
Clemens Holzmeister



During the 19<sup>th</sup> century, the cremation movement became popular in liberal circles around the world. A cremation association called *Die Flamme* (The Flame) was founded in Linz in 1905. The rise of Social Democracy in Vienna after 1919 prepared the way for the first crematorium in Austria, designed for the central cemetery by Clemens Holzmeister in 1922 as one of the great cultural achievements of “Red Vienna”. \_\_\_\_ The crematory on Urnenhain is ensconced in the park-like grounds of the columbarium, once the site of the Urfahr town forest. With varied façades, the two-story square building was designed in the New Objectivity style, combined with expressive elements. The circular ceremonial hall is accessed via two exterior flights of stairs. This space, a mighty cylinder with a conical roof, and spikes forming a crown at the top, towers conspicuously above the other parts of the building. The windows were designed by Karl Hauk and built by Josef Raukamp. \_\_\_\_ The building was completed by Schulte’s pupils, as the architect died in 1928 at the young age of 47. He was interred here himself, as noted by a memorial plaque on the building. <sup>ab</sup>

Urnenhainweg 8  

### **Urnenhain Crematorium 1929**

#### **Urnenhain Feuerhalle**

Hans Arndt, Rudolf Nowotny, Julius Schulte, Paul Theer





This two-story villa, which sits on a granite base, is one of two buildings in Linz designed according to the anthroposophic principles of Rudolf Steiner, along with the Villa Grinzinger (1933) on the Brennerstraße in the Urfahr district. The building was deliberately intended to turn away from the common stereotypical designs of the time. Its floor plan is pentagonal, and all of the rooms are laid out to be bright and filled with light. The central entrance is shaped like a funnel, presenting itself in a generous, welcoming gesture. This feature, and especially the organic shape of the roof, are strong reminders of the Goetheanum, which was built around the same time in Dornach, Switzerland. The original owners were Fritz Horzeyschy, a Linz attorney, and his wife Malvine. The family had already hired Benirschke, a scholar of Josef Hoffman, to renovate a farmhouse in Kirchsschlag, a village near Linz. At the time he designed the villa, Benirschke (an architect and artisan) was teaching at the technical college in Düsseldorf (*Fachschule für Handwerk und Industrie*), a successor of the college of commercial art. His appointment had been facilitated by Peter Behrens. ab



Roseggerstraße 11 C7 162

**Horzeyschy Villa** 1929  
Villa Horzeyschy  
Max Benirschke





The old Municipal Meat Market building, together with the nearby Tobacco Factory, are important documents of the city's industrial architecture during the inter-war period. \_\_\_\_ At the time of its construction, the 52-meter span wood frame structure made a sensation as the largest wooden hall in Austria. It was ravaged by bombs during the Second World War and rebuilt in steel in 1949. As if on a stage set, stepped façade profiles clasp the oblong industrial building, making an expressive formal statement. The entrance of the single-story former administration block faces the Holzstraße, its recessed windows distinguished by a prominent frame. \_\_\_\_ Ideas and plans for cultural uses of the building have been put forward since the end of the 1990s. Today, the industrial jewel serves as a storage space and workshop, as well as a discotheque. Looking at the exterior of the protected building, it seems that it has been left to ruin for decades. The old meat market is one of the city's post-industrial vacancies, waiting to be transformed for an appropriate use. ab

Holzstraße 3  

**(former) Municipal Meat Market 1929**  
**Städtische Fleischmarkthalle (ehemalig)**  
Curt Kühne



Birgit Kirchmayr writes that in “Red Linz”, Social Democracy was not seen simply as a political movement, but instead as an overall societal concept including an independent working-class culture. Shortly after the Kleinmünchen chapter was founded in 1907, the need for a clubhouse was expressed. Following a fundraising campaign, and with the help of donations, sufficient funds were finally gathered by 1928. The property is still owned by the Linz Social Democratic Party. — The corner building is characterized by its asymmetric building height differentiation. The entrance over a double, outdoor staircase leads into the cubic, three-story tract on Zeppelinstraße. On the Dürerstraße, three pointed-arch windows on the ground floor give the building the expressive appearance typical of the era. Today, only the lower floor is in use, as a popular restaurant. In contrast to the façade, the interior was greatly changed during renovations in the 1970s and 1990s. The words *Befehlsstelle* (command center) are still written on the wall by the bar, attesting to the historic use of the building, states current landlady Andja Gruber. <sup>th</sup>

Zeppelinstraße 29 F11 159

**Workers' Clubhouse** 1929  
**Vereinshaus Arbeiterheim**

Josef Müller & Franz Paral Carpentry and Construction Company



“Not only does the Rosenbauer house belong among the legendary examples of architecture in the landscape; it is also one of the key buildings of Austrian Modernism. If one might speak of a work of architecture as an interpretation of place, this would be it,” argues Friedrich Achleitner, describing his favorite building in the city.——The house was built at a time when the Pöstlingberg area was almost entirely vacant, and the property was surrounded on all sides by meadows, forests, and fields. The view from the house down to the banks of the Danube and up to the alps is both breathtaking and exceptional. The property still takes up two hectares, half of it wooded.——The villa is composed of two overlapping volumes: the elongated ground floor wing, which follows the hillside, and contains the kitchen, living room, and guest rooms. Above it, a pavilion-like, semi-circular volume ringed with a continuous balcony opens up to three directions and serves as sleeping quarters.——Lois Welzenbacher is one of the most important Austrian architects of the period between the two world wars, and is known as an exponent of the “New Building” movement. The Rosenbauer house is a prime example of his design approach. ab

Kaindlweg 12 [B5](#) [72](#)

**Rosenbauer House** 1930  
Haus Rosenbauer  
Lois Welzenbacher



The housing complex's original elegance is just barely discernable after the many recent renovations, such as insulation, exterior elevators, window replacements, and balcony modifications. The double height archway leading to the rail station, where a tram once ran, is a special feature. \_\_\_\_ Fellerer designed a modern residential building whose typology is unique in Linz: the project is a row block, its formal language stripped down, with no ornamentation on the façade, and the urban intention is demonstrated by the number of floors, among other things. It was influenced by the Gropius buildings of Berlin's Siemensstadt, a Bauhaus-style housing project built in the mid-1920s. (Achleitner) \_\_\_\_ Fellerer, who was born in Linz, is one of the most important Austrian architects. He completed his education under Carl König and Otto Wagner in Vienna, and was a close collaborator of Josef Hoffmann as well as Clemens Holzmeister. Together with his later partner Eugen Wörle, he built a number of prominent buildings in postwar Vienna, including the Gänsehäufel public bathing area and the plenary hall of the National Council in the Vienna Parliament, built in 1956, a modern masterpiece that stands as a symbol of the democracy of the second republic. ab

Handel-Mazetti-Straße 1-9 07 182

### Apartment Complex 1930

Wohnanlage

Max Fellerer



Esconced in glass, a statue of the Virgin Mary rises above the world of traffic and consumerism at the corner of Landstraße and Mozartstraße. The ceramic “Madonna on the Long Staff” sculpture designed by Gustav Muher (1861–1951) in 1930 is perched on a windowless wall of the elongated retail, office, and apartment building, located not far from the headquarters of the Order of the Carmelites. \_\_\_\_ Feichtlbauer originally designed a nine-story building with a distinctive plaza for the opposite corner. Instead, a stacked cubic ensemble was built on Mozartstraße 1–3. Some of the buildings (Nos. 4–10) were torn down to make way for the new buildings in 1983. The architect, who also designed the Carmelite Church on Langgasse, worked for the Linz Cathedral’s office of construction from 1902–14. His career focused mainly on religious buildings, ending with a hospital for the Sisters of Mercy in 1957. \_\_\_\_ The Carmelite building’s “shopping factor” has historic roots, as the cloister once operated a store out of an unused passage along Landstraße. Today the Carmelites have an online store on their website. th

Landstraße 35 [06](#) [82](#)

**Carmelite Building** 1931  
Karmelitenbau  
Hans Feichtlbauer





The gradual expansion of the “Wilmhölzel-Hinterland” complex was necessary in order to meet the housing needs in Linz’s Franckviertel, a working district. The eight residential blocks, designed by Schulte scholars Arndt and Theer together with Sturmberger, broke with the concept of the existing development by Curt Kühne. New urban demands “based on the premises of egalitarianism (in terms of location, sunlight, exposure, open space, etc.),” states Achleitner, are met by rows of residential blocks.\_\_\_\_ The positioning of the staircases varies and stands out from the main structure. Of the 401 apartments, 258 have two rooms, and 143 have three. From the very beginning, all units were equipped with a toilet and a water supply. A curtain separated the kitchen nook from the living room. Edith Zacherl mentions that the apartments were also equipped with a gas stove, cupboard, and pantry. The use of the attic and basement, and one shared shower and bathtub per house, were part of the package.\_\_\_\_ The houses still seem modern today, partly due to the transverse corner windows. The team of Arndt, Theer, and Schulte built a cubic single-family home at Vergeinerstraße 6 at the same time. th

Stiegelbauernstraße F7 183

### **Apartment Complex** 1931

#### **Wohnanlage**

Hans Arndt, Armin Sturmberger, Paul Theer





As most dwellings of the time had no plumbing, the city provided its inhabitants with a public swimming pool that included bathtubs, showers, and steamrooms. At the time of its construction, the public bathhouse was thus an important addition in terms of social services and public health policy, and an essential component of efforts to improve public hygiene in the city. — Swimming had become a popular pastime in the mid-19<sup>th</sup> century; here, the open-air pool and the indoor pool (the first in Austria) were continuously operated by the city swimming school on the Danube, which also maintained the adjacent ice rink in the winter. — The bathhouse was designed as a symmetric form with a prominent central volume containing the entry lobby, ticket office, and main stairwell. The tower clock is a prominent symbol, visible from afar. The deeply recessed rectilinear windows are further accentuated by their dark borders. A new indoor pool was added in 1981. After an architectural design competition was held in 2009, a horizontal, monolithic volume hovering above a recessed ground floor in Nurglas was annexed to the 1930s main building on the Untere Donaulände. ab

Untere Donaulände 11 E5 121



### **Park Baths and Ice Rink (old building) 1931**

Parkbad, Eishalle (Altbau)

Curt Kühne



With a priceless view of the city, this cubic house in the style of New Objectivity is located in a high-end neighborhood, very close to the Linz Palace. It was designed by Josef Hawranek, a Viennese student of Peter Behrens who was very active in Salzburg after 1945 and, according to Achleitner, “later honored the traditional architectural style.”——The high studio volume contrasts with the single-story living space with its shallow pitched roof and terrace, connected by a semi-cylindrical stairwell. The client, Josef Raukamp, an artist who worked with glass, needed the high ceiling. Today it is separated into two levels, but this is reversible. The current owner takes very good care of the house.——Born in the Rhinelands of Germany, Josef Raukamp (1880–1960) came to Linz in the early 20<sup>th</sup> century and purchased the Upper Austrian Glassworks in 1915. He designed windows for churches, including St. Martin and St. Severin, as well as the Linz crematorium. On the occasion of the famous stained glass artist’s 70<sup>th</sup> birthday, the *OÖ Heimatblätter* wrote, “The roots of this purposeful and powerful life’s work become clear to anyone who enters the artist’s modern home on the Römerberg.” <sup>th</sup>

Römerstraße 16  

**Raukamp House** 1931  
**Haus Raukamp**  
Josef Hawranek



The five-story corner building presents an expressly urban solution to a forked intersection, a configuration resembling the corner of Laudongasse and Feldgasse in Vienna's Josefstadt district. Formal references can be found only a few doors away at No. 9, in the tower-like front of the old 17<sup>th</sup> century Jesuit college. Its rounded bay window overlooking Fadingerstraße was removed by Josef Ertl when the building was renovated in 1954. \_\_\_\_ In a departure from Historicism, which engages in eclectic quotations, Estermann and Sturmberger are understood to have confronted the Jesuit college in a contemporary formal language. As *Debio* puts it, the rounded bays of the apartment house set the building “into wave-like oscillations.” \_\_\_\_ *Linz in Bildern* shows a historic image of the site with the humble rustic building of the Kirchmayr general store, demolished in 1931, standing directly opposite the modern building. Hans and Josefine Kirchmayr were also the owners of the Expressionistic corner building. \_\_\_\_ Anton Estermann became the city's director of construction in 1938, and maintained a political career throughout the Nazi era, ultimately to become the Mayor of Linz in 1941–43. He is responsible for the construction of the bridgehead buildings. <sup>th</sup>

Harrachstraße 33 E6 209

**Apartment Building** 1931  
**Wohnhaus**

Anton Estermann, Armin Sturmberger





As the city expanded, with newly incorporated areas to the east, the demand for educational facilities grew. This school was designed as a facility for primary, secondary, and special needs students (at the time still called a “remedial school”) in conjunction with the massive public high school built in 1927 by Hans Schachermayr and Heinrich Brunner. The cubic volume with a pitched roof is elegantly joined to the high school. \_\_\_\_ Thanks to its cruciform floor plan, the building is able to accommodate a variety of teaching arrangements. The exterior is dominated by the 39-meter-high stair tower punctuated by three narrow, vertical windows and a prominent clock. The massing varies in height, unified by flat roofs. A mezzanine designed by Hans Zafred was added in 1976. \_\_\_\_ Curt Kühne took care to provide good sun exposure for the classrooms by orienting them to the south and the west. The art studios feature remarkable skylight ceilings. \_\_\_\_ The school takes up only 3,840 of the lot’s total 16,100 m<sup>2</sup>, leaving the remainder for sports activities. Its design was inspired by the dictum of Adolf Diesterweg (1790–1866), a Prussian pedagogue, “Be purposeful, nurture beauty, and seek truth!” th

Khevenhüllerstraße 3  

**Diesterweg School** 1931  
 Diesterwegschule  
 Curt Kühne



The 1852 foundation of the Catholic Association of Journeymen in Linz dates back to theologian and priest Adolph Kolping who, in the wake of industrialization, was active in Cologne in an attempt to counter the impoverishment of young craftsmen by supplying them with adequate housing and education. Today, the Children's Theater and the Kuddelmuddel Children's Cultural Center are located in the former residential complex. During the Nazi regime, the building was used by the secret police (the Linz Gestapo headquarters) – so states a memorial plaque. — Steineder's personal signature can be read in the large, inner-city complex: Expressionism and Modernism are combined in an architectural type of sculpture, marked with his distinctive brand of symbolism. The modular volumes symbolize the four principles of the founder: religion, virtue, diligence, and industry. Many of the original features, such as doors and particulate glazing, are still intact. — Steineder studied from 1923–26 at the Vienna Academy under Peter Behrens. His career started in the boom era of the 1920s, and by the 1930s he was already a leading representative of Upper Austrian Modernism. After 1945, in a dramatic shift, he turned away from his earlier work. ab

Langgasse 13  

**Kolping Hospice House** 1931  
 Kolpinghaus  
 Hans Steineder



Born in Linz in 1904, Hans Steineder studied under Peter Behrens in his master class at the Vienna Academy, then opened his own studio at the young age of 23. In a brief span of time, he designed a high number of important schools and housing projects. When his office was appropriated by the Nazis to be used as a police station, he moved to Vienna and began working with Fritz Schoderböck. After the war, he broke away from Modernism and began a “second career” dedicated to a more traditional, conservative style of architecture. — Hans Stocker, the owner of this apartment building, was in the plumbing business. The freestanding building is comprised of two intersecting volumes of different heights. The shape of the main elevation conforms to the curve of the road. Unfortunately, the postwar reconstruction lacks many of the details characteristic of Steineder’s monumental style. The low garden fence disappeared; the sculptural ornament at the entrance was destroyed, and the basement windows and the glazing enclosing the central stairwell were filled in. All that remains are the original balcony railings. ab

Beethovenstraße 1 07 74

### **Stocker Apartment Building** 1931

Haus Stocker

Hans Steineder





The name of this retail and residential complex derives from its builders, the Winkler brothers, who ran the largest shipping company in Linz until the end of the 1930s. A small Christian memorial in the courtyard commemorates the People's Hospital, the first public care institution of the City of Linz, which once stood on the site.—— The building complex on Landstraße and Bethlehemstraße is a striking urban design project whose treatment of the context, especially the corner solution, is “almost brilliant” (Achleitner): by sliding volumes of different shapes and heights into one another, the building’s function is made legible and appears to have grown organically. At the corners and on the eaves, the high buildings are emphasized with ornamental colored ceramic strips.—— Hans Feichtlbauer (1879–1957) was a local architect with a busy practice. From 1902–14, he worked on the construction of the Cathedral, which led to a number of church commissions. He opened his own office in 1918. The Winkler Building occupies a major place within his body of work, which extends over many decades and styles. ab

Landstraße 15 [06](#) [175](#)

**Winkler Building** 1932  
Winklerbau  
Hans Feichtlbauer



The Upper Austrian Regional Library is the oldest public library in Linz. Founded in 1774 as the Imperial Academic Library, it was initially located in the Jesuit College. It moved to various temporary locations before 1932, including the Linz Palace, the Bischofshof (bishopry), and the Sparkasse Bank on the promenade. The large monumental building complex, designed in the New Objectivity style, is situated in a central part of the city, on the Landstraße at Schillerplatz. The structure is composed of two and three story portions, and the bordered windows, some of which are recessed on the front façade, are symmetrically arranged and divided up into small panes. Above the entrance on Schillerplatz are bronze reliefs depicting the four schools of knowledge, designed by the artist Karl Hauk, the director of the Linz School of Art from 1947–49. After 1999, the Federal Research Library became the Upper Austrian Regional Library. From 2007–09, it underwent a total renovation and expansion, expertly carried out, and a new wing was added. As part of this work, the excellent book storage units, in fligree steel and glass, were made accessible to the public. ab

Schillerplatz 2 07 93

**Regional Library (old building)** 1932 / 2009

Landesbibliothek (Altbau)

Robert Buchner, Julius Smolik / Bez + Kock Architekten



This one-story, three-family house was somewhat later than the Horzeyschy Villa, likewise designed along anthroposophic lines. Except for the addition of a winter garden, the original state of the residential building has been preserved.——Anthroposophy is a world-renowned spiritual philosophy founded by Rudolf Steiner that combines elements of German idealism, the world views of Goethe and gnosticism, teachings from the Far East, and insights from the natural sciences of the time.——The original owners were Linz City Councilor Emil Grinzinger and his wife Josefine. They were very receptive to the movement, which explains the unconventional design approach. One conspicuous element is the curving façade underneath the roof and on the front portion. The granite stones embedded in the outer wall are a symbolic expression of the harmony between landscape and architecture. The house was recently carefully renovated, and a Christian Morgenstern quote, “Dear Sun, dear Earth, may you never be forgotten!”, was painted on the façade facing the street. ab

Brennerstraße 16  

**Grinzing House** 1933  
**Haus Grinzing**  
Franz Haselmayr-Fernstein



The old Linz Tobacco Factory was the biggest and most modern tobacco processing plant in central Europe. The company was founded in 1850 as an “emergency measure” in the old Baroque wool mill (Johann Michael Prunner, 1726), which was demolished in 1969.\_\_\_\_ The new building and its addition, which was built from 1929–35 without interrupting production, are among the first large-scale steel frame buildings to be built in Austria. The architecture, materials, colors, and overall design are consistently handled throughout the project in the manner of a Gesamtkunstwerk. The stairwells are particularly noteworthy examples of this design intention. The western portion of the property was expanded in 1981–82. The newest part of the building, along with the enhanced temporary storage area, are the only parts of the property that do not have landmark status.\_\_\_\_ In 2001, the Austria Tabak company was completely privatized. The factory was purchased by the Gallaher Group from Britain, which was acquired by Japan Tobacco International (JTI) in 2007. In the same year, the City of Linz acquired the property, in order to ensure the best possible use of the 80,000 square meters of usable space. ab

Ludlgasse 19 (Peter-Behrens-Platz 1) E5 153

**Tobacco Factory** 1935 / 1982

**Tabakfabrik**

Peter Behrens, Alexander Popp / Suter & Suter



The Kolosseum was one of the most well-known motion picture houses in the city. As early as 1926, the Variété Kolosseum on the square now named Hessenplatz showed only movies, totally in the spirit of the times. From 1929 to 1936, films were presented in a building on the Mozartstraße. When a new building was finally built on Schillerplatz, it became one of the largest cinemas in Austria, with seating for 1,078.—— The large hall was bisected in 1975. The theater operated with four smaller cinemas up to the year 2000. The four-story cubic building was designed in the style of New Objectivity. A glazed three-story volume protrudes from the main façade on Schillerplatz. Above it is the name of the building in the original lettering, with three porthole windows as the only features of the otherwise completely unadorned façade.—— Immediately adjacent to the cinema is the slightly newer Riunione building, designed by the Viennese architect Alfred Teer. Its formal similarities and the interplay of volumes help it create an admirable ensemble with the Kolosseum. The building's conversion to a grocery store as the ground floor tenant radically altered the façades, but it does ensure good upkeep for the building, which is difficult to utilize. ab

Schillerplatz 1 07 89

**Kolosseum Cinema** 1936  
 Kolosseum Kino  
 Alfred Obidic





The Traberthaus was one of the first residences built on the Pöstlingberg in the 1930s. Its view of the Danube and the alpine range is simply sublime. The precedent for the design is a villa in Altmünster, whose plan was then adapted according to the client's wishes. The contemporary renovation of the well-built wood frame building by Gerhard Fischill shows that respectful restoration of historic building fabric and modern upgrades do not have to be mutually exclusive. \_\_\_\_ By keeping the ashlar stone base and plain dark wood façade, the country house character was preserved intact. The new red aluminum shutters on the windows, which recall the earlier color scheme, provide a striking accent. Generously proportioned interior spaces, fully paneled in larch wood, were created by removing the partition walls, and a light well was built in the bathroom area. The sleeping and living area is oriented toward the south, where there is also a large garden and patio. Much of the ground floor was opened up to the outdoors by means of fixed glass, and there is a balcony above. The new garage and patio were designed in 2010 by any:time architects. ab

Hohe Straße 99 BS 75

**Traberthaus** 1937 / 2002

**Haus Traberthaus**

Engelbert Auer / Gerhard Fischill





In 1999, the inauguration of the new parish hall was both an official culmination to the extensive modernization and expansion of the most populous parish in Linz and the final chapter in a nearly century-long building history.——The decision to build a second church in Urfahr was made in 1903. The first stage in the building process was planned by Peter Behrens, Alexander Popp, and Hans Feichtlbauer, and encompassed the baptismal and war memorial chapel and the entrance area, built as a temporary makeshift church. After World War II, the second phase of construction was completed: a tower, nave, and both side aisles, designed by Hans Foschum. Changes were made to the original plans due to financial difficulties and the loss of sheer building real estate due to the paving of Peuerbachstraße during the war. From 1952 to 1961, an 11,000 m<sup>2</sup> parish annex, designed by Gottfried Nobl, was attached to the church, with only a part still in existence.——The altar fresco is by Max Weiler, Lydia Roppolt designed the arched windows, and much of the remaining décor is the work of Friederike Stolz and Wilhelm Frass. ab

Wildbergstraße 30 04 47

**Peace Church of Christ the King** 1937 / 1951 / 1961 / 1999

**Friedenskirche Christkönig**

Peter Behrens, Alexander Popp, Hans Feichtlbauer /

Hans Foschum / Gottfried Nobl / Wolfgang Schaffer, Alfred Sturm



The Höhenstraße in Linz was built as a public scenic road, along the lines of its predecessor in Vienna. It runs along the Freinberg mountain ridge and offers various enjoyable views of the city. The Freinberg was developed as a recreational area following the 1865 founding of the Civic Beautification Society of Linz.——Road building was promoted strongly by the authoritarian *Ständestaat* (Corporate State) because it was regarded as a symbol of overcoming the world economic crisis and unemployment, and seen as a sign of social progress. In Austria, this included the construction of the Höhenstraße in Vienna, an idea originated in 1894 by the German urban planner Hermann Josef Stübben, as well as the Großglockner Alpine Scenic Highway.——In terms of cultural history, it is quite interesting that after the significance of the Alps as a tourist destination was discovered, technological progress became a cultural focus and the protection of the landscape and nature gained importance. Photography and film played important roles in this process, as travelling by automobile (which corresponds to film in terms of perceiving a landscape) was first made possible by the ecologically sensitive building of roads (Achleitner). <sup>ab</sup>

Freinbergstraße 87 105

### **Linz Höhenstraße Scenic Road 1937**

Linz Höhenstraße  
City Building Authority



The driveway to this stately house leads from the heavy traffic of Hohe Straße through a gateway shared with the old Pöstlingberg roadworker's house. This means that the house is only visible from the side road bordering the lower property line. The two-story, middle-class building is done in a sedate country house style, and its simple, rectilinear, symmetric floor plan is laid out transverse to the slope. As a result, it has two equally important main façades and front lawns.—— The large parlor on the second floor is reached via the centrally placed main entry hall on the ground floor. From there, another small stairway leads to the attic sleeping quarters. The house hasn't been altered; all of its original features are preserved, including the door and window fixtures designed by the architect. Floors, stairs, railings, and ceramic stoves are completely unchanged. The fanciful wooden ceiling beams in the parlor were artfully painted by the architect's mother, Fanny Thiersch. Stephan Thiersch came from a well-known Munich family of architects and artists. ab

Hohe Straße 121 A4 76

**W House** 1938  
Haus W  
Stephan Thiersch



From 1937–39, a six-story mixed-use residential and office building was built for the social service fund of the Union of Doctors of Upper Austria. A large oak in the courtyard is a reminder of the botanical gardens once found upon the site. \_\_\_\_ Projecting frames emphasize the dense rows of windows on Dinghoferstraße, today a busy traffic thoroughfare. Stone blocks make up the base of the ground floor. On the first floor above the street is a single balcony five bays wide, typical of the time. By contrast, the design of the quiet courtyard is less monumental. This façade is opened up with cubic volumes, a terrace, and a number of balconies. A variety of window sizes and shapes, and the reading room addition built from 1953–54, form a coherent overall appearance, together with the well-tended garden. The reading room features a wall mural by Karl Hauk. \_\_\_\_ Popp, who worked with Peter Behrens on the Tobacco Factory in Linz as well as other buildings, became a professor in 1940 and was appointed head of the Vienna Academy in 1941. A Nazi sympathizer, he was a very active industrial architect until 1945. ab

Dinghoferstraße 4 [06](#) [11](#)

**Upper Austrian Medical Chamber** 1939 / 1954  
Ärztammer Oberösterreich  
Alexander Popp / Karl Tobisch-Labotýn



A critical bottleneck for the city, each citizen of Linz crosses the Nibelungen Bridge on average more than once a day. Built in only 21 months by Nazi authorities, the bridge, together with the pair of adjacent bridgehead buildings planned at the same time, remains the only monumental work of the period.\_\_\_\_\_The strong rise in the level of the bridge – done in order to enable ships to pass through continuously to serve the defense industry, the transportation hub, and the port – had far-reaching consequences for urban development. The bridgehead buildings – actually a consequence of the bridge – protrude deep into the medieval layout of the main square. Old structures had to be moved, breaking the square’s visual interaction with the Danube, and causing it to feel “blocked in” ever since.\_\_\_\_\_In 1945–46, the bridge demarcated the Russian sector from the American sector. When this control came to an end on June 8, 1953, the then governor Heinrich Gleißner and Elmira Koref, the mayor’s wife, celebrated it with a legendary and well-documented dance. The connection between Nazi city planning and forced labor is embodied by the granite, which was taken from the quarry at the Mauthausen concentration camp. ab

Nibelungenbrücke 05 114

**Nibelungen Bridge** 1940

Nibelungenbrücke

Friedrich Tamms, Karl Schaechterle





From his office in Berlin, Nazi architect Albert Speer approved the development on the bridgehead (designed by Anton Estermann in the Linz city building office) in 1939. The interruption of the war prevented it from being completed until 1947. The multi-winged complex provided a needed design response to the new bridge, which was set at a higher elevation, creating a connection to the old town.——As Hitler’s “adopted city”, Linz was one of five cities designated to be *Führerstädte*, or Nazi capitals, together with Berlin, Hamburg, Munich, and Nuremberg. The bridgehead building complex, done in a dry, heavy Munich Classical style, is the only completed portion of a monumental development planned for the Danube, for which many historic buildings were demolished.——Today, the western bridgehead building houses the Linz University of Art, founded in 1947. Current plans call for space to be adapted for university use in the eastern building as well, which served as the home of the revenue office until 2009. The continuous cultural function of the Nazi building was foreshadowed by the 1977 rooftop installation of a metal sculpture titled *Nike of Samothrake* (Haus-Rucker-Co). Mounted as part of the “forum metall” exhibition, it was taken down in a nighttime action after a 27-month-long controversy. ab

Hauptplatz 5, 6 and 8, 9 [06](#) [19](#)

**East and West Bridgehead Buildings** 1943 / 1947

**Brückenkopfgebäude Ost und West**

Roderich Fick / Anton Estermann



Michael John

## Repression. Reconciliation. Removal? On the Past of the “Führer City Linz”

As early as March 13<sup>th</sup>, 1938, Adolf Hitler not only promised to construct a new bridge over the Danube, but also pledged his personal sponsorship of Linz. It was immediately promoted to the “Founding City of the Greater German Reich”, later becoming one of the privileged *Führerstädte* (Führer Cities) along with Berlin, Hamburg, Munich, and Nuremberg. Vienna was pointedly excluded in a step that can be seen in light of Hitler’s biography and personal preferences. The German Reich Chancellor had always described Linz as his “hometown”. Being an art and architecture aficionado himself, he was also personally involved in reshaping the city. Linz was to symbolize a “healthy” province in contrast to the unmanageable “Jewish” metropolis of Vienna.

Hitler’s preference coincided with the existing structural aspects of Linz, among them the fact that it was a developable economic location, a central transit hub, and a strategically advantageous location in case of war. The city’s German nationalist traditions of the 19<sup>th</sup> and first part of the 20<sup>th</sup> centuries were also of great significance. Linz had been a political center for the National Socialists in Austria even before 1938. After the “*Anschluss*”, well-known contemporary architects such as Albert Speer, Hermann Giesler, Leonhard Gall, Wilhelm Kreis, Paul Baumgarten, and Roderich Fick were engaged for planning. Linz was to be an artistic and cultural capital of Central Europe. Its success would be economically secured through the expansion of big industry and development of a regional economic area.

Linz’s population grew from around 112,000 in 1938 to around 200,000 in 1945. Nazi planning allowed for up to 400,000 inhabitants and included extensive municipal incorporations. As a result of the war, plans for the infrastruc-

ture were the first to be realized. Two large bridgehead buildings were constructed and around 11,000 residences built in the new districts (Keferfeld, Bindermichl, Spallerhof, Karlhof, Harbach, etc.). Plans were made all the way up until the end of the war. In February 1945, architect Hermann Giesler gave Hitler a model of Linz, which was set up in the Führer's bunker. It portrayed what Linz was one day supposed to look like and was a reflection of Hitler's personal visions as well as those of National Socialism. A "Führer Museum" was supposed to be the crowning jewel, but construction never commenced. The proposal did, however, have other implications. Thousands of works of art throughout Europe were either stolen or acquired in other ways in order to establish the museum's initial inventory.

The Nazis left behind a death toll in the millions, concentration camps, ravaged cities, and destroyed regions throughout Europe. Upper Austria also became a symbol of great repression during the Nazi years. It became the "Land of Concentration Camps", with the Mauthausen concentration camp system encompassing camps such as Ebensee, Gusen, Linz I, Linz II, and Linz III. Hartheim Palace, where disabled children were murdered, as well as forced labor camps containing tens of thousands of inmates were also part of the machinery of oppression. The politics of the Austrian "victim myth" slowed the process of recovering from the Nazi regime more than any other factor. The U.S. army was even faced with protests from the local population when housing Jewish refugees and concentration camp survivors in parts of the Bindermichl settlement during the fall of 1945. It can be said that there was a lack of sensitivity. The fact that the public state of awareness at the end of the 1940s was problematic is apparent in surveys carried out by U.S. authorities. When asked in 1948 if National Socialism was a "good idea", 44% of respondents in Vienna and 58% in Salzburg agreed. In Linz, the city that was expanded the most under the Nazis, 62% agreed.

For the first few decades after the war, regional and local political leaders behaved in a fundamentally politically correct fashion. It wasn't until the 1980s, however, that a thorough and detailed examination of the Nazi past took place. The subject had been pushed from the minds of most residents. A paradigm switch became apparent under the leadership of mayors Hugo Schanovsky (1984–88) and Franz Dobusch (after 1988). Street names were changed, memorial placards were mounted, and the subject was brought to the forefront. Academic studies were commissioned, followed by conferences and publica-

tions. The municipal council, with the support of all parties represented, clearly laid out these actions as part of a “reconciliation resolution” in 1996. The stock of the new gallery of the City of Linz was combed through and restitutions of paintings were initiated.

The material legacy (buildings, residences, etc.) left by the National Socialists were to become the subject of future discussions at a later date, as was also the case in other cities in Austria and Germany. Statues, sculptures, decorative details, and Nazi bunkers began to ignite discussion. Artists like Wolfram Kastner or students from the art university drew attention and criticism using art alienation and wrapping actions. On the subject of two Nazi era lion statues that were set up once again, Nobel Prize laureate for literature Elfriede Jelinek was of the opinion, “Linz is a historical and, to a certain extent, precarious spot. One must be double or triple as sensitive there. It is simply unthinkable to put such a monument on display without any visible historical commentary.”<sup>11</sup>

A more extensive debate erupted during the course of preparations for the cultural capital year of 2009. Discussions on the political and societal consequences for the city arose, culminating in a debate about “disturbing remains” from the Nazi years. A central exhibition entitled “Cultural Capital of the Führer” made international headlines and became the subject of heated debates. Contemporary plans paralleling those of the Nazi past (development of the right-hand bank of the Danube, new city hall, opera house, music conservatory) now also provided material for discussion. The question of if the Nazi focus of Linz09 would lead to a portrayal of Linz as a “Nazi City” ignited dispute among the political parties.

The issue of heritage preservation status for the Nibelungen Bridge and the bridgehead buildings constructed in the Nazi era led to an uproar. The City of Linz objected to the extensive monument protection enacted by the authorities on the basis of the buildings’ uniqueness. The buildings were to be treated like a certificate or historical documentation, and changes to the structures would not be allowed. The city’s rebuttal stated that the buildings were physical representations of the Nazi regime and creative changes should be allowed. The appeal stated that the protection of the historical heritage should not “inhibit structural interventions (...) specifically intended to break up the Nazi architecture and, in so doing, reflect upon the Nazi regime.”<sup>12</sup>



In the meantime, a greater awareness of the Nazis' material legacy has arisen. A placard with the inscription "Reichswerke Hermann-Göring" was taken down for good. Other artifacts, such as the Aphrodite statue given to the City of Linz by Hitler, have likewise been permanently removed. The question of whether removal without commentary is an adequate strategy in this day and age, or if the internationally accepted methods of isolation, presentation, and discussion wouldn't be better suited, remains up for debate. In the future, an exhibition on the ever-present Nazi residential structures has been suggested for 2012 or 2013. However, throughout Linz's many activities and attempts to cope with the past, it has become clear that there will be no plans to create a Nazi documentation center, as former *Führerstädte* such as Nuremberg, Dusseldorf, and other German cities have done.

1 Cited from *NS-Kunst vor dem neuen Linz Bahnhof, 2004*, <http://forum.thiazi.net/archive/index.php/t-18091>; <http://www.ikg-wien.at/IKG/Members/> viewed on January 9, 2012.

2 Cited from *Die Presse* April 25, 2009, "Architektur in Linz: Dokument der Unkultur".



The decision to build the “Reichswerke Hermann Göring” (now voestalpine) fell on March 12, 1938, the day German troops invaded Austria. Shortly thereafter, the planning of the steelworks began, including the rolling mills and smelting furnaces. Operations were launched successively starting in 1941. The choice of location was based upon strategic considerations such as easy accessibility and proximity to raw materials, as well as for political reasons (Linz was to become one of Hitler’s “Führer Cities”).——The factory buildings were designed by head architects Herbert Rimpl and Alexander Popp. These are rational, functional, and purely use-oriented engineering structures, built to house the foundry, forge, and rolling mills. Their size is truly enormous. The overall aesthetic of these steel frame constructions with clinker underpinings and armored glass elements arises from the sparse use of materials. Similar to the Zollverein Coal Mine Complex (Schupp and Kremmer, 1930s), the monumentality of the buildings is created through the extreme reduction of means and abstraction of the masses.——Large, heavy, and complex steel parts are still produced today in the MCE Hall (Machinery, Construction, & Engineering). ab

Wahringerstraße 34  

**MCE Hall (formerly Voest) 1943**  
**MCE-Halle (ehemalige Voest)**  
Alexander Popp



The Nazi era left visible traces throughout the entire urban area, with a number of residential buildings which are unthinkingly referred to in vernacular as the “Hitler buildings”. Their formal layout borrows from the regional farmhouse typology of the *Vierkantbof* (four building wings arranged around a rectangular courtyard), in order to imbue residents with an idyllic village spirit as projected by Nazi ideology.—— Many of these housing estates were built in the southeast of Linz, in order to be in close proximity to the industrial area. Designated as one of the five “Führer Capitals”, the population of Linz was projected to grow rapidly from 110,000 to 400,000. Of the 58,000 planned apartments, however, only 11,000 were finished by 1944.—— The Nazis were not the first ones to implement urban housing programs. In the period between the two world wars, the housing shortage and the availability of housing for workers were a focus of Social Democratic policy and city planning under director Curt Kühne. Many of the housing developments after 1938 were based on this significant earlier work.—— The largely unmet demand resulted in a catastrophic shortage of housing, which could only be relieved by the construction of barracks, many of which were still in use in the 1970s. ab

Auer-Welsbach-Weg [09](#) [212](#)

**Nazi Era Housing Estates** 1944  
**Wohnsiedlungen der nationalsozialistischen Zeit**  
Herbert Rimpl





Most of the cellars and tunnels in the slopes of the Bauernberg, the Freinberg, and the Schlossberg mountains west of Linz were built in the 19<sup>th</sup> century for storing beer, ice, and wine. They were expanded and converted to bomb shelters in 1942. A monument erected in the nearby Botanical Garden commemorates the Linz II annex to the Mauthausen concentration camp. \_\_\_\_ The system of escape routes and tunnels spread throughout the city was meant to provide refuge to a total of 10,000 people. The approximately forty tunnels still in existence total 14 km and cover an area of 53,000 m<sup>2</sup>. Around 200 prisoners were forced into labor in order to build one of the tunnels, the Märzenkeller, in February 1944. \_\_\_\_ The sturdy cellar, built of smooth quartz sandstone, accommodated 1,500 civilians with electric lighting, ventilation, plumbing, and an infirmary. It also contained command centers for the gauleiter, the police, the municipality, and the Nazi party. \_\_\_\_ Today people can take tours of the tunnels, most of which are vacant. A temporary installation titled *Museum der Unterwelt* (Museum of the Underworld) was mounted there in 2008 as part of *Tiefenrausch* (Rapture of the Deep). ab

Hopfengasse, Limonigasse C6 103

**Limoni Cellar** 1944

Limonikeller

Roderich Fick, Hermann Giesler



Winter harbors create a protected area when icepacks make waterways impassable. Because ships in the harbor need to be protected from the pressure of a completely frozen water layer, channels must be cut into the ice. The Linz winter port was built from 1897–1900 and equipped with a “floating workshop” for repairing ships. Later, the area was used for recreation by rowers and fishermen. The 1925 Nordic-style boathouse, designed by Ernst Hamberger, was replaced by oil bunkers. During World War II, the Danube fleet was stationed at the site. A bunker, a crew building, and a shelter with loopholes located right on the water are relics of this period. Not all are visible; some lie below the surface and are overgrown. Today, the bunker is used as storage space for the Ister Rowing Club boathouse. — Locations on the Danube are becoming increasingly attractive for new uses, as can be seen by the new tech center and hotel. Residential and office buildings are currently being built along the harbor basin. The competition for the Winterhafen area development plan was won by Graz architect Josef Hohensinn in 2002. <sup>th</sup>

Am Winterhafen E4 23

**Bunker** 1944

**Bunker**

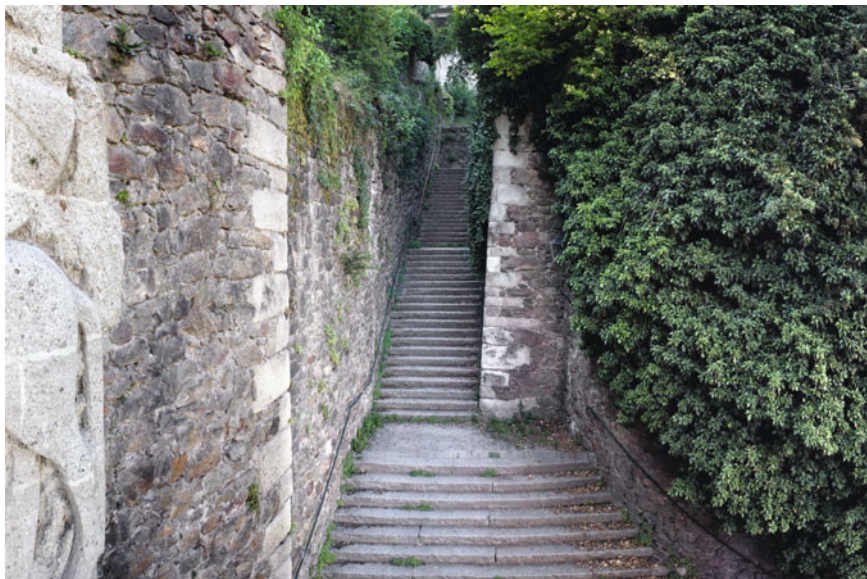
Anonymous



Europe's steepest adhesion railway, the Pöstlingbergbahn, built in 1898, carries people up to the fantastic fairy tale realm of the Grotto Railway. Over the course of decades, the Pöstlingberg and the Grottenbahn have together become one of Linz's biggest attractions. In 2009 the tram cars were renovated and the route was extended to the main square.—— The fairy tale world is located in Fort Pöstlingberg's fortified tower, known as "Beatrix". Under Archduke Maximilian Joseph von Österreich-Este, a total of 32 towers were built to form a defensive ring around the city, the biggest Biedermeier era construction project in Linz.—— The *Tramway- und Elektrizitäts-Gesellschaft Linz-Urfahr* (now called Linz AG) built the Grotto Railway in 1906 as a tourist attraction. A dragon-shaped, open-air train with benches runs like a tramline around the upper level of the tower. A 1:7 scale reproduction of the main square of Linz, surrounded by 16 fairy tale sets arranged in a star-shaped pattern can be found on the lower level. Bernhard Stolz made the stuffed animals on display at the grand opening, and the painter Ludwig Haase redecorated the lower level in 1936. Artist Friederike Stolz re-adapted and expanded the mini-world after it was hit by a bomb in 1945. ab

Am Pöstlingberg 16 B4 57

**Grotto Railway** 1906, 1948  
**Grottenbahn**



In a type of long-term project, Fritz Fanta carved out the Schlossberg stairs from a neglected area. Head of the Linz Design Department, he triggered the initiative behind what is today a dense built environment. Fanta is one of the “great unknowns” of the Linz reconstruction era. In addition to his position as municipal building consultant, he was also responsible for many new buildings erected by the city, and a multitude of repairs and renovations in the old town. These are characterized by a fittingly low-profile style, which only reveals the true age of the reconstructed houses upon closer inspection.—— The Schlossberg restoration plan was started at a time when the city was still preoccupied with solving the problems of an urgent lack of housing. The goal was to create an inner-city recreation area and an environment to enhance the castle. Used as a barracks and then the property of the federal government, the castle was adapted and became a museum in 1966. The wall sculpture by Sepp Moser (1952) at the bottom of the staircase is titled *St. Georg zu Pferd* (St. George on Horseback).—— Fritz Fanta, born 1906 in Bohemia, studied at the Technical University in Brno and directed the city’s Design Department (with a wartime interruption) from 1938 to 1971. He passed away in Linz in 1988. lp

Tummelplatz 06 136

**Schlossberg Stairs** 1948, 1971

Schlossbergstiege

Fritz Fanta





The kindergarten serving the Austria Tobacco Company was built alongside the *Zwirnerstöckl* (twinner's house), the only remaining part of the Linz wool factory, which was torn down in 1969. The building lies hidden in a park-like piece of property totaling 2,500 square meters, surrounded by employee housing for the factory. \_\_\_\_ The kindergarten annex is an oblong, flat, single-story volume terminating in a circular pavilion. The continuous, full-height window wall is oriented exclusively to the outdoor space on the south side. A flat roof is cantilevered to create a transitional area. The pavilion rises up like a tower, creating a central room for group activities. Many features of the original building have been preserved, such as the painted tiles and wall murals. \_\_\_\_ Since 1977, the kindergarten has been jointly operated with the government of Upper Austria and also serves as an after-school center. This was a significant part of a comprehensive package of social services provided for the mainly female factory workers. In 1966, Inge Ertel, longtime gardener for the grounds, described it as “a stately oasis in our industry-swollen Linz.” <sup>ab</sup>

Untere Donaulände 66 DS 84

**Former Austria Tobacco Factory Kindergarten** 1950  
 Kindergarten der ehemaligen Austria Tabak Werke  
 Karl Kupsky, Harald Bauer



Completed in 1951, the railway post office was one of the most technologically advanced post offices in Austria at the time. The huge clock tower marking the entrance and the central staircase was also a symbol of the former state monopoly's principle of punctuality. In close proximity to the railway station, the post office has the longest opening hours in Linz even now. Stylistically somewhat undecided, the symmetrically arranged, monumental building is representative of the mixing of elements that occurred in postwar Austria. The mail circulation center at Vienna's Western Railway Station, built by the same architect in 1956, was demolished in 2009.\_\_\_\_\_The neighborhood around the railway station has completely changed over time, and the post office is the last remnant of the original, relatively low ensemble that included the railway station (built in 1936, rebuilt in 1954, and torn down in 2002) and the still existing "post bus station" with a broad, overhanging, oval roof and round columns.\_\_\_\_\_In addition to the large, marble-clad main hall, "three booths for local calls and four for long-distance" were also available. In current times of mobile communication and private parcel services, the post office seems nostalgic, especially when viewed from the inside. lp

Bahnhofplatz 10 [07](#) [126](#)

**Post Office** 1951

Postamt

Josef Langhof





The Botanical Garden was originally planted to serve as a *hortus medicus* to provide medical students practical botanical training. Thus, medicine, botany, and chemistry formed an integrated body of knowledge.——The first botanical garden in Linz was founded in 1853 (the one in Vienna dates back to 1754): a collection of trees and shrubs for study purposes (arboretum) by Johann Nepomuk Hinteröcker, a Jesuit priest and professor of natural history, on the property of the Jesuit College (Freinberg). Around 1900, the Natural History Association (*Verein für Naturkunde*) planted a new garden on Dinghoferstraße, which the city took over in 1926 and made into a public space. However, in 1938, it gave way to the construction of the Medical Chamber.——Following the 1952 opening of the new botanical garden in Bauernberg, the city acquired the site of the former arboretum along with two additional lots in the 1960s, and new structures were added up to 2001. Today, the Botanical Garden encompasses 10,000 different kinds of plants, with an alpine garden, a rosarium, a tropical greenhouse, and the house of succulents (cacti), as well as rare cultivated plants, all occupying a total of 4.2 ha. Tunnels below the surface render it unable to support loads, so no buildings may be built on the site. lp

Roseggerstraße 20 [C7](#) [17](#)


**Botanical Garden** 1952, 1966 / 2001

**Botanischer Garten**

Rudolf Hirschmann





Formerly used to house workers and apprentices, the resemblance of these buildings to Nazi era housing epitomizes the prevailing continuity of Nazi housing in the postwar years, the return to traditional forms, and the overall sense of disorientation in architecture. \_\_\_\_ The apprentice hall – Lippert’s only building in Linz – is a simple, functional courtyard building with gateways and broad wooden arcades. These connect to the regional *Heimatsstil* vernacular, and also convey a sense of security. Built by Viennese architect Georg Lippert, it symbolizes his rich body of work, which followed design trends over the decades. Between 1938 and 1943, he was responsible for a great deal of company housing estates and industrial buildings in Lower Austria and Styria. During the 1950s, he built numerous residential estates for the City of Vienna, to ultimately become one fo the most active, modernist architects in Austria during the 1960s and 1970s. \_\_\_\_ In order to be given residency in the dormitory, an apprentice’s home town had to be a certain distance away from the former Voest location. They lived in groups of four to a room, and a residential director regulated evening outings. The building is used today as an apartment house. lp

Maderspergerstraße 1–11  

**(former) Worker Housing Estate and Apprentice Hall 1953**  
Arbeitersiedlung und Lehrlingsheim (ehemalig)  
Georg Lippert



This branch office of the Central Bank was built at the same time as the new buildings for the headquarters in Vienna, and is just one of many of the architects' jointly designed projects for this client. An increase in personnel and the fact that the building that no longer met the requirements were the impetus for the new facility.—— On the ground floor is space for the teller booths and the other rooms of the bank. In the six upper floors are apartments, which are no longer exclusively reserved for staff. The base of the monumental building is composed of tapered granite piers and a generous amount of glazing – typical of the era. The building is topped by a setback whose continuous canopy reaches to the façade. The publicly accessible roof terrace offers a panorama of the entire city. In the interior, the original design is only partly preserved. An iron sculpture by Rudolf Hoflehner adorns the lobby.—— Wachberger and Boltens-tern were bonded by decades of friendship and project collaboration. Their architecture is characterized by a sense of lightness and worldly chic, which extends to the interiors. ab

Coulinstraße 26  

**National Bank** 1953

Nationalbank

Erich Boltens-tern, Eugen Wachberger



The entire Linz Harbor and what is now the voestalpine are the result of Nazi wartime planning. The simultaneous construction of the Rhine-Main-Danube waterway (completed in 1992) was part of this concept. After 1945, the unfinished harbor was adapted to the new political and economic conditions, and a duty free zone was added. Modern warehouse and cold storage facilities, offices and conference rooms, a “data center with modern electronic computers”, and a customs office were set up.——This made it possible to show, store, and process goods from foreign producers in the East and West without customs regulations. However, as global trade was liberalized, the facility became increasingly obsolete. The approximately 95,000 m<sup>2</sup> area is part of Austria’s largest harbor, and since 1998 has been under new ownership, by the Austrian logistics company Donaulager GmbH (Linz AG).——A steadily growing turnover led to plans for expansion. By the end of 2012, about a third of the basins will be filled to create more ground area. However, in terms of urban development, this represents a failure by Linz to grasp the promising chance of growth towards the east of the city. lp

Industriezeile 35a F5 35

**Danube Harbor Duty Free Zone** 1953, 1958  
Donauhafen, Zollfreizone  
Fritz Steinfelser



Situated on the Mozartkreuzung intersection, this nine-story retail, office, and residential building is not only the first high-rise in Linz, but also a special representative of the early 1950s. The original condition of both the exterior and interior are fully preserved, and form a unique ensemble of Linz Modernism together with the other corner buildings of the intersection.—— The massing, the stone-clad colonnade, the projecting cornice, and the vertical emphasis of the façade design create associations with the taller Ringturm in Vienna, which was built at the same time by Erich Boltenstern, along with many other Jugendstil buildings in Vienna. The building drew little attention until recently, with Achleitner refrained from citing it as well. The Vienna architectural firm also built the Generali Building on the Donaulände for the same clients, the Generali Versicherung and the Erste Allgemeine Versicherung insurance firms, around ten years later.—— The building's construction followed some demolition and work done to widen the street. The "Heidegger-Haus" once stood where the street formed an "anxiety-inducing bottleneck". The new building was accordingly also celebrated as a solution to heavy traffic. lp

Rudigierstraße 1 [06](#) [52](#)

### **Commercial and Residential Building 1955**



#### **Geschäfts- und Wohnhaus**

Emil Pfaffenbichler, Edmund Bamer, Johann Wisner





Linz is characterized by buildings from the 1950s and 1960s. The Eder Tower is a special representation of this relatively recent architectural heritage. Financed by the Housing Reconstruction Fund, it is a typical and well-preserved example of its era and merits special attention.\_\_\_\_\_ The three tracts of the high-rise form an ensemble together with the old “Amerika-haus” next door, which was built by the same architect. Varied massing heights, a recessed ground floor and penthouse levels, as well as its modulation of the street line, help create a subtle urban design scheme. These so-called America houses were representatives of the “American way of life”, fully equipped with furniture, screening rooms, and libraries. The Marshall Plan also gave hundreds of architects the opportunity to make educational visits to the U.S.A.\_\_\_\_\_ Perotti was one of the Linz-based architects who had a strong influence on the reconstruction of the city, shaping the way it looks today. Along with significant postwar buildings such as the Parkhotel (later an adult education center), which was demolished in 2010, he was also responsible for the Oberbank main office on the Donaulände as well as the shopping center and Hotel am Schillerpark diagonally opposite. 1p

Landstraße 70  

**Eder Tower** 1956

**Ederhochhaus**

Artur Perotti, Gottfried Zellinger





There was talk about building a large church on Am Bindermichl as early as 1946, after a military chapel was constructed. The church's cornerstone was laid in 1954, and the so-called "Bindermichlkirche" was consecrated in 1957. It is the first modern church in Linz, and a symbol of renewal after dictatorship and war. — The history of its making is closely connected to the voestalpine steel company: the community was mainly comprised of industrial workers; the construction material (steel and concrete) was provided by the steel factory; and the architect, Friedrich Reischl, was mainly active with the construction of warehouses and factory buildings on company grounds. The church was built with the help of 300 volunteers from Bindermichl. — The symmetry, size, and orientation to the street axis suggests a still classical repertoire and an interest in formal expression. Abstraction in the articulation of these elements, and the subtle structure of the façade, points to German (Otto Bartning) and Swiss influences, according to Achleitner. — The character of the interior is shaped by the 300-meter-long glass frieze by Lydia Roppolt, and Helmut Werthgarner's successful 1988 adaptation of the space to the more open liturgy in line with Vatican II. <sup>1p</sup>

Am Bindermichl 26  

**Church of St. Michael** 1957 / 1988

Kirche St. Michael

Friedrich Reischl / Helmut Werthgarner



The similarity to Eugen Wachberger's branch of the Austrian National Bank (designed together with Erich Boltzenstern and built five years earlier on Coulinstraße) is striking. Achleitner characterizes the simpler version of the same architectural elements as "somewhat expressionless, cheaper". The fine structuring of the building, however, has been retained throughout the elevated ground floor area, five residential levels with hybrid loggia/balconies, and a receded attic story. \_\_\_\_ Room had to be made for a gas station and a service station on the 95-meter-long and only 16-meter-wide ground floor. For this reason, only two of the five stairways reach all the way to the bottom, while a terrace in the courtyard connects the remaining flights of stairs. Today, the former garage is a private garage with two additional entrances and direct access to the upgraded elevators. There are 70 small and micro-sized apartments in the building. \_\_\_\_ Wachberger was very involved in the rebuilding of Linz. Working as an architect as early as 1925, he was able to construct a multitude of buildings, especially after the war. The residential building on Fabrikstraße is a fine example of his simple and aesthetic sense in design. 1p

Fabrikstraße 1  



### **Commercial and Residential Building 1958**

**Geschäfts- und Wohnhaus**

Eugen Wachberger



This high-rise is one of Linz's most distinctive postwar buildings and the first "skyscraper" to be built in the city. Situated in a barely developed area at the time, it is located on the traffic axis between Bulgariplatz and Europaplatz, planned during the 1970s. Even today, the 21-story apartment building is a landmark in a cityscape without uniformity. In recent years, areas of development have emerged in the midst of commercial and warehouse spaces. However, they still suffer from a lack of identity, through-traffic, and isolation from the nearby city center. Even the promising branding as the "Green Center of Linz" cannot banish the spectre of the old freight rail station.——This new type of high-rise housing represents aspirations for Modernism and the big city (a break with Nazi housing types), but the hope of containing the massive housing shortage was also an incentive for the project.——The negative reception of the Lenau Tower is typical of numerous apartment towers in Linz. Although they no longer satisfy contemporary demands for housing, the exterior and especially the common spaces (lobby, corridors, vestibules) of the 129 condominium units enjoy great popularity. lp

Rilkestraße 20  

**Lenau Tower** 1958

Lenauhochhaus

Otto Ceska, Anton Wiltschnigg



From 1947–60 alone, 24,480 new apartments were constructed in Linz. In comparison, the city today counts a total of 108,000 residential units. Despite this massive development, the area experienced a housing shortage more severe than anywhere else in Austria, due above all to the enormous deficit inherited from the Nazi era and tens of thousands of refugees. From 1934–61, the population swelled from 115,000 to 196,000, including a multitude of displaced persons, ethnic Germans, and former forced laborers.——Located on the grounds of the former Poschacher Brewery, this 680-unit complex and its facilities are a city district unto itself. It is also an ambitious example of the aspirations of the era. In the spirit of the times, a loose city of apartments was created with buildings of different heights, varying floor plans, and open spaces.——The polygonal plaza, modeled after ones in Paris and completed in 1888 in accordance with the city administration plan, is a decisive urban characteristic. Almost 120 years later, this major intersection finally took its planned form in 2004. Supposedly an “urban pattern” of the 19<sup>th</sup> century (Wilfried Posch), it is really nothing more than a convergence of seven busy streets into a hostile traffic junction. lp

Bulgariplatz 7 E8 184



### **Apartment Complex** 1959

**Wohnanlage**

Artur Perotti, Johannes Greifeneder



The school facility was named “Europaschule” at the request of Mayor Ernst Koref (1945–62). At the time, it was considered one of the most modern schools in Europe. The President of Austria, Adolf Schärf, made a special trip via limousine to attend the 1959 opening. The name indicated that it was dedicated to intercultural cooperation and methodological progress, a mission that still propels the Pedagogical College’s applied training program today. In 2011, it was chosen to receive the Lifelong Learning Award for its European exchange program for primary school students. In it, teachers are guides to learning; failure is thought of as a developmental phase; and the school is seen as a site of experimentation. \_\_\_\_ After a phase of repairs, emergency programs, and additions in school design, the Europe School is the first totally new building based on the concept of a boarding school. Classrooms and workshops were designed as pavilions and supplemented with recess yards, playgrounds, and sports fields, as well as school gardens. Its architectural expression embodied pedagogical change. \_\_\_\_ Among the modern, much-praised features of the school were “radios, tape recorders, and film projectors to enable the teaching staff to give particularly effective lessons”. 1p

Lederergasse 35  

**Europe School** 1959 / 1998

Europaschule

Fritz Fanta, Adolf Kammermayr / Bernhard Rosensteiner





The history of the Regional Theater goes back over two hundred years. The total ensemble of buildings, enlargements, renovations, and public artwork is as varied as theater itself, and comprises an interesting testimony to a long architectural history. The addition of the lobby, with a connection to the underground parking garage, is the tentative conclusion of this development. \_\_\_\_ In 1803, architect Ferdinand Mayr designed the original theater in the late Neo-classical style, on the burned-out ruins of the eighteenth-century officer's casino and redoubt room. The theater owes its current appearance to Clemens Holzmeister. He designed the new lobby and the intermission hall, renovated the audience seating space, and designed the new Kammerspiele building on Lessingstraße as a second performance space. The building is a major work of Austrian theater design. The architect's symbiotic collaboration with artists like Gudrun Baudisch, Fritz Fröhlich, Rudolf Hoflehner, and Franz Zülow is particularly noteworthy. \_\_\_\_ Holzmeister's involvement brought international experience to the theater's design. During the same time, he also worked on the Great Festival Hall (*Grosse Festspielhaus*) in Salzburg, where he directed all construction work from 1926 to 1975, in a kind of long-term project. lp

Promenade 39 [D6] [96]

**Regional Intimate Theater** 1959  
Landestheater Kammerspiele  
Clemens Holzmeister





The right bank of the Danube is an artificially created landscape that served as the basis for the development of the Linz Cultural Mile. The catalyst was the catastrophic flood of 1954, with water levels rising up to 9.62 meters. At the time, the riverbanks were largely unprotected, causing thousands of Linz residents to lose their homes. By 1957, the present-day dams were completed as a safeguard against flooding. Construction of the park area was finished in 1960, according to plans by landscape architect and former City Parks Director Rudolf Hirschmann. The new design transformed the riverbank into an open space for relaxation and culture. The actual dam is far enough away to serve as a tribune from which the various events can be seen. The Brucknerhaus 1973, the Metal Forum 1977, the Klangwolke Open Air Music Festival 1979, and the Forum Design 1980 were the most important stimuli in the development of “culture for everyone”. Four large storehouses and the steamboat station were forced to give way to the construction. Until that time, the site had been used as a shipping center, including a marina, storehouses, and train tracks. It had been a pulsating city neighborhood. The Straßer Island and “Factory Arm” of the Danube were located here until 1892. lp

Ernst-Koref-Promenade 05 36

**Danube Riverside** 1960  
Donaulände  
Rudolf Hirschmann

## Ugly Ducklings

### A personal story

The buildings of the 1960s, and especially the 1970s, are the new buildings I saw during my childhood in Paris. This might explain why these buildings, generally perceived as ugly, continue to fascinate and inspire me again and again, something not always understood by many of my colleagues. I have a similar passion for clearly inhuman structures, concrete brutalities, and radical utopian urban design. Now, I didn't grow up in Linz, but I did spend my summer vacations in the Mühlviertel region, making forays into the city as well. I can remember quite clearly, for example, the new town hall being constructed in the early 1980s. The building seemed huge to me, bright and incredibly new. The wide-open, over-sized riverfront location and the impressive approach from the Nibelungen Bridge, that little piece of highway in the middle of the city, helped to create a dramatic theatrical experience.

I began working in Linz in 2003 and have felt like a (half) Linzer ever since. This is for several reasons, one of which is the feeling of being able to do so much here in terms of urban development – of having the opportunity to help shape this dynamic city. Another reason is the wonderful “ugly ducklings” that can be found in Linz in a density, quality, and closer to the city center than in any other Austrian city. In certain places and moments, this gives the town the austere charm that I am familiar with from time spent in London, Genoa, and Rotterdam, for example. The *déformation professionnelle* of a young architect? I don't think so. It is much more about the attempt to help these signs of a specific time, these historical features, be thoughtfully positioned along the city's historical timeline, and about changing the awareness concerning these

buildings. Going beyond just my general fascination with the architecture of this period, I want to point out the special characteristics and unique value of these structures. They are – *so aged and yet so young* – just as valuable as buildings from centuries past. They are symptomatic of the history of Linz, and in need of awareness and care.

### A Blossoming in Linz

The architecture of the 1960s and 1970s is a clearly distinguishable phase in Linz. It was strongly influenced by the highly vital industry and economy of the era. Energy shortages did not become an issue until the oil crisis in 1973, and were still not an influence on architecture even afterwards. The Allied bombardment had created a significant amount of centrally located open space to be developed, and approximately a doubling of the city's population within ten years (since 1938) led to dramatically increased needs. Also, Linz is a working-class town: not as middle-class, history conscious, and conservative as Vienna or Salzburg, and far from a mass tourism or cultural destination. The usual mechanisms for dealing with stereotypical tourist images are largely unnecessary. This, together with decades of looking toward Germany, created a solid basis for “contemporary” construction that is directly reflected in Linz's architecture – showing, as Achleitner states, “traits of stalwart functionalism, high production standards, and a very pragmatic self-image”. While architecture was ablaze in the rest of Europe (Coop Himmelb(l)au); whole cities were moving (Archigram); thousands of people were living in bubbles and super-structures (Yona Friedman); and completely new typologies and products were being invented (Cedric Price), Linz was newly rebuilding itself to an extent seen in few other cities. This was a time in which Linz was reinvented and restructured.

“Ugly ducklings” are a plea for the architecture of this era. In 2009, I initiated and curated an exhibition under this name in the *afo architekturforum oberösterreich* with photographs by Gregor Graf, with the buildings embedded in the cultural and historic context through a cartography by Veronika Barnaš entitled *Linz in the World*.<sup>1</sup> Attention was drawn to a total of 16 dominant and polarizing examples of the urban architecture of the era, which was described in the exhibition. The acceptance and handling of the buildings was discussed, and possible paths toward positive transformation were suggested. The focus was on changing perceptions and on cultivating a different way of looking at these buildings, which are an intrinsic part of the Linz cityscape.



te Linien den der Welt (in er sich damals "ygiene" nennt, ren Dessous, er, Verhütungs- rutsche Prä- jationsartikel, )

63- Dan Flavin, USA  
63-1. Wimmelou Verfilmung „Der Schatz im Silbersee“ Reg. Harald Reinl, D

63- John Lennon und Yoko Ono 2 wöchiges „Bed-In for Peace“

63- M. Luther King „March on Washington“  
64- wurde das Bürgerrechts- gesetz verkündet- Rassen- trennung aufgehoben wurde (Präsident Lyndon B. Johnson)  
64- Friedensnobelpreis Weltraum Reg. Stanley Kubrick, UK

63- John F. Kennedy und Konrad Adenauer am Checkpoint Charlie  
Ich bin ein Berliner

63- Philharmonie Berlin, Arch. Hans Scharoun

63- Mord an John F. Kennedy

68- R. Fischer für Braun, D

68- VELLUX GGL Erstpräsentation, DK

68-55- Juridicum Wien, Ernst Hiesmayr: A Gewagte hängende Stahlkonstruktion am Sockelbereich freizu- halten. Absolute Aus- nahmestituation in Wiener Innenstadt.

65- Galk Institute, La Jolla Kalifornien, Arch. Louis Kuz Forschungskolabor und Beg- nungsstätte. Meisterwerk, Beton und Holz.

63-68- Neue Nationalgalerie Berlin, Mies van der Rohe, D

68- Victor Vasarely, F „Vega 2000“

69- Woodstock, USA

69- Yasser Arafat wird PLO-Chef  
bis 2004 (Palästina- nutzen, erst in den USA, später weltweit.

68- Spiel mir das Lied vom Tod Reg. Sergio Leone-Italo-Western, USA  
Der Swimmingpool

68- Romy Schneider Der Swimmingpool

68- Charles Wipf Webekampagne: „Sexy- mini- super- flower- pop- color- alla Alles ist in africa!“  
71- Verbot in D

68- Charles Wipf: „Psychedelikum, LSD oder Acid“ prägte die Hippie- flower- pop- color- alla

68- Prager Frühling Bemühungen

69- Aus dem Projekt ARPANET der Advanced Research Project Agency (ARPA) des US- Verteidigungsministeriums, wird das Internet entstehen. Es wurde zur Vernetzung von Universitäten und Forschungseinrichtungen benutzt. Ziel des Projekts war zunächst, die knappen Rechenkapazitäten sinnvoll zu nutzen, erst in den USA, später weltweit.

68- Romy Schneider Der Swimmingpool

68- Victor Vasarely, F „Vega 2000“

68- Prager Frühling Bemühungen

Map of "Linz in the World": putting Linz architecture of the 1960s and 1970s in context with cultural history. Veronika Barnaš, Lorenz Potocnik, 2009.

Only everyday structures and largely “unknown” and undocumented buildings by architects unknown beyond Upper Austria were selected for the project. The Oberösterreichische Versicherung office building, for example, still floats above the ground like a shiny aluminum case after 35 years, the WIFI on the Wiener Straße is a radically functional expression of Austrian architectural history, and the new Rathaus is a mega-structure that has actually not been fully thought through to the end. The Raiffeisen Bank near the Southern Railway Station is proof of past urban ambitions, all too clearly displaying – in all three of its phases – how design quality can depend on just a few individuals or, in other words, that Linz has in the past provided conditions more conducive to the creation of outstanding architecture.

The exhibition was well received by the media. This suggests that appreciation for buildings from this period is increasing, and that solutions for restoration and adaptation are being sought. The initiative for this usually arises from young people from a wide variety of disciplines, creative individuals who appreciate the aesthetic qualities of the architecture. The approach is not primarily focused on the conservation of a historical monument, but involves tastes that have emerged for retro, nostalgia, vintage, or Eastern Bloc flair, similar to a diffuse fashion trend. The projects and initiatives have names that sound like brand labels, for example Ostmoderne, Restmoderne, Nachkriegsmoderne, Konstant modern, Big Bad Modern, and Nobody’s Darling. What they have in common is their beguilement with Modernity, which seems far from over, despite Postmodernism.

#### A Global Discourse

Having difficulty coping with this built heritage is not a uniquely Austrian phenomenon. Although the other German-speaking countries, Switzerland and Germany, are clearly a step ahead, and have at least studied and documented the most important edifices of the time, the appreciation and the care of these buildings is a global problem.

Technically, restoration can be a challenge and often requires project-specific research and concepts. In addition, there is also still a considerable amount of work to do in terms of creating a positive perception of these buildings. DOCOMOMO (an organization for the documentation and preservation of buildings, sites, and neighborhoods of the modern movement), was founded in the Netherlands in the late 1980s and in Austria since 2000. It is now





Hässliche Entlein, die vielleicht einmal zu Schwänen werden: Bundespolizeidirektion, Wohnhausanlage Urfahr am Damm, Lenauhochhaus, Bildungs- und Rehabilitationszentrum (BBRZ) (oben, von li.); Komplex Lentia 2000 (großes Foto links).  
Foto: Günter Seif

## Nachkriegszeit im Watschelgang

Nur wenige Menschen

ten aus dieser Zeit ein derart schlechtes Image? Zielischer ge-

Schreckgespenst der schlechten Energiebilanz von oft viel zu dünn

der Voest und damit ist das Härter Plateau unmissverständliches

„Das ist keine wissenschaftliche Ausstellung, sondern eine Be-

“Ugly Ducklings” (*Hässliche Entlein*), in: *Der Standard*, Wojciech Czaja, May 9, 2009.



active worldwide and is proof of a distinct awareness in professional spheres. However, reality is lagging behind: Modernist buildings in Austria, even buildings with national significance, are routinely neglected, mutilated, and demolished by their owners, by politicians, and by the Austrian Heritage Foundation. Examples of this abound. Often, only the commitment of a few dedicated people prevents these important structures from being quietly torn down or disappearing behind thermal insulation.

Monument protection agency regulations are cumbersome and, following their own logic of historical and scientific assessment, generally only apply to construction up to the 1950s. It seems that both the methodology and personnel necessary to assess younger buildings are still lacking. Since the criteria of age and time are for the most part no longer relevant, a type of trans-disciplinary assessment must be made, which is not easy. However, a holistic approach seems to be the only possible course of action when evaluating Modernist buildings.

Modernism was constantly trying to separate things: separating traffic from residential areas, living from working, dividing the individual steps of production processes, and even separating different building materials. This “spirit of Modernity” is no help at all to buildings from the 1960s and 1970s. The *modern spirit* would generally just tear it down, arguing that the building was designed for a specific use at a specific period. For me, this means that Modernity can only be regarded from a holistic and transdisciplinary point of view. The disciplines that were “forgotten” during the time of erection (sociology, philosophy, economics, material sciences, ecology, history, and anthropology) are now key to the comprehensive approach needed in order to decode this (intellectual) heritage. Right now, at a time when longevity is urgently needed, tearing things down does not appear to be a solution. One key to this almost humanist approach of continued building would definitely be architectural training. In Germany, 60% of all construction projects are in adaptation and reconstruction – and the number is rising. The architectural profession is rapidly becoming a profession of rebuilding, renovating, and adding to the structures of the city, but there is no real course of study for this. Universities focus instead on the use of new materials and new building technologies (often outside the city), yet ignore the most important components – namely, the flow of materials and the huge amounts of energy tied to transporting them, something that is almost impossible to recover through improved insulation systems and energy efficiency measures.

A large number of buildings from the 1960s and 1970s, both good and bad, already reached the end of their first life cycle long ago. A different approach is needed now, a technological one, but above all a cultural one. This will require a new type of architect, and he or she will need a fundamentally holistic education.

1 This awareness campaign consisted of a series of articles in 2007–08 in the Linz cultural magazine *SPOTSZ*, culminating in a symposium on the contemporary handling of these structures, which are on the one hand “too young” to be recognized historically, but “old enough” to be destroyed.



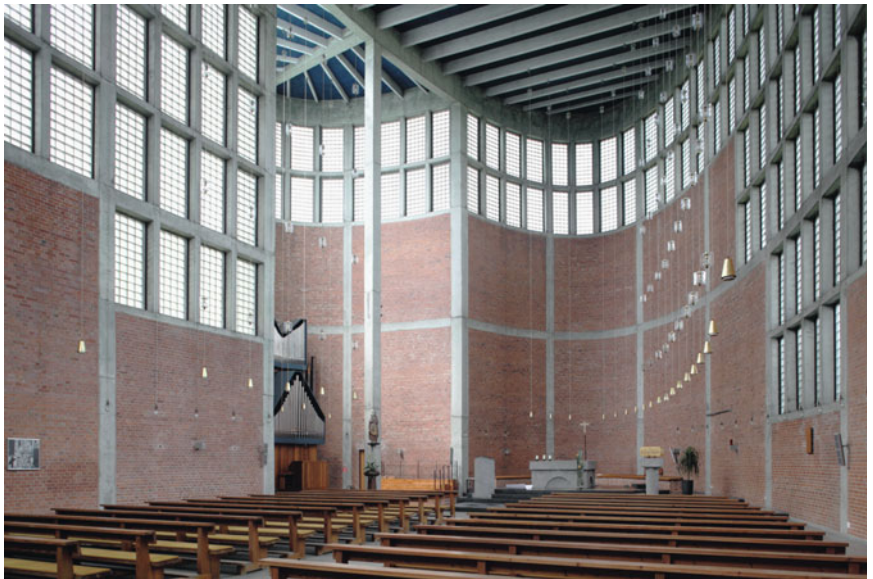
The Landa Building, a late and purist work by Eugen Wachberger, was the last construction project in the development of the Mozartkruzung intersection. Together with the Carmelite tract (1931) and the new Heidegger high-rise (1955), it forms a remarkable ensemble representing 30 years of Modernism. As was the case with the tower just opposite, the demolition and new construction of this established commercial building included a simultaneous improvement of the traffic situation. The result was a newly designed and organized “Landa corner”.\_\_\_\_\_The building line was moved back from the road, and the ground floor area opened up in the shape of an arcade to create a shopping court (the floor space consequently reduced by 260 m<sup>2</sup>). The transparency of the clothing store was enhanced; shopping windows on the ground and first upper floor, slender columns, illuminated ceilings, and high window bands on the upper floors create cosmopolitan chic and visually display items around the clock.\_\_\_\_\_Functional and technical deficiencies made it necessary to undertake modifications and adaptations. Architect Roland Ertl retained the elegant overall character, yet added new design elements such as wide bay windows on the first floor and a canopy encircling the exterior. lp

Landstraße 40 [06](#) [55](#)



**Landa Commercial Building** 1962 / 1988, 1994

**Geschäftshaus Landa**

Eugen Wachberger / Roland Ertl



The Church of St. Theresia is one of the most impressive modern churches in Austria. It was designed by the renowned Cologne architectural team Maria and Rudolf Schwarz, who have built a great number of religious buildings in German-speaking countries. The interior spaces are brought to life by the unity of the cathedral-like effect and the fine, open composition of flowing spaces. Red brick, exposed concrete, a blue ceiling, and the elliptical plan convey an overall feeling of mysticism.——The need for new church buildings in the fast-growing developments at the outer edges of Linz, and the discussions about modern church design within the Institute for Art and Church Architecture at the Catholic Theological College led by Günter Rombold, worked together to create an expressly avant-garde atmosphere. In this specific case, this led to an outstanding collaboration between Father Joseph Zauner, pastor, and the Schwarz office.——A small weekday chapel can also be found within the sequence of spaces in the community center. This is especially raw and dark, the use of granite from Mautausen recalling the suffering of the inmates of the former concentration camp. lp

Losensteinerstraße 6  

**Church of St. Theresia** 1962  
Kirche St. Theresia  
Rudolf Schwarz, Maria Schwarz



The colossal residential complexes built by the Nazis in the south of the city left behind an underdeveloped municipal area. In reaction to the fortress-like block buildings built around central courtyards, the remaining land was developed after 1945 with an open, relaxed building plan. Provisionary barracks were located here up into the 1960s, another inheritance from the Nazi era.\_\_\_\_\_ These 1960s residential complexes don't just conform to the dictates of frugality and practicality. In retrospect, they are also symptomatic of the emergence of an era focused on expansion and the radical pursuit of efficiency. Freed from any historicizing tendencies, thousands of housing units were constructed in high rises and housing clusters. Perotti himself speaks of a "grouping technique" which he deems to be "a contemporary contribution to the art of construction". The apartments themselves were of a very high standard compared to Austrian norms at the time.\_\_\_\_\_ Perotti, originally from Vorarlberg, began as an independent architect in Linz in 1945 and was a well-connected contributor to the rapidly growing city. His many collaborators included soon-to-be-successful architects Gustav Peichl, Raimund Abraham, Franz Kneidinger, and Günther Domenig. lp

Am Bindermichl 5 [09](#) [211](#)

### **Bindermichl Apartment Complex** 1963

**Wohnhausanlage Bindermichl**

Artur Perotti



Opinions on this development, which strongly affects the Urfahr cityscape, are divided. Assessments of the urban design of this residential strip along the Danube, at the edge of the dam that was constructed at the same time, range from overwhelming praise of a “modern” and “cosmopolitan” Linz, to that of a “meaningless sequence with no connection” (Achleitner), and on to “too much of a compromise to satisfy” (Greifeneder). In retrospect, acceptance of the relaxed, rhythmic arrangement of the structures, with a clear view of the Mühlviertel hills and the Pöstlingberg from the Linz side of the shore, won out. It should be noted that the Lentia complex was finished 14 years and the Sparkasse Tower 16 years later.\_\_\_\_\_ The 15 individual buildings are alternately parallel and perpendicular to the river. The high-rises have 10–12 stories and the lower buildings just 5–6. Most of the 430 apartment units have two and a half to three rooms, although the two blocks at either end of the complex are equipped with small one-room apartments. The floor plans are very simple and practical. 1p

Ferihumerstraße 30–66 05 188

### “Am Damm” Residential Project 1963

Wohnanlage „Am Damm“

Artur Perotti





The silo complex on the Western Railway Line is one of many built during the 1960s. Reinhold Kroh, an architect from Upper Austria, is responsible for the design and construction of about 40 such silo structures and feed mixing facilities in Upper Austria and Salzburg. — Seen from afar as a sign of economic recovery, once lauded as modern-day cathedrals, they have since come to be frowned upon as blights on the landscape – especially the ones made of concrete. These particular silos opposite the voestalpine industrial zone, next to the shunting yard tracks, are, however, a charming and bold early signal of Linz for trains arriving from Vienna. — Farmers owe their simple and secure means of storage to silos, which are an invention imported from America. Essentially large concrete tubes, they developed into their own building type over time from a pure engineer aesthetic; these are not buildings with great ambition, but simple monoliths. It is precisely this simplicity and succinct form that impressed and inspired Le Corbusier to write his most well-known book, *Towards a New Architecture*, in the early 1920s. 1p

Wiener Straße 220 F9 143

**Silo Facility** 1963  
Siloanlage  
Reinhold Kroh



This old fortified tower is part of a defensive wall on the Maximilian Line of 32 towers that were built around Linz in 1833. All of the towers have feminine names, such as Rosalia, Eulalia, Luitgarde, and Ludwina. Only 11 towers remain today, five of them within the Linz city limits. With the one exception of “Cecilia”, Tower 20, they are all being used for housing, work, or cultural purposes. At the center is the Pöstlingberg fortress, used as a mountain station and grotto railway.——After 1895, all of the Pöstlingberg towers were owned by the diocese. In 1958, Gottfried Nobl, then the architect for the diocese, bought Tower 19, “Dorothea”, and began adapting it for his own use. Anyone who has seen the inside of the towers knows how idiosyncratic, and yet how special the spaces are in these structures: rounded, closed and tunnel-like framework several stories high, the layout arose from a military logic and can be traced back to the storage of explosives in particular.——Nobl understood how to make use of the originality of the structure to create a unique dwelling and workspace. The tower’s original appearance has been preserved in exemplary fashion. lp

Kreuzweg 83 84 213

**Nobl Tower House** 1965  
Wohnturm Nobl  
Gottfried Nobl



The size, form, and location of this office building shapes the silhouette of the city center, together with the bridgehead buildings and the castle. This particular location was a spacious urban marketplace before being fully reconstructed in 1938. \_\_\_\_ The elegant “Zum Erzherzog Karl” restaurant originally stood here. Rebuilt in 1912, it then became the sophisticated Hotel Weinzierl. Ideally situated between the shipping station, the former market, and the harbor buildings, the square was a lively center, bustling with activity. While working on the foundation, artifacts were found from the Gothic and early Renaissance periods. \_\_\_\_ The oversized 1960s building shows little respect for the old town and its historic buildings, and the Quirein Foundation House, for example, had to make way for its construction. In this regard, the Generali Building shows a certain continuity with Nazi era plans, which included completely new, large-scale buildings on both riverbanks. \_\_\_\_ The change in elevation made necessary by the construction of the Nibelungen Bridge quickly and very painfully comes to light at this spot, despite attempts to artificially create a connection to the Danube using bridges, stairs, and ramps. The 1999 renovation also tried to correctively intervene in the overall design. 1p

Adalbert-Stifter-Platz 2 05 49

**Generali Building** 1965 / 1999

**Generali Haus**

Edmund Bamer, Emil Pfaffenbichler / Franz Kneidinger



Architectural history was written with the *Wirtschaftsförderungsinstitut* (Institute for Economic Promotion) on Wiener Straße. Now grown into a giant complex of buildings, the radically functional buildings from the 1960s have proven their ingenious design: new buildings and added floors allow the long central classroom building to function like a spine, connected via its auditorium, so that its entire appearance has been preserved.——The product of a design competition, it was meant to symbolize industrial progress and the future of Linz. In actuality, to a great extent this school building was developed out of the formal language of industry and technology. The building features an early use of hung curtain wall cladding and concrete shading devices. With its techno-aesthetic, the building documents the era of transition into the 1960s.——The simple, open structure is carried through into the interior. Bright corridors, generously proportioned stairwells, doors combined with windows, and dark asphalt flooring seem plain, but not cold. The owners maintain the original fabric well. Hiesmayr and Aigner, one an architect, the other a structural engineer, complemented one another perfectly as they executed their design down to the last detail. lp

Wiener Straße 150 [E8](#) [174](#)


**WIFI Educational Center** 1966 / 2002, 2010

**WIFI-Bildungszentrum**

Ernst Hiesmayr, Hans Aigner / Franz Kneidinger



“The shift of modern society creates the need for a new type of university, to research and overcome humanity’s species-specific stresses. The ideal location would be a city undergoing an exemplary transition from old to new. Within Austria, it seems that Linz, the capital of Upper Austria and an old farming and new industrial region, is particularly suited for this purpose.” This is an excerpt of the “Academy of Applied Sociology and Politics in Linz” memorandum written by August Maria Knoll in 1956, which was a significant stimulus in the drive for higher education in the province. That document and a trip by Governor Gleissner to the U.S. in 1957 were ultimately responsible for the decision to build, made in light of the increasing importance of the social and economic sciences. The faculty was inaugurated in 1966, and Linz fulfilled the long-awaited dream of becoming a university city. — Structurally, the buildings followed the global trend toward change in the academic landscape. Planned as a campus, an entirely new university district and a student and research community were created. There were 588 students in the fall of 1966; today, the campus is home to over 18,000 students, with a staff of 2,500. 1p

Altenberger Straße 69  

**Johannes Kepler University (Social and Economic Sciences) 1966**  
Johannes Kepler Universität (Sozial- u. Wirtschaftswissenschaften)  
Planungsgruppe Hochschule





Between 1948 and 1970, the number of cars in Linz swelled from 2,000 to 41,000. \_\_\_\_ When the Römerberg Tunnel was opened to vehicular traffic in 1967, it created a long-awaited direct connection between the Donaulände, the railway station, and the highway to the south. The “Eastern Bypass” (today the A7) and the “Western Bypass” or “West Tangent” were part of the 1957 citywide traffic plan, and together with the new bridge over the Danube and the second tunnel created a full circle perimeter highway. \_\_\_\_ Construction on the 285-m-long tunnel began in 1958. The excavated material was used to shore up and pave the river embankment with a stone surface. The roadwork was extended to Sandgasse, Waldeggstraße, Kapuzinerstraße, and Hopfengasse in 1962, requiring the relocation of 170 families. \_\_\_\_ A master plan for traffic and transport designed by Kurt Leibbrand from Frankfurt envisaged a four-lane highway bypass from Urfahr to the highway junction north of the Danube Bridge. The goal was to provide a quick and intersection-free way to circumvent the city center. The “West Ring”, now an object of controversy, dates from this era, which was dominated by a belief in technocratic, automobile-centric methods of traffic planning. 1p

Kapuzinerstraße C6 135

**Römerberg Tunnel** 1967

Römerbergtunnel

Mayreder, Kraus & Co





One of Fritz Goffitzer's outstanding buildings is hidden in the midst of anonymous commercial buildings in the industrial zone. Its design quality and detailing are unmatched and an expression of French *savoir vivre*. — The constant growth of the family business compelled them to enlarge the workshop. The new building, on what was called the Eastern Bypass (*Ostumfahrung*) at the time, allowed the merging of a sales area and large workshop under a single roof. The useable area encompasses around 5,800 m<sup>2</sup>, plus another 6,000 m<sup>2</sup> of circulation and parking space in the yard. The special design and rhythmic array of finish concrete pillars combined with the black, unglazed ceramic cladding of the façade, gives the building its special character and a very lively play of light and shadow. — Leischko and Goffitzer had been united in patronage for decades. Goffitzer designed both the building and its interior for the company, as well as the family's private home and family grave in the St. Barbara Cemetery. The knowledge of this productive and rare friendship between an architect and his clients makes the building unique and worth protecting. lp

Pummererstraße 10 F5 214

**(former) Peugeot-Leischko Workshop** 1967, 1972  
Zentralwerkstätte Peugeot-Leischko (ehemalig)  
Fritz Goffitzer



The synagogue stands on the exact spot as once the Linz Temple, which was destroyed by arson during the November Pogrom “Night of Broken Glass” (*Kristallnacht*) in 1938. Architect Fritz Goffitzer created a unique and renowned masterpiece in collaboration with painter Fritz Fröhlich and sculptor Arno Lehmann. \_\_\_\_ The new house of prayer was built on the ruins of the original synagogue from 1877 (the Jewish community of Linz numbered around 800 in 1938), using restitution funds from the Federal Government of Austria, the Province of Upper Austria, and the City of Linz. Simon Wiesenthal was a prominent member of the temple from 1945–61. \_\_\_\_ The synagogue is situated on a raised plateau set back a bit from Bethlehemstraße and concealed in a garden. Bare of any windows, the building, covered by a long cantilevered roof, seems to lack scale. As Goffitzer himself stated at the opening, he was attempting to lift the building away from the secular world and create a new terrain, a kind of temple district. This imbues the interior with a sense of security and silence. <sup>1p</sup>

Bethlehemstraße 26  

**Synagogue** 1968  
**Synagoge**  
Fritz Goffitzer



During the mid 1960s, the New York headquarters of Standard Oil had Esso Europe build 59 Esso Motor Hotels in Sweden, England, Holland, Belgium, Italy, and France. The only one built in Austria was in Linz. The motels were sold off during the oil crisis of 1973, when the company decided to return to its core business activity. Used today as a youth hostel, the structure is a little-known example of the road architecture that emerged during the era of mass motorization, changing the cityscape forever.—— Following the American model, this kind of accommodation presented Europe with a new typology. Aimed at business travelers, it was located on the outskirts of town, directly connected to the highway and with ample parking. It was in priced towards the high end of the market, but below such first class chains as Intercontinental or Hilton.—— The facility has a four-story bedroom wing with 47 single-occupancy and 60 double-occupancy rooms, plus a lobby area, restaurant, and club rooms arranged around a quiet inner courtyard. The pre-fab concrete elements fastened to the outside wall with exposed steel clips are carried by the cantilevered wall segments. The concrete sun shades above them were removed during the renovation. <sup>1p</sup>

Wankmüllerhofstraße 39 E8 43



**(former) Esso Motel** 1969

**Esso-Motel (ehemalig)**

Roland Rainer



After 42 years of use, the building of the former Bruckner Conservatory, now a university, will soon stand empty. The planned opening for the urgently needed new building on the grounds of the former Hagen Castle on the Pöstlingberg is scheduled for 2014. The story of the Bruckner University is a successful one: founded in 1823 as a “singing school for boys and girls”, today it has around 850 students and 200 teachers. The institution is one of five Austrian music, drama, and dance universities, and one of the four universities located in Linz. \_\_\_\_ Following the needs of use, the building comprises three structures: two two-story hall and gym wings and a seven-story main classroom wing. These three masses are set around a spacious entrance area with a raised forecourt and foyer. Galleries in the central foyer transform it into a highly communicative space. The somewhat “dry” architecture and monochrome interior and exterior materials (travertine walls, Solnhofen limestone flooring, and bronze-toned, anodized aluminum panels cladding the façades and columns) combined with a touch of neglect result in an Eastern Bloc flair. The fountain sculpture by Helmuth Gsöllpointner made of chromed metal spheres in the forecourt enhances the overall rugged charm. lp

Wildbergstraße 18  

**Anton Bruckner Private University** 1970  
Anton Bruckner Privatuniversität  
Karl Heinz Hattinger



Only a few voestalpine buildings are open to outside visitors; however, the former administrative center kitchens – now a restaurant – can be visited any time. Although a renovation did not fully retain the original, Brutalist style, it is still a very special structure. One of the “dumpling machines” famous throughout Linz can be found here, providing ten dumplings for 7.50 € to anyone at any time, something particularly practical for shift workers.—— Reyner Banham defined Brutalism as a “massive style” with “clear shapes”, “legible construction”, and “high esteem for raw, unprocessed materials”. The architectural style is independent from the urban context, and inserts itself aggressively into the environment. This is an apt description of the 1970 kitchen facility: materials were limited to concrete, metal, and glass – the first building on the Voest grounds to be dominated by exposed concrete. The 500-person dining room is located on the ground floor, the guest dining room on the first upper floor, and the kitchen in the basement.—— Today, the solitary structure has been connected with new buildings, demonstrating its flexibility. Set amidst tall administrative buildings, the architectural effect of the edifice is based on a conscious formal differentiation. lp

Voestalpine-Straße 3b [F9](#) [168](#)

**voestalpine Restaurant** 1970

voestalpine Gästehaus

Artur Perotti, Johannes Greifeneder





The extraordinary spatial quality that characterizes the interior of this building is merely hinted at on the outside and the street. The inviting concave form facing the street contrasts with the reality of the otherwise closed-off and introverted villa, which guards the privacy of its inhabitants very well. \_\_\_\_ The path from the garden gate to the open living area is finely choreographed. You ascend along the curve of the house, pause at the entrance, look through the translucent glass, and change direction. Enter the foyer, and change direction again. Finally, the first glance upwards reveals a number of stairs aligned to the different ceiling heights and light emerging from the most unexpected places. After 38 steps, you finally arrive at an open living space – which is actually a second house. Above that is a small study, discreetly placed at the top of a hidden spiral staircase shaped like a cylinder. From there, you can look out over the whole city. \_\_\_\_ This house doesn't make a show of luxury but simply creates it, with flowing spaces, lavish circulation, and precise handling of light. Fine materials such as polished brick floor tiling and Jura limestone enhance the sense of modest elegance. Understatement as rarely seen today. lp

Vergeinerstraße 4 [B6](#) [66](#)

**Leischko House** 1970  
Haus Leischko  
Fritz Goffitzer





The center is a complex comprising a rectory, courtyard, kindergarten, church, and a public square. Open on all sides, the center invites residents of the surrounding district of Auhof, then newly built, to stroll through it. It forms a unified spatial ensemble together with the formally related Johannes Kepler University, which was built nearby at the same time, and designed by the same architects.——The space of the church itself draws its power from a simple cubic core and exposed concrete with a rugged texture. Four columns carry the hefty, suspended roof. Light is brought in only from above. The ceiling plane is also penetrated by a single lantern. The use of a few pure materials contributes to the simplicity of the space: concrete, wood, glass, and stone in the altar area, which is in the center of the interior, harmonizing in color as well as texture.——Typical of the time, the design of the parish center corresponds to the “New Brutalism” style in Switzerland (Achleitner). The church’s concrete surfaces were carefully refurbished in 2010. <sup>1p</sup>

Schumpeterstraße 3 F3 123

**Holy Spirit Parish Center** 1971  
 Pfarranlage Heiliger Geist  
 Erich Scheichl, Franz Tremel





This somewhat overscaled and not easily categorized building stands in the midst of a quiet, green residential district. The brick and concrete church, which appears to have been extruded from the earth in the shape of a crucifix, unites a cathedral-like effect with human scale.—— Its outward appearance almost simplistic, the building is something like a church tower and church space in one: windowless and expressively formed, the use of raw materials has a monumental effect. However, on the interior these characteristics turn around to have the reverse effect. The convex shapes of the brick masonry walls facing each other create a warm, calibrated, and centralized space with their soft curves. Sparingly set slotted windows provide a pleasingly low amount of light.——Gottfried Nobl was a church architect for 50 years and built numerous religious buildings in this capacity. St. Leopold is his most stripped-down and simultaneously finest design. The church caught fire in 1986 and was newly consecrated in 1987 with considerable alterations that were not advantageous for the architecture (wood ceiling, floor, trim, and organ). lp

Landgutstraße 31  

**Church of St. Leopold** 1971  
Kirche St. Leopold  
Gottfried Nobl



Built in the early 1970s in a techno-functionalist style, from today's perspective the regional studios of the ORF (Austrian Broadcasting Corporation) seem like the set of an old science fiction movie, an architectural statement of the broadcasting conscious era of state television of the 1960s. \_\_\_\_ By the time it built its new regional studio, the ORF had moved from its initial broadcasting location in Salzburg to the Parliament Building in Linz, and then to the Western Bridgehead Building (today the home of the Linz University of Art). In the early days, television was a very social leisure time activity. It wasn't until the mid-1960s that television sets were used as familiar, everyday objects. By 1970, people could watch two different channels, and by 1972 – the year the regional studios were finished – programs were even in color... \_\_\_\_ All of the spaces are arranged like pieces of a pie around the building's central circular hall. This makes expansion possible at any time, even temporarily. Six similar regional studio buildings were built across Austria, all following the same organizational and technical system. The technoid image is created by a multitude of details, both inside and out. The studios are situated on the site where a villa belonging to industrialist Heinrich Franck once stood, and the whole district is named after him. lp

Europaplatz 3  

**ORF Upper Austrian Regional Studio 1972**  
ORF-Landesstudio Oberösterreich  
Gustav Peichl



The planning of the bridge dates back to a time when Landstraße and the Nibelungen Bridge were still the main traffic arteries in Linz. The construction of an east-west bypass around the city was aimed at solving the problems of transit and thoroughfare traffic. The Eastern Bypass, was originally planned as a highway. However, in 1967 the federal government was convinced of the national importance of the inner-city north-south connection, making it possible to refinance the roadway first as a federal through road and then, in 1971, as the Mühlkreis Highway. The centerpiece is the 407-m-long and 36-m-wide cable-stayed bridge. Its sober, functional style and distinct pylon dominate the Linz skyline.—— The distance between pillars was based upon ship navigation, with the 215 meters of the main span making even a turnaround possible. The bridge system enables a very low construction height of 3.10 m and lower access ramps. The steel structure weighs 6,300 tons, and the ropes 530 tons. Construction was carried out in cantilever with parallel mounting of the cables. Although designs by engineers were supported electronically, most calculations were still made by hand using a slide rule. Total cost including the access ramps: 258 million Austrian schillings. lp

Mühlkreis-Autobahn A7 E4 171

### **Vöest Bridge** 1972

#### **Vöest-Brücke**

Voest Alpine, Waagner-Biro, Wiener Brückenbau

## Bridging the Danube

Architecture is the only form of art that one cannot avoid – a statement that is especially true for bridges. In Linz, the three existing Danube crossings define the image of the city more than any other structures: This is especially important to mention considering that discussions on erecting two more bridges are underway.

Emotions were running high. A large group of people stopped on the Römerberg, anticipating the approaching course of the West Ring, the west perimeter road. Millions of years ago, the Danube cut her bed into the gneissic rock far below. This is where the fourth bridge over the Danube in Linz was to be erected. In 2003, the jury for the Europe-wide planning competition had chosen a design that contradicted the specifications of the competition announcement, stating that the forested land the group now had underfoot was to remain untouched. There was not a single architect on the committee, no expert capable of judging the compositional and architectural qualities. The majority of those present were against the bridge, and against a city highway altogether. Later, for budgetary reasons, the scope of the project was adjusted, and now only a small segment of the perimeter road remains. An environmental impact analysis is still underway.

The concept that I suggested back then, in collaboration with the Stuttgart Engineering Company Leonhardt, Andrä & Partner, and star architect Zaha Hadid from London, looked like a suspension bridge similar to that of the winning office. However, on the Linz side, we avoided encroaching on the hillside with the protected forest. Hadid configured the pylon, necessary for



protecting the far bank, like an elegant sculpture. An innovative solution was found that didn't require enormous blocks being placed in the "Urfahrer Rock Wall" to anchor the lift wire. Our goal was to preserve the environment as much as possible while allowing the bridge, through its innovative concept and form, to become a symbol of a dynamic Linz.

Time to take a look. The view from the Linz balcony not far from the would-be Oper im Berg opera house is breathtaking. Traffic roars over the Nibelungen Bridge. Time to think back. With his "bridge letter", Maximilian I resolved the traffic flow problem of crossing the Danube over half a millennium ago, in 1497. It was probably completed by 1501. At this exact spot. Starting in 1832, the wooden bridge made with 21 pilings carried the Linz-Budweiser horse-drawn tram, the second tramway on the European mainland. The railway era was accompanied by the construction of an iron bridge in 1869. It was soon too narrow to accommodate all the pedestrian, railway, and coach traffic. This went on until a man came forward to implement the "final solution", the breadth of which is now insufficient. Hitler had ideas for a new bridge as early as 1925. Plans for the current crossing in Hitler's "adopted city" were drafted by engineer Karl Schaechterle and architect Friedrich Tamms, and began implementation in 1938, shortly after the Anschluss. The bridge was finished in 1940. Three openings, with lengths of 75 meters, 100 meters, and again 75 meters (250 m total), created a harmonious bond. The bearing structure consisted of seven steel girders and a reinforced concrete slab. Plumb-vertical struts closely spaced along the outside form the characteristic appearance of the bridge, just as much as the powerful, angular columns. The bridge was designed with its environment in mind. The relationship to the two bridgehead buildings on the Linz side is clearly apparent.

Nibelungen Bridge. The "Führer" himself named it. Four equestrian sculptures, each 6.5 meters high, and two additional statues were intended to depict the main characters from the Nibelungen Saga. They were never realized. One thing is for certain: Linz can't just discard the bridge in the basement as it did with the fine Aphrodite statue from the Bauernberg Park, a gift to the city from Hitler. This is not a means of coping with the past. Following 1945, the bridge became a special kind of metaphor. At the Urfahr bridgehead, the Russians controlled all people and goods coming from the American zone until 1953. Of course, the connection between the people on either side of the river could not be hindered by this harassment. Its removal sparked a spontaneous celebration.

Elegant and column-free, a bridge for pedestrians and cyclists spans the river at the Brucknerhaus. The grade of the access ramps is gradual, happily making it accessible for wheelchair users as well. The motor-free connection is wide enough for strolling, resting, or enjoying the silhouette of the city in a place removed from the hectic rush. This was the vision of dedicated Linz residents. And so the municipality announced a Europe-wide competition in 2005. Sixty-six teams of engineers and architects worked 400 hours each, without compensation, on the creation of interesting designs. A jury deliberated. Three winners celebrated their success. The next day, the announcement was made: The bridge would not be built! The dream was gone. An important city politician smiled as he said in conversation that they had never considered building it – that's politics.

Questions arise concerning the distance between the Nibelungen Bridge and the railway bridge. Linz on the Danube? Yes, if you consider the “cultural mile” with the Lentos Art Museum and the Brucknerhaus Concert and Convention Center, with the Ars Electronica Center on the opposite bank. What else is there? The amazing statues of the Metal Forum give the impression of just being temporarily stored there. Linz has missed its chance to emphasize the first word in “Culture Capital Year 09”. All the city has managed is to build a large parking lot on its most beautiful open area. Vienna lies on the Vienna River. Budapest on the Danube.

There is another sculpture that cannot be overlooked. Almost like an ostinato theme, the identical, delicate, net-like structures swing out over the Danube. They make up the three main bearing structures of the Railway Bridge. Spanning a length of 83.2 meters and a total length of 385 meters including the foreshore bridge, the bridge has been a part of the city's landscape since 1900. The steel framework with the parabolic curved top booms of the three main arched planes and the parallel booms along the bordering planes were planned and built by Imperial and Royal Private Court Smith Anton Biró. They attest to the higher art of bridge construction. Static functionality can be seen in the construction and its components. The load distribution of the bridge is logical. The greatest height in the middle of each arch is the point where the highest demand is put on the entire supporting framework. So that they only receive tractive force and do not bend, diagonals fall down towards the middle. Their strongest cross sections are placed exactly where they will have to take the most force, near the free supports. Great strength is also

apparent in the number of rivets used to connect the steel pieces. Riveting methods have almost died out since then. Only a few bridges constructed in this way remain today.

The Railway Bridge is also in danger. This product of modern engineering is being absolutely devoured by road salt, despite it being made for street and railway traffic from the very beginning. It is under monument protection but has a limited life expectancy – due to neglect, among other things. The decade-long discussions should have brought with them an acknowledgement that the steel and cultural city of Linz (the motto of Linz09 Festival) owes it to its history to restore and maintain this architectural and technological monument (as a tram crossing). It would also be inexcusable if the necessary street bridge in the immediate vicinity were to be a formless beam stripped of its historic structure all in the name of frugality. Both bridges should be an expression of the times in which they are built and must engage in dialogue.

“Voest”. Five letters. A magic sign. Synonym for Linz. For Upper Austria. For the economic recovery after 1945. Nationalized industry. Privatization. Success. Connected with the name of the third Danube crossing in Linz, the “Voest Bridge”. The Linz Danube crossing with the highest capacity lies on the city highway, the part of the Mühlkreis Highway that would maybe be named the “Eastern Ring Road” if the “Western Ring Road” were ever built.

It doesn't come as a surprise that the support structure was constructed using the material of its namesake, the *Vereinigten Österreichischen Eisen- und Stahlwerken* (Austrian Associated Iron and Steel Company). “Voest” emerged from the “Reichswerke Hermann Göring” in 1945, and merged with *Österreichischen-Alpine Montangesellschaft* (Austrian Alpine Mining Society) in 1973. It was restructured and privatized in 1995. The voestalpine enterprise acquired its current form after purchasing Böhler-Uddeholm AG in 2008.

The cable-stayed bridge, with Ludwig Burgholzer as the main designer, has a span length of 2 x 60 meters + 72 meters + 215 meters (for a total of 407 meters) and a width of 36 meters. It is characterized by an absolutely unrelenting austerity. A 70-meter-high pylon dominates its profile. The suspension of the wide supporting structure using only three cable bundles was based on examples on the Rhine during the time of construction from 1968 to 1972.

The three existing bridges over the Danube in Linz could hardly be more different. This may come as a surprise to those who believe that there is just one optimal solution for the same problem. When they were built, the structures were actually the best way to fulfill each of the defined goals. Through advancement in the development of materials (the stability of steel and concrete), norms (European standards), calculation methods (computer programs), regulations for ship traffic (passage width and height), there will surely be other systems used to execute the construction of the two bridges that are currently under construction. Architecture reflects the state of society at the time of its construction. How will the “new ones” look? No one should allow actions of the present to be judged as harshly as we have judged the past. We must act with awareness for our cultural responsibility!

Wilfried Lipp  
**Explosives**

A series of detonations shattered the everyday calm of the early fall day in Linz on September 22, 1969. In an essay written for the occasion of the upcoming Cultural Capital Year 2009, Eugenie Kain, a Linz-born writer who died all too soon in 2010, recalled, “I was just a child when the wool factory was demolished. I was out picking up chestnuts when the explosion occurred. Two, three, four dull claps of thunder and the chestnuts in the deserted outdoor dining area of the Hotel Achleitner in Urfahr tumbled from the trees. The Baroque walls of the wool factory on Gruberstraße in Linz, the first factory of the Austria-Hungary Monarchy, swayed. This past autumn was also the last for the Hotel Achleitner and its quiet garden.”<sup>1</sup>

Eugenie Kain’s finely fashioned retrospective prose traces the fractures, the surges of change, and cataracts of urban development in Linz. It was written in a way only possible coming from someone with a sensibility for such events, sharpened by their own biographical events as well as by familiarity with Linz, closeness to Linz, and distance from Linz.

The word “rubble” served Eugenie Kain as a literary metaphor for the transition of a recently departed reality into an undefined future form. So it is that life amongst great “rubble heaps” becomes a subject of discussion, “mountains of rubble” take the place of the emergency hospital, and a “field of rubble” is left over after the demolition of the women’s clinic. The endurance of the rubble metaphor is due greatly to the material existence of leftover rubble. After World War II, very real and existing rubble marked entire generations. Today, it is usually a different story. Rubble has become as present as it is ephemeral –



Demolition of the Wool Factory, 1969. Photo: Archives of the Nordico City Museum, Linz.

the paradox of contemporary times of accelerating change. It is no wonder that with the disappearance of Eugenie Kain's rubble deserts, the memory of them, although so recent, was also buried.

In contrast, the remembrance of the Linz Wool Factory is a powerful one. Powerful because, after the ongoing explosions made necessary by the resistant colossus, even after demolition waste had been removed, and after the recovery of a few dusty relics – a desert still remained. An empty, dusty place was left behind for more than a decade, even though the ostensible reason for demolition was the absolute necessity of expanding the tobacco plant facilities to bring profit, jobs, expansion, and more. However, as we know, things turned out differently.

The case of the Linz Wool Factory in the seemingly protected space of provincial Austria marked the branching off of a cultural barrier making its way around the globe in crevasses and catastrophes, hopes and expectations. In the



circling dance of events in this time of change, the explosive detonations of the factory were at once the reverberation and forewarning of eruptive transformations. Dramatically interpreted, it was the expression of a clash of eras and ideologies, of generations and genders. It was a far-reaching “clash” whose echoes can still be heard.

As a concrete focal point, the so-called Movement of 1968 came to symbolize these occurrences, but it is, of course, thoroughly interwoven with a whole network of developments. The Prague Spring corresponded to the events in Paris that same year, as well as the Tet Offensive in Vietnam. The “great proletarian cultural revolution” called for by Mao in 1966 was in full swing, and the notorious Red Guards had become so powerful that Mao arranged for them to be demobilized. Millions of youth were sent to the countryside for “re-education”.

As often occurs with such profound surges of transformation, the rallying cries, catchphrases, and sensibilities remained on the surface at first. The true circumstances, culprit profiles, and victim counts then become slowly apparent in historic retrospect. Today, it may be possible to speak of a collective cultural revolutionary atmosphere in the decade from 1960 to 1970. This puts seemingly unrelated events such as the “Free Speech Movement”, the student protest campaign for freedom of speech at the University of California, firmly within this framework just as much as the Second Vatican Council, and the Venice Charter.

The Venice Charter of 1964 is headed in the same direction as the sphere of discussion surrounding cultural heritage, one that has been subjected to the glaring spotlight of the dominant political and cultural climate. After World War II, the Charter was the first international policy document concerning monument preservation and architectural heritage. It continued, or revived, the tradition started by the Athens Charter of 1931. In a sense, the Venice Charter set the final stroke on the restoration ideology of historicism and bridged the gap to the control base of (postwar) modernity. The committed attempt to integrate historic architectural heritage with the rules of modernity quickly ended in the cycle of modernizing adaptation and historicizing relic preservation. Whatever doesn't or didn't fit within this procedure was – and still is – threatened with loss.



Demolition of the Wool Factory, 1969. Photo: Archives of the Nordico City Museum, Linz.

In order to illustrate the true meaning of the concept of an “explosive” cultural climate, it is necessary to call back to mind that the demolition of the Linz Wool Factory was not an isolated incident. Thinking back on the demolition of the magnificent shipmaster’s house on the Danube or the liquidation outrage over the Hagen Castle, it is almost the continuation of a local tradition. On the other hand, the arbitrariness of authoritarian dominance in political practice also plays a role. The first explosions at the Berlin City Palace on September 7, 1950 initiated the dynamite-loaded orgy of rubble. This symbol of Prussian history was snuffed out in April of 1951. In 1956, the approximately eight-hundred-year history of the St. Ulrich and Lewin Church in Magdeburg likewise ended in rubble. In 1960, the Social Democratic-dominated Braunschweig city government pushed through the destruction of the Braunschweiger Palace Residence following a bitter political battle. At decree of the Socialist Unity Party, the University Church in Leipzig was destroyed on May 30, 1968. In July of the same year, detonation devices were set off in the postwar remnants of the Potsdam Garrison Church. All of these

purposeful offensives for memorial liquidation were dealt with in controversy-filled discussions about rebuilding and reconstruction after the unification in 1989 – something that has remained a current issue.<sup>2</sup> The liquidation of evidence of the past is usually legitimized by the ideology of progress – in this case in Linz as well. The following stories made it clear that the promise of sustainability, the newly built “icons” that are so celebrated in this day and age, have only a limited permanence. On March 24, 2006, the 300-meter-high smokestack erected in 1966 in Thierbach was demolished. The 230-meter-high Castrop Rauxel Tower from the same year followed on April 6, 2008. On February 28, 2009, the 358-meter-high Frohnau Radio Tower built in 1979 in North Berlin fell as well: obsolete technological rubble.

An explosive charge detonated in 1972 really made history, however, and departed with a bang from the architectural Modernism that had long been dependent on meager drops from a haggard CIAM (International Congresses of Modern Architecture) ideology degenerated into the building of industrial functionalism. At three in the afternoon on the 16<sup>th</sup> of March, a building complex built in 1956 in the Pruitt Igoe settlement in St. Louis, Missouri was leveled. The complex had been constructed based on the plans of Minoru Yamasaki, the architect of the World Trade Center in New York. Thirty-three other residential compartments followed, all built along CIAM principles. According to Charles Jencks, the demolition marked “The Day Modern Architecture Died”.<sup>3</sup> From then on, the 16<sup>th</sup> of March 1972 stood for the birth of the Postmodern.

This event is a fracture in regards to cultural heritage values. The entitlement to relevance claimed by futuristic perspectives, whose sphere of activity has defined the present, has been dismissed. Replacing the one-dimensional nature of this view, plurality has become the main principle of the Postmodern. This has also included the diversity of temporary references – with the inclusion of ironic, simulative, alienating, and distorted elements. Modernity had claimed the entire future for itself, just as the embattled preservation of monuments had laid claim to the dwindling past. Now the Postmodern – under the guise of plurality – claimed the elapsed dissolution of boundaries between levels of reality, and between past and future. It was no coincidence that, shortly after Jencks announced the birth of the Postmodern, Paul Feyerabend’s rallying cry of “anything goes”<sup>4</sup> became the slogan of the era.

As we know, “anything goes” was to become a central theme of city planning and architecture as well. As is often the case in historic processes, especially with the multiple directions plurality brings with it, there was and still is an opposition, strengthened by real situations, crises, and catastrophes. Something to remember in this context is the first oil crisis of 1973, immediately following the Club of Rome’s 1972 prediction of “The Limits to Growth”. In the aftermath of this surge of awareness and consideration of the non-renewable nature of resources, the European Year of Monument Conservation, in 1975, marked the apex of a trend change. With the so-called “turnaround of 1989” and the corresponding worldwide implications for globalization, this trend change would come to an end. As before, the fissure between eras came with the destruction of historic evidence. The hurried, almost traceless destruction of the Berlin Wall is just one example. The hotly debated deconstruction, completed in 2008, of the Palace of the Republic illustrates the “victims” of recent attempts to “come to terms with the past”.

What does all of this have to do with Linz? What does it have to do with city development, with preservation initiatives and failures? The image of the city takes on sharper contours and a more transparent volume when looked at in view of the potent historic impact just described. Views from far and near, details, and skylines become the mirrored writing of narratives for historic events big and small. Surface laminations, delays, and local peculiarities make up the colorful dialect of this narration.

The erection of the urbanistic multi-function complex Lentia 2000 from 1973 to 1977 is part of the “Cultural Lag of Modernity” phenomenon. This is of interest when compared to the new municipal building in Linz-Urfahr, built based on plans from 1977, crossing over into the Postmodern. Other buildings, blatantly adjusted for the Postmodern, were to follow. After a short Postmodern intermezzo, countless examples of Modernity even returned to Linz.

The fact that the Linz Old Town Institute was founded in 1979 and then disbanded in 2001 is another matter altogether. The institutionalization of historic city preservation subject matter brought in around €14 million of funding from 1978 to 2008. The fact that the waves of demolitions that occurred after the switch to globalization are part of a worldwide trend is another story. In 2000, for example, the Danube Steamboat Shipping Company Wharf built in 1956 was removed – a Linz icon of modernity; in

2001, the greater part of Curt Kühne's Fuchselgut Housing Estate on Fröbelstraße; in 2006, the Emergency Hospital; in 2006/2007, the imposing halls of the Freight Railway Station and the Regional Women's Clinic; finally, in 2008, the 146-meter-high transmitter built near Bauernberg in 1928 – all part of a worldwide trend. The vote for demolition falls increasingly on 20<sup>th</sup>-century architecture, a victim of modern architecture in the spirit of modernity.

The demolition of the skyscrapers on the Harter Plateau on April 13, 2003 has earned a special place in this gallery of explosions. This is not just because of the reverberation later made by the Pruitt Igoe demolition. It was the participation of 50,000 curious onlookers that made this event into a media event, a festive "Ground Zero" posse in stark contrast to the catastrophe in New York on September 11, 2001.

So back to Linz: explosive charges everywhere, but not all of them ignite. Ending on a conciliatory note, the last example (the Harter Plateau veterans) shows that not all demolitions are a cultural outrage. The demolition of the Linz Wool Factory, however, has pressed itself deeply into the collective memory of the city as such. The monument-conscious restoration and appropriate usage of the Tobacco Factory, which is so inexorably linked with the fate of the factory, should – no, must – become a fulminant reconciliation in the spirit of an ever-unresolved catharsis. It must become a comprehensive warning against explosive charges – even in the mind.

1 in: Wäscheleinen im globalen Dorf. Eugenie Kain über Kontinuitäten und Brüche des Lebens in Linz. Source: <http://www.servus.at/VERSORGER/74/kain.html> (Jan. 12, 2012).

2 see: W. Nerdinger (ed.), *Geschichte der Rekonstruktion – Rekonstruktion der Geschichte* (catalog for the same-named exhibition at the TU München Architecture Museum), Munich 2010.

3 Charles Jencks, *The Language of Post-Modern Architecture*, New York 1977.

4 Paul Feyerabend, *Against Method. Outline of an Anarchistic Theory of Knowledge*, London 1975.

Thomas Philipp

## It's Dusty in the Sahara Too...

In Stefan Zweigs' 1929 novel *Joseph Fouché* he writes that, "Linz – people in Austria always smile when the city's name is mentioned. It is just too much of a coincidence that it rhymes with province. A middle class population with rural roots, ship workers, craftsmen, mostly poor people, and just a few houses belonging to old Austrian landed gentry."<sup>1</sup> Linz has fought its negative image for quite some time. It has long been just a stopover on the journey between Vienna and Salzburg – a fetid, charmless industrial nightmare and the adoptive hometown of the "Führer". However, Linz has undergone a drastic change since the 1970s. The air quality has improved considerably, improving the quality of life as a result. Its dark past has been reconciled and its social opportunities expanded substantially. Last but not least, it has invested a great deal in culture and the arts.

When Hugo Schanovsky, Mayor of Linz at the time, entered the election in 1985 with the slogan, "Linz must become the cleanest industrial city in Austria!" – it sounded insane. The Danube city had been fighting the ecological effects of flourishing big industry for decades. In the mid-1980s, environmental problems increased drastically. In December 1985, the *Neue Kronen Zeitung* newspaper published an article in which it wrote that, "Mild temperatures turn the Linz Valley into an unbearable oven of poison. Residents of many neighborhoods have been suffering the stifling effects of this foggy, polluted soup since Tuesday, with thresholds exceeded by more than 350%. Children and the elderly are especially hard hit by the smog. Two schoolchildren were seen vomiting in the street."<sup>2</sup> During this time, "It stinks in Linz" became the city's unofficial slogan. In previous years, Linz politicians



had taken steps meant to improve the environment situation, yet had not gone far enough. Schanovsky's predecessor, Mayor Franz Hillinger, had shied away from extensive environmental protection measures, fearing the potential effect they could have on nationalized industry. A poster serves as a striking reminder of the times. It depicts a camel standing before a background of smoking industrial chimneys headed by a saying attributed to Hillinger, "It's dusty in the Sahara too..." Despite the crisis affecting the dominant Voest Steel Corporation in late fall of 1985, the city administration stuck with its clean air program. By 1990, it had already succeeded in reducing the levels of main air pollutants by half. Within the next six years it was once more possible to cut emissions by half. Pollution levels remain low to this day.

A big ad campaign was implemented in the late 1980s in an attempt to enhance the city's new image. The starting point was an opinion poll, which documented that local Linz residents didn't identify with their hometown. Subjects felt relatively at home in the city, but it was thought to have a miserable public reputation. This was mainly due to Linz's bad reputation as an "industrial city" and the environmental hazards inherent to such a place. Various subject matter and slogans were implemented in the long-lasting campaign. "Linz is playing up." "Linz is industrious." "Linz is happening." The slogan, "Linz. A city comes to life!" replaced the 1973 slogan of "It begins in Linz!" A cultural poll from the year 2002 clearly showed that the image transformation started in the 1980s was taking effect. While 75% of respondents thought of Linz as an industrial city in a comparable 1993 survey, this number had decreased to 68% in 2002. In addition, the 22% of respondents who thought of Linz as a cultural center in 1993 had more than doubled to 48% in 1999. The only logical conclusion is that Linz has indeed made the change from an industrial city to a cultural center.

The groundwork for this developmental direction, Linz as a cultural center, had already been laid in the 1970s. An atmosphere of change blanketed the city. The construction of the Art Academy and the opening of the Nordico City Museum (both in 1973) are just a few of the events worth mentioning. There was also the construction of the Brucknerhaus in 1974 and the initiation of the Bruckner Festival. Important projects came to life, such as the execution of Forum Steel I and II (1971 and 1975), Forum Metal (1977), and Forum Design (1980). Other important occurrences included the foundation of the Ars Electronica Festival in 1979, together with the Linz Klangwolke Open Air



Poster: "It's dusty in the Sahara too...", by the "s/Kollektiv" group, 1981. Archives of the Nordico City Museum, Linz.

Music Festival. Subcultural centers developed, such as the Stadtwerkstatt (1979) and the KAPU (1984). Numerous public art organizations, cultural organizations, and events followed (Posthof, Offenes Kulturhaus, Pflaster-spektakel, LinzFest, StifterHaus, Ars Electronica Center, Lentos Art Museum, the Tower of Knowledge, the South Wing of the Schlossmuseum, Atelierhaus Salzamt, New Musical Theater, and the Tobacco Factory), interplaying with the formation of initiatives by the *Freie Szene* (Theater Phoenix, Movimento, architekturforum, Radio FRO, servus.at, Die Fabrikanten, Time's Up, KunstRaum Goethestraße, Social Impact, qujOchÖ, theaternyx\*, Crossing Europe, nextComic, Kepler Salon, etc.). Interesting from an urban planning standpoint is the fact that many of these facilities have established themselves along the southern banks of the Danube (the Linz Cultural Mile). A second axis can be discerned along Dametzstraße. More than half of the art and cultural organizations in Linz can be found along these two lines.

The metamorphosis of Linz from a dirty industrial city into a clean, modern, industrial, and cultural (!) city reached a highpoint with the realization of the European Capital of Culture Linz09. In the words of the newest slogan from 2008, "Linz changes". Even better is the unofficial one, "The desert is alive!"

1 Stefan Zweig, *Joseph Fouché. Bildnis eines politischen Menschen*, Frankfurt/M. 1952/2007.

2 *Neue Kronen Zeitung*, "Linz: Gift-Smog macht die Kinder krank", December 5, 1985f.



The history of the building reaches well back into the 17<sup>th</sup> century. It was purchased by the city in 1911 and subsequently opened as the “new meeting house” in 1973, more than ten years after the City Museum was founded and its management staff hired. The cultural history collection of Linz Bohemian Anton Pachinger made up the initial inventory of the museum.\_\_\_\_ Under the general traffic plan of 1957, the present-day Dametzstraße became a new thoroughfare, dismantling parts of the building complex such as the former Bethlehem Church in the process. Even the present-day museum was shortened by a row of windows so that Betlehemstraße could be made wide enough for automobile traffic. In 2008, the house, a protected heritage building, was renovated and the front court cleared. Such interventions carry the stamp of municipal planning, and were unfit for the sensible needs of a contemporary cultural establishment and its historically protected substance.\_\_\_\_ The name of the museum comes from the former Collegium Nordicum. Jesuits taught pupils from the Protestant north here. The City Museum has been a success as an institution. In the first 20 years alone, 520 exhibitions have been hosted, and 1.2 million visitors welcomed. The sculpture in the forecourt is by PRINZGAU/podgorschek (2012). lp

Dametzstraße 23 06 115



**Nordico City Museum** 1973 / 2008

**Nordico Stadtmuseum**

Helmut Eisendle, August Kürmayr, Jakob Sabernig / Municipal Authority of Linz



Using the slogan “No cooking today, we’re going to Wienerwald”, millions of grilled chickens a month, and a pleasantly rustic atmosphere, Linz native Friedrich Jahn became one of Europe’s biggest restaurateurs during the 1960s. In 1971, the company, now an international enterprise with over 7,400 employees and a head office in Munich, launched a new type of mid-class hotel chain: the Tourotel. The Linz franchise, now called Arcotel, was the first of its kind in Austria.\_\_\_\_A high-rise was built here in a highly prominent location – without a zoning plan, but with approval of the local council: a hotel box on a square floor plan and an all-too simple, light-colored façade. Its ignorance of the context, and the urban design recommendations for low-rise development, signify it as primarily an expression of the close ties among business, politics, and architects: namely entrepreneur Friedrich Jahn, Mayor Franz Hillinger, and Artur Perotti.\_\_\_\_The original brochures boast of the hotel’s size (352 beds) as well as the rooms offering “a bathtub, WC, radio, direct telephone line, alarm clock, and TV on request.” No mention was made of the fantastic dominant view in all directions from the rooms. lp

Untere Donaulände 9  

**Arcotel** 1973

**Arcotel**

Artur Perotti, Johannes Greifeneder



After sixty years, the long-desired dream of a music theater was finally realized with the construction of the Brucknerhaus in 1973. The building is a historically significant symbol of the growth of an industrial city into a city of both industry and culture. \_\_\_\_ The result of a 1962 competition, the building also represents an outstanding architectural achievement. The Finnish designer couple imported knowledge of self-confident architectural gesture paired with conscious elegance. They situated the concert hall in a way that allows it to dominate the Danube Park. Together with the museums built in intervening decades, it is now part of the “cultural mile” along the water. Incidentally, the Ars Electronic Festival was launched in 1979 as a companion event to the Bruckner Festival. \_\_\_\_ Numerous citizen initiatives and concerts helped pave the way to the construction, such as the international Bruckner Festival held every year since 1930, or the Vienna Symphony’s concert for the Brucknerhaus that was conducted by Karajan in 1951. Originally intended as a shrine to Anton Bruckner, the concert hall became a frequently used venue with its own symphony orchestra and seating for 1,400 in the large hall. <sup>1</sup>

Untere Donaulände 7 [05](#) [20](#)

**Brucknerhaus (Concert Hall)** 1974 / 2000

**Brucknerhaus**

Kaija Siren, Heikki Siren / Roland Ertl (foyer renovation)





Originally designed as a freestanding tower, this imposing corner building near the Southern Railway Station Market is a relic of urban design aspirations. The building's form and skin are also quite eye-catching.——The 1886 plan to restructure the city called for the nearby St. Barbara's Cemetery to be pierced, in order to create a straight line between what are now the Rilkestraße and Gruberstraße streets. The plan called for the new axis to pass by the head of the building. Instead, the Raiffeisen Bank building became part of what is today the “Competency Center” serving the Regional State Bank, and was integrated into the whole building complex in subsequent phases of development. Unfortunately, in the course of this development the north-south passage through the property was forgotten.——The eleven-story building, which is stepped towards the south, draws a certain tension from the contrast of a formal language that tends towards the concrete architecture of 1960s Brutalism, and a tinted metal skin that gives the entire volume a very fine and smooth appearance. The coloration of the façade is the result of the architect's fruitful collaboration with the artist Florian Schwarz. 1p

Europaplatz 1a E6 128



**Raiffeisen Central Bank** 1974

Raiffeisenzentrale

Gottfried Nobl, Erich Scheichl, Franz Tremml



In a rich contrast, a romantic park, a crude administration building from the 1970s, and the remnants of a demolished Jugendstil villa are mixed together here. The layout and history of the complex are especially noteworthy. — Constructed in 1900 in the Art Nouveau style, the Hatschek family villa stood at this site until 1972. Ludwig and Rosa Hatschek, the founders of the Eternit Factory, had bought it in 1907 from industrialist Wilhelm Hirsch. In 1908, Josef Schweiger designed a park on the 13-hectare grounds. The still existing gatehouse was built in 1912 by Mauriz Balzarek. From 1941 to 1945, the villa was used as headquarters for the so-called “Gauleiter of the Upper Danube”, August Eigruber. Up to the 1950s, it served the American forces. — In 1971, the Upper Austrian Chamber of Agriculture purchased the property and immediately undertook its demolition, including outbuildings, in order to construct the existing administration building in 1974. The building meanders through the park like a long worm, creating a kind of symmetry at its head and by the pond, and forming a connection between the existing pond and the grand times of days gone by. lp

Auf der Gugl 3  

**Upper Austrian Chamber of Agriculture** 1974  
Landwirtschaftskammer Oberösterreich  
Reinhold Kroh





This office building on Gruberstraße is very striking indeed. Despite being nearly 40 years old, the silver monolith glistens agelessly and looks modern, an emblem of sorts for the insurance company it houses. \_\_\_\_ Like a large suitcase, the building hovers upright above the street and the parking area located below. In this way, the sight of a usually unattractive underground garage is cleverly avoided. The view through the building to the garden behind it reinforces the object-like character of the freestanding building. Inside, split level floors create an open spatial structure. \_\_\_\_ To this day, the building relies on its innovative stainless steel façade: this was the answer to the then still highly aggressive air in Linz, but also to the desire to implement a modern and trendsetting design. The inexpensive operable windows made of white plastic installed in the 1990s are an understandable reaction to the unsatisfactory climate control of the interior, yet the intervention is not fully successful in terms of design. \_\_\_\_ The building was designed by a six-person team of architects. The range of their outstanding projects extends from administrative buildings to experimental housing and church renovations. lp

Gruberstraße 32 E5 116

**Upper Austrian Insurance Company** 1974  
**Oberösterreichische Versicherung**  
Werkgruppe Linz (Helmut Frohnwieser, Heinz Pammer,  
Edgar Telesko, Helmut Werthgarner)



An aerial photo best conveys the college's complexity at a glance: built into the slope, it consists of a number of buildings joined into a single, multi-faceted spatial composition. The roof terrace is a part of the built landscape that ingeniously interweaves all of the building's volumes and functions.\_\_\_\_\_The interior circulation system is a continuous space of communication. Distinctive places are joined together in an easily comprehensible manner, fostering a dialectic among the spaces of quiet, concentration, studying, and movement. A cubic chapel in the center is lit from a tent-like tower above. The extraordinarily warm spiritual effect of the space is reinforced by earth tones and frescos by Giselbert Hoke.\_\_\_\_\_The building is very likely Franz Riepl's greatest masterpiece. Aided by Othmar Sackmauer, he succeeded in unfolding his very personal style in step with the place and the time. Achleitner calls it an "expressive gesture"; Paulhans Peter speaks of a "hushed quiet". In a kind of long-term project, the architects have been caring for the complex fastidiously ever since its construction, thereby permitting them to intervene in their own history. lp

Salesianumweg 3  



**Pedagogical Academy of the Linz Diocese** 1975, 1989

**Pädagogische Akademie der Diözese Linz**

Franz Riepl, Othmar Sackmauer



The opening of the Kaufhaus Eybl in 1976 brought a totally new “experience sporting goods store” to Linz, similar to the flagships and megastores that have now entered our everyday lives. It was designed by a little-known architect named Karl Plötzl, who dedicated himself mainly to large industrial buildings. He is also responsible for the architecture of the Plus City shopping center in Pasching, founded in 1985. From 1960–70, he was employed in the studio of Perotti & Greifeneder, as were many architects in Linz. In 1988, he was awarded the *Kunstwürdigungspreis* for architecture by the City of Linz. — Although greatly changed, the original industrial character of the Eybl Sporting Goods Store is nevertheless impressive, with exposed ductwork and open walkways on the easily discernible floor layouts, which are staggered half a level apart from one another, totalling 4,000 m<sup>2</sup> of sales area on twelve different levels. This philosophy of “indoor streets” with their “anonymous appraisal and viewing of goods on offer” (Karl Plötzl) and the option of trying out the wares, led to nine similar megastores throughout Austria over the course of Eybl’s 35 years of successful growth. 1p



Hafferlstraße 4  

**Eybl Sporting Goods Store** 1976  
Sporthaus Eybl  
Karl Plötzl





Set on a steep incline, the complexity, refinement, and size of this discreet house cannot be grasped immediately from the vantage point of the street. One of the architectural group's earlier projects, it has a decidedly playful massing and circulation. \_\_\_\_ The house is completely ensconced in the terrain, guarding its secret on a piece of land with a fantastic view of the city, in contrast to the disposition of new and old single family houses in the area. One can practically drive a car onto the roof, and then dig down in a sense into the depths and privacy of the abode via different stairs and levels. The living room is situated way below, on the same level as the garden. \_\_\_\_ The house changed hands in 2005. The new owners renovated and improved the property step by step with great devotion and perfection, which meant daily struggles with the strengths and weaknesses of the architecture, which exemplifies an entire epoch. <sup>1p</sup>

Bachlbergweg 126  

**(former) Simonsberger House** 1977

Haus Simonsberger (ehemalig)

Schremmer Jell, Reinhard Morawetz





Until recently, the 63-meter-high Lentia 2000 and the Lenau Tower laid claim to being the highest buildings in Linz. They held this record until surpassed by the new office towers around the railway station. A scandal at the time it was built, the Lentia 2000 complex has proven itself thanks to its location and mixed usages. At the time of construction, it represented hopes for a residential building of the future, comparable to the 1985 Alt-Erlaa apartment complex in Vienna.—— This new typology for both Linz and Austria was realized in the early 1970s on the 6,760-m<sup>2</sup> site where the Schaffer Carpentry Shop had burnt down. Built based on American models and aimed at maximizing convenience, as many functions as possible were brought together under one roof. The four towers and formidable base currently house an enormous shopping center, 470 privately owned apartments, a school, a pre-school, offices, and one of the largest parking garages in Linz.—— Until 2003, the building also housed on 1,600 m<sup>2</sup> the New Gallery of the City of Linz, today the Lentos Museum of Art. Despite criticism, residences in the building are highly coveted thanks to the location and pleasant views. The shopping center has become a hub for the Urfahr district, a status enhanced by its connection to the main street in 2010. 1p

Blütenstraße 23 05 101



### **Lentia 2000 Shopping Center and Apartment Complex** 1977

Lentia 2000, Einkaufszentrum und Wohnanlage

Heinz Stögmüller



Awarded the *Landeskulturpreis*, the building is the result of long-term interdisciplinary research on housing, and thus a special example of the efforts made at the time in Austria to test out new forms of housing, community, and construction. Situated on the outskirts of Linz, this experimental structure with 11 housing units is truly unique.——The unconventional form expresses the aim of achieving flexibility in the process of design and construction. The structure of the building was broken down into bearing, self-supported, and non-bearing components. This modular construction system using pre-fab industrial elements enables nearly unlimited plan variations. Each dwelling unit was built according to the individual specifications of the inhabitants, who took part in its construction.——In 1968, the architectural group began to develop the programmatic requirements for the project in collaboration with sociologists, psychologists, legal scholars, and mathematicians. The research was supported by federal funding for housing and provincial funds from the Upper Austrian government. The goal was to field test the concept, mainly in terms of technology and cost. lp

Ödmühlweg 16  

**“Jäger im Tal” Apartment Complex** 1978

Wohnanlage „Jäger im Tal“

Werkgruppe Linz (Helmut Frohnwieser, Heinz Pammer, Edgar Telesko, Helmut Werthgarner)



The Main Square (*Hauptplatz*) took on an approximation of its current appearance in 1979. Before then, it was a giant parking lot. As part of the efforts to revitalize the old city center, it was transformed into a public “town parlor” and re-opened for all kinds of activities. Both a focal point and vessel of history ever since it was laid out around 1230, the square has undergone enormous changes over time, especially during the 19<sup>th</sup> and 20<sup>th</sup> centuries. At 220 m long and 60 m wide, it is one of the biggest enclosed public squares in Austria.—— In the mid-1970s – when the trend towards people-friendly cities and a revaluation of older building fabric experienced an upsurge – extraneous traffic was removed from the Landstraße and Hauptplatz to create a pedestrian zone. During this era of “urban revitalization” (as opposed to urban expansion), apartments were systematically renovated, buildings were restored and reconstructed to their original state following heritage preservation guidelines (such as the medieval bay windows typical of Linz architecture), and parking structures were built.—— Efforts to preserve a future for the intact historic city center culminated at the Linz Institute of Planning, the center for basic research, awareness raising, and design from 1980 on. lp

Hauptplatz  


**Main Square** 1230, 1979

**Hauptplatz**

Municipal Authority of Linz



Founded in 1849, the Sparkasse is the oldest existing bank in Upper Austria, as well as the largest, with over 300,000 customers. During the economic boom, it developed into an all-purpose bank with a full range of financial services, serving a “humanitarian function of securely and lucratively investing the savings of the populace”. The imposing administrative building in UrfaHR represents this transition in banking and the new demands for a main office. The free-standing building (6,000 m<sup>2</sup> of usable area) is an expression of power that gives no consideration to the context. — Built as a single tower with a central concrete shaft and suspended floors, it is similar to the BMW Tower in Munich (Karl Schwanzer, 1968–73), the former Voest Research Institute in Leoben (Eilfried Huth, Günther Domenig, 1969–73), and the innovative Vienna Law School building (Ernst Hiesmayr, 1972–84). The unified curtain façade enhances the overall form of the stacked cubic structures, making it almost impossible to distinguish the different stories. Common to all are an eye-catching form and the practically column-free floor plans. The building’s exterior walls were completely renovated in 2008. <sup>1p</sup>

Sparkassenplatz 2  

**Sparkasse Central Administration Building** 1979

Sparkasse Konzernzentrale

Wolfgang Radler



Due to the industrial development in the Upper Austrian economic area, steps toward founding a Linz College had been decidedly technology-oriented since the 1940s. Despite concerted efforts, the federal government refused to grant any financial support, and partner universities could not be won over. It was only by detouring into the area of social sciences, highly innovative at that time, that it became possible to create an Engineering and Natural Sciences Department in 1969. In 1975, the Law Department was founded and the school's name changed to Johannes Kepler University.——Part of the concept was to merge the social sciences, economics, and law departments with those of engineering and natural sciences, a model developed to research and solve cross-societal problems. A second technical faculty quickly followed the first, in order to allow this convergence.——In contrast to the quite flat initial building section, which was embedded into the topography (and primarily served as a nucleus for future developments), the 11-story tower of the new technical institute shoots up abruptly. Encircled by emergency exit balconies and with exterior fire escapes made of concrete, the structure has a pragmatic, technoid appearance. lp

Altenberger Straße 69 F2 81

**Johannes Kepler University (Engineering & Natural Sciences) 1979**  
Johannes Kepler Universität (Technik- & Naturwissenschaften)  
Planungsgruppe Hochschule





The design of the Diocese Building calls for a closer look. Commissioned by the Diocese of Linz, the building represents a concept of time and quality that still distinguishes the church of Upper Austria as a building client (as does the neighboring Pedagogical Academy, built a few years earlier).\_\_\_\_\_The seven-story administration building responds to the heterogenous environment with terraces and structured massing. It engages the dynamic motion and curve of the Kapuzinerstraße with a symmetrically angled polygonal floor plan. At the same time, the expressive form creates a distinctive freestanding building with many fronts. Clarity and openness characterize the interior circulation system. At the center is a chapel furnished by Arthur and Waltraud Viehböck, with wall murals by Florian Schwarz.\_\_\_\_\_The Scheichl-Tremml office partnership (1959–85) was responsible for designing all kinds of above-average buildings in Upper Austria. Their functional and pragmatic, yet poetic architecture, of which the diocese building is a prime example, need not shy away from international comparisons. The building's metal façade and fine color palette demonstrate a formal similarity to the Raiffeisen Central Bank Building on Europaplatz, built six years earlier. lp

Kapuzinerstraße 84 C6 32

**Diocese Building** 1980

Diözesanhaus

Gottfried Nobl, Erich Scheichl, Franz Tremml





This relatively high-density housing project, built in an area of Linz once called the “Bronx of Linz” (Gerhard Stix), is considered to be one of the pioneers of urban development. Analogous to the current push of new housing development in the nearby Winterhafen area, it consists of a total of 115 housing units that were constructed in phases from 1971 on.\_\_\_\_ Built by the adjacent shipyard for its workers, the project was meant to allow them to go home for lunch without changing out of their work clothes. In the first phase of construction, the workers had a say in the design – for Austria, a very early instance of user-input. Due to difficulties with subsequent tenants, however, this practice was abandoned during the following phases.\_\_\_\_ Because of the threat of flooding, the first floor of apartments is one story above ground. The ground floor thus remains open and flexible, with space for general use, a parking garage, and generously proportioned covered play areas for children to use during bad weather. There is no basement. Shops for everyday needs, doctors’ offices, and a branch bank were included in the scheme. Recent work undertaken to insulate the building radically changed the original appearance of the exposed concrete and plastered brick structure. lp

Schiffbauerstraße 11 E4 189

**Linz Dockyards Apartment Complex** 1980  
**Wohnanlage der Linzer Schiffswerft**  
Heinz Werner Lang, Herbert Karrer



Property developer GWG built over 2,800 residential units in Auwiesen in four stages from 1979–94. Today, around 10,000 people live here in the shadow of the Mühlkreis Highway. The media often portrays the complex as a suburban ghetto, although objective and subjective views diverge on this; most residents like living here, and appreciate the wealth of greenery. — Auwiesenstraße loops around the prefabricated housing blocks. Pathways leading through the buildings are named after Victor Adler, Adelheid Popp, Olof Palme, and Bruno Kreisky. The settlement is car-free, and each apartment has an assigned parking space. High groundwater made underground parking lots too expensive, and the complex was built atop parking decks. — Auwiesen was planned by many architects. Herbert Karrer, a student of Roland Rainer, won the “Auwiesen 75” urban planning and residential competition together with Wolfgang Kaufmann. The overall design was nonetheless taken on by Perotti + Greifeneder, with Karrer planning approximately 105 apartments in Auwiesen I. These buildings offer a high quality of life. Almost all the units transverse from northwest to southeast. There are gardens with concrete walls for privacy on the ground level, while the apartments above have balconies. im

Gabèsstraße 2–20 E12 140

### **Auwiesen 1/1 Housing Estate** 1981

**Siedlung Auwiesen 1/1**

Herbert Karrer, Perotti, Greifeneder und Partner



The Federal Police Headquarters Tower is the most visible part of a large complex comprising administration buildings, athletic facilities, and a jail. The Upper Austrian offices of the Cobra special forces unit are located on one of its floors. The tall, rather martial-looking building with dark banding and incisions can be read as a demonstration of power during that era. As a result, the architecture falls short of society's current expectations of the police force as a communicative, helpful body.—— Rarely published, the police headquarters is a late project by Rebhahn, a little-known Linz architect. Trained at the Vienna Academy under Clemens Holzmeister, he designed many projects built from 1940 on as part of Upper Austria's postwar reconstruction period. Examples of his sober, disciplined, and unremarkable style include the Regional Children's Hospital (1956) and two power plants for Ennskraftwerk AG in Großraming (1956) and Garsten-St.Ulrich (1967). Achleitner describes them as "carefully oriented to middle-of-the-road international Modernism". As the president of the MAERZ Artists' Association from 1964 to 1970, Rebhahn successfully expanded the group into a widely-known forum for new artistic movements of all kinds. 1p

Nietzschestraße 33 [ES](#) [21](#)

**Federal Police Headquarters** 1982  
Bundespolizeidirektion  
Karl Rebhahn



Like an eagle's nest, the house perches on a cliff, its boldness not only a striking solution for the extremely steep site, but also an individual expression of the client. It is reminiscent of the UFO-like Chemosphere (Malin Residence) in Los Angeles by John Lautner. — German designer Horst Meru designed this villa as a home and studio for himself. It is a personal manifesto and statement against the rigid conventions of building and living. The color scheme and triangular plan point to classical Modernism and the Werkbund, to whose ideals Meru was devoted. As a professor, in 1973 he began building up the program in industrial design at the newly founded University of Arts and Industrial Design in Linz, based on the model of the Design University in Ulm. — In 2004, the house was adapted by its new owners with the aim of making the best of the difficult fabric of the 1980s. It was added to, improved, and, most importantly, the space capsule and the panorama were brought out, in collaboration with architect Sonja Ramusch and designer Friedrich Stiper. 1p

Hohe Straße 113 [A4](#) [69](#)

**Meru House** 1983 / 2004

**Haus Meru**

Horst Meru / Sonja Ramusch, Friedrich Stiper



This terraced building lies on the outskirts of Urfahr, on the former grounds of the Rieseneder Brickworks, surrounded by steep forested terrain. The housing complex represents the numerous efforts of Postmodernism and the 1980s to design more human and customized forms of housing. The goal was to unite the qualities of row houses with those of multi-story apartment buildings.—— The sixty apartment units are distinguished not only by their larger patios, but also by the type of circulation and access. Like a single family house, each unit has its own entrance with a small front garden or private stairway. The maisonette units above are reached by a gallery passage. Staggered massing adds charm to the layout of the complex.—— Rüdiger Stelzer and Walter Hutter had worked together since 1962. Along with schools and athletic facilities throughout the region, their projects include the Most Holy Trinity Parish Church in Linz (1975), and the Museum of Work in Steyr (1988). This housing complex was commissioned by the *Gemeinnützige Donauländische Wohnungsgenossenschaft*, a cooperative housing association. The design scheme was selected through an invited architecture competition. <sup>1p</sup>

Prandtauerstraße 33–73 CS 193

**Riesenedergründe Housing Complex** 1984  
Wohnanlage Riesenedergründe  
Stelzer & Hutter

Peter Arlt

## Getting Involved in the City

My involvement in the city began in 1983, when I finally left home and moved into a pseudo-occupied house, bearing the words “Urban Ecology” in large letters on its façade. I had no idea what that actually meant; what was important was that the other residents thought and lived, as I did, in an “alternative” lifestyle. Standards were modest: there was no bathroom, the toilet was flushed with a pail of water, and all sorts of wood were used for heating.

The neighboring houses were in a similar state. Politicians spoke of rat hotels and total reconstruction – i.e. demolition. This part of the city or, more precisely, the neighborhood, was called Alt-Urfahr-Ost, known above all for the Stadtwerkstatt, which joined up with the last remaining residents to form an action group and prevent demolition.

I didn't become truly active until 1986 when, with my freshly minted Masters in Sociology, I joined the “Working Group for the Gentle Urban Renovation of Alt-Urfahr-Ost” financed by the Ministry for Public Works and Buildings. New, young people came into power in the area of official community policy and, simultaneously, a change in the municipal administration took place in the mid-1980s. Now, people from citizen's initiatives sat on the jury. The complete demolition of Alt-Urfahr-Ost was hindered and the Stadtwerkstatt survived.

From today's perspective, the late 1980s were a remarkable period. There was a new, creative and self-confident urban planning director. A design council was set up and an open discussion forum was initiated by the administration



on urban issues (Future City) and a building design series called *Bauart* was published. However, it was a short-lived period. Only the design council, which has been transfigured into a secret circle, still exists today.

But not so fast. I was still full of drive and the administration was open – a concept for “500 Years of Linz”, a development concept for Linz’s East Side, a symposium (Whither the City?) at the VHS Education Center, participation in exhibition work groups (Vienna – Budapest) initiated by the municipality, which, however, lasted only a few months due to the cancellation of the exhibition.

This concluded my first few years of apprenticeship. In the 1990s, I shifted my community policy activities in the direction of art. In an exercise on the Voest



Conflict in the neighborhood: Alt-Urfahr-Ost, 1988. Photo: stadtwerkstatt.



Conflict in the neighborhood: Alt-Urfahr-Ost, 1988. Photo: stadtwerkstatt.

grounds, I asked my colleagues (and myself) a question: “What are we missing?” We then jointly undertook the “Areal Linz Ost” (Linz East Side) project together with the FABRIKANTEN group from 1991 to 1995, without the inclusion of the public. One might say that this was the Zen phase of my community policy career.

After this, I took a break and went to Berlin for a few years, where I, and others, proceeded to rebuild the city according to our ideas at the time. This generally went surprisingly easily and smoothly, except for one minor intervention by authorities wanting to refuse us permission to operate a public swimming pool. In fact, I had almost nothing to do with administrative bodies at the time, except for the employment office. We left each other alone. The Berlin authorities first had to find their own feet during the post-reunification era, I imagine. At any rate, they had neither the funds nor the power to support our

activities. This had its advantages. You didn't have to spend ages conceptualizing – submitting – waiting... You could just get started right away. There were no rules and everyone was individually responsible. This had a very liberating effect. Along the way, I also learned how to distinguish between critical spirits and the “do-ers”. The former never got beyond talking – and criticizing – while the latter lacked reflection at times, but had, in my eyes, an abundance of energy.

Back in Linz, the independent community policy movement was over. The (implicit) mutual agreement was that nothing would happen without first submitting a bunch of paperwork. I missed my Berlin “do-er” friends and so I tried, by inviting guests, to start (or in my case, to catch up with) a process of urban reflection.

But in the long term, this wouldn't work without specific intervention, even though I was increasingly mistrusting (my own) fixed ideas and big steps. Consequently, I formed a vague idea (“Public Contemplation on a Site”), approached the Deputy Mayor and the town planning council, got an okay (and funding), and wanted to intervene minimally and temporarily at the most – or maybe even not at all. In reality, I found myself once again in the role of a coordinating mediator (together with public works from London and later with Gabriele Heidecker), moderating a participative process with a resident's competition and jury, which ended with the complete reconstruction of the square four years later. There are no half-ways in Linz – the key word here is *thorough*.

During the course of the past few years, I expanded my community policy activities beyond just the urban and temporary. I have, for instance, been working on the development of the Franckviertel neighborhood since 2007. Always in search of like-minded people, highly varied communal activities have been undertaken since then, from the joint construction of a playground to the current attempt, together with educational experts, parents, teachers, and the principal, to transform the local public school into an all-day educational campus. In this particular case, the various official bodies are very “reserved”. It is precisely in the most bureaucratic and hierarchical educational systems that such independent, voluntary activities are met with perplexity and incomprehension. I have, however, learned over the years that bureaucracy often needs time to absorb external stimuli.

In 2010, my activities were taken to Liverpool for half a year. I had been invited to create “something artistic” in a rundown part of town with and for the community there. Actually, I don’t think much about such foreign community policy deployments. It is true that they look good on a résumé, but in the long term they don’t really contribute to the location.

It was more that, quite frankly, my increasingly voluntary commitment was beginning to create financial need and besides, Linz is one of those towns that one must leave regularly in order to avoid being swallowed up by it. And I learned a thing or two in Liverpool: the official bodies there have folded and transferred authority to the volunteer or honorary (social) and investment (business) sectors. For instance, no park comes without a group of “Friends of xxx Park”. These “Friends” decide how things are done, provide the funds, keep the park clean, weed, and mow. The municipality acts as a partner, ready with advice and (rarely) action, saving money as a result. In some ways an appealing concept, but somehow not really to my taste – too much “honorary” volunteerism.

In addition to a tendency towards longer-term projects, I am increasingly interested in re-engaging my activist-artistic spirit; less, however, in the (internal) artistic arena than in current local hotspots. To this end, I established the *Klapp-Akademie* (Folding Academy), a non-hierarchical institution designed to stimulate action and opinion by wandering around freely in urban zones looking for places where there is no discussion, but there should be. Right there, on-site, members sit down with the folding chairs they brought with them, start a discussion and subsequently take action, if necessary. It is not so much about “pros” or “cons” in this case, but rather about triggering a public discourse – may the best argument win!

In addition, I continue to believe that a bit more discourse, even on controversial topics, would do the city a great deal of good.



*Klapp-Akademie* (Folding Academy): A protest swim in the harbor, parts of which have now been filled.

Gerhard Ritschel

## Friends of the Linz Music Theater: The Drive for an Opera House in Linz

When the Brucknerhaus opened its doors in 1974, a cultural upswing was felt in Linz and Upper Austria. “We’re going to build an opera house over there,” said LIVA (Linz Event Organisation) manager Horst Stadlmayr to me, and pointed from his new house across the Danube to an area in Urfahr, just east of the Nibelungen Bridge.

Cultural journalists and opera fans took the initiative. At the request of *OÖNachrichten* newspaper, which I worked for as a music critic, I got involved as well, becoming active in internal discussions and meeting with politicians. We called for the construction of an opera house, since the Landestheater had very poor acoustics and viewing conditions, as well as unlawful working conditions – something that has not changed until today.

Josef Ratzenböck, governor at the time, channeled these complaints and wishes into a foundation: the “Friends of the Linz Music Theater” society, in existence since 1984. Leopold Mayer, an experienced conductor and retired chief of “serious music” of the Upper Austrian Regional Broadcasting Studio took over leadership of the society. He was assisted by music journalists (including Baldwin Sulzer and I) and Landestheater members Ulrich Scherzer, Alfred Stögmüller, and Roman Zeilinger. We decided upon *Music Theater* as part of the society’s name because Ratzenböck asked us to, reasoning: “Everybody thinks about the Opera Ball demonstrations when they hear the word *opera*.” We went along with this, because a music theater is much more than just an opera, including operettas, musicals, and ballet. And we wanted all of these genres to be performed in the new building.



Through information campaigns, discussions, and debates – as well as petitions, events, and lectures – the society of the Friends became the driving force behind the Linz music theater. The response was good, but the media reaction in particular was far too tame to persuade politicians to act. Consequently, following the regional elections in 1991, the society was about to dissolve due to lack of success.

However, new cultural speaker Josef Pühringer started the ball rolling once again and, in 1992, a decision was passed unanimously, including votes by the Freedom Party (FPÖ) members, in favor of building a music theater, and a national location commission was set up. And what a joy it was when “Urfahr Ost” was chosen as the best location – the same site that Stadlmayr had pointed out in 1974.



View of the Linz Music Theater from above. Photo: Gregor Graf.



View of the Linz Music Theater from above. Photo: Gregor Graf.

A bit later, though, Linz Mayor Franz Dobusch's veto of the location was a crushing setback. However, the idea was born to build the theater in the Schlossberg. The architectural competition that followed awarded the project to Viennese architect Otto Häuselmayr, and everything seemed to be right on track. Construction decisions, building permits, and financing were available, but then the populist Freedom Party sensed their chance ("little man builds big opera") and, together with the newspaper *Kronen Zeitung*, held a referendum on November 26, 2000 to prevent the construction, despite the fact that 200 million schillings had already been invested.

The outcome of the referendum was not a total failure. Almost 200,000 votes were cast in favor of the theater! This surge of support confirmed that audiences in Linz and Upper Austria were ready for a music theater. It was clear that if each supporter went to a performance just once a year, if subscribers went to several shows, if "out-of-towners" made the pilgrimage from Amstetten, Passau, etc. to Linz, if young people not allowed to vote in the referendum



View of the Linz Music Theater from above. Photo: Gregor Graf.



View of the Linz Music Theater. Photo: Gregor Graf.

came, and if visitors from abroad bought a ticket, then the music theater would be sold out for years to come. Despite this, the final outcome of the referendum was a defeat, with 300,000 votes being cast against construction. Head of the Bruckner Orchestra, Dennis Russell Davies, stated succinctly: “The referendum was a worldwide sensation from a cultural point of view, but a defeat for democracy.”

The Music Theater Society had put all its strength behind the campaign. The situation was depressing, but the conviction remained that if the society were disbanded, the issue of constructing a new building would be brushed under the table for decades. A very few people encouraged us not to give up. Two of these were Peter Paul Kaspar, who curated our annual Christmas concerts, and Herbert Ikrath, who supported us considerably as the former Director General of the Sparkasse Bank.

And we didn't give up; we found a new, very active president, Franz Welsch-Möst. Together with him and City Building Director Franz Xaver Goldner, we started a drive to build the music theater on the Urfahr market grounds, right next to the originally targeted location. The annual carnival could stay, but would be moved a bit to the east. We thought we could win over Mayor Dobusch, but this turned out not to be the case. In addition, the Upper Austrian regional government also did not relish our initiative. Although we attained three times as many signatures as was necessary for deliberation by the city council, the motion was voted down (by the red/blue/green coalition, voting against the black party and liberals). This constituted yet another low blow.

At this point, even our main sponsor jumped ship. Directed by Herman Bell, the Oberbank financial institution – which had actively supported us for years by paying the entire cost of printing our *Linzer Musiktheater* bulletin – made it clear in a conversation that the completely hopeless situation should no longer be pursued.

Even at this, though, we did not give up. And in the end, we optimists were proven right. A few years later, when the idea of making Linz into a European Capital of Culture cropped up, the music theater idea was revived with a new site selection, a new architectural competition, new construction negotiations, and new everything else necessary to build a monumental structure. It wasn't possible to finish the music theater during the Capital of Culture year, 2009, but at least the groundbreaking ceremony was held – on April 15, 2009.

The topping-out ceremony for the new music theater took place exactly ten years to the day after the referendum, on November 26, 2010. Our society and its 6,000 members never gave up, not even after the referendum, always keeping our goal and our vision in mind. Many dear colleagues who supported the project with their heart and soul have sadly passed away and cannot celebrate this final success with us. The completion of the building, designed by London architect Terry Pawson, is scheduled for 2012. After a trial period, the opening ceremony will take place in April 2013 with the premiere of an opera by Philip Glass.





In the early 1980s, the Linz “in” scene demanded their own independently-run House of Rock. The 1982 music sampler titled *The Linz Scene for a House of Rock* is testimony to their dedication. This initiative, which included Kurt Mitterdorfer, a youth worker, writer, and cabaret artist, gave birth to the Posthof. It was at this time that the youth culture and alternative scene became the engines for the first phase of a cultural urban development, just as they would later be decisive in another dimension in the first decade of the 21<sup>st</sup> century. \_\_\_\_ In 1982, the historic fabric of an old farmstead was converted into the Posthof, a public events building with seating for 600. The windows of the renovated stucco façade are framed in plaster or granite, and some have metal grating. The courtyard dates back to the 13<sup>th</sup> century. Radically altered in the mid-18<sup>th</sup> century, it was used as a post office stable until 1800 and then as the municipal welfare facility during the remainder of the 19<sup>th</sup> century. \_\_\_\_ In the harbor district, the function of the Posthof, more than its architecture, makes it so central to the Linz music scene. The Posthof II is a new glass and steel building with an auditorium, lobby space, and supporting rooms. Exterior shading was built for the new building in 2008. ek

Posthofstraße 43 F5 127

**Posthof** 1984, 2008



Posthof

Schremmer Jell





The New City Hall on the Urfahr embankment is impossible to overlook. Paradoxical elements, like the publicly accessible roof and its forbidding appearance, demand taking a closer look at this special building. Due to its size and massing, which brought together numerous previously scattered municipal offices, the building may be considered a typical “megastructure” of the period.\_\_\_\_\_ Indeed, the city hall is also an accessible, planted public hill, which is worth a stroll especially during the spring and fall. The city’s employees may be observed at work at any time. Terraces and seating beckon the public to stay awhile or to have a picnic.\_\_\_\_\_ The Vienna office of Rupert Falkner was able to prevail in the public design competition for the city hall. An entire section of Alt-Urfahr was torn down to make room for the building. The formal language is more than idiosyncratic, and may be characterized as Postmodern. References range from bunker architecture to stronghold.\_\_\_\_\_ The siting of the New City Hall, across from the pair of Nazi-era buildings at the foot of the bridge, creates a problematic dialectic. In the interior, the charming spaces and lighting compete with its difficult orientation. lp

Hauptstraße 1–5  

**New City Hall** 1985  
Neues Rathaus  
Rupert Falkner





Roland Rainer believed in the power of architecture to create better lives. He wanted to build townhouses with yards, so that people wouldn't always have to flee to the countryside on weekends. He saw an increased quality of life and the prevention of impending traffic jams in this type of dense low-rise development.——“We must remember that we are not just building houses – we are building a world,” says Rainer. He realized his ideological vision of a garden city in Linz Puchenau: A car-free residential complex built on a human scale, dwellings filled with light, air, and sunshine. High walls ensure privacy, interspersed with walkways, green spaces, and playgrounds.——The Neufahrergasse follows the same principles. It is located between the busy Leonfeldnerstraße to the east and a wooded hillside to the west. Three-story buildings in the east and north offer protection from noise and cold winter winds. Maisonettes with balconies are set atop ground-floor courtyard houses with private gardens. In the middle, narrow paths with gravel and grass strips lead along the concrete walls shielding the sun-filled, sheltered apartments with gardens and living roofs that lie behind. im

Neufahrergasse 01 141

**Neufahrergasse Housing Estate** 1988  
**Siedlung Neufahrergasse**  
Roland Rainer



Worldwide, enormous shopping centers line highways on the outskirts of towns. The same unchanging anchor stores, fast-food chains, supermarkets, and hardware stores are repeated, with or without a Cineplex. In 1986, the Sparkasse Bank announced a competition for a glass-covered pedestrian shopping zone to make Linz's city center more attractive. Sixty-one projects were submitted and the top three commissioned. Six years of planning and the addition of a department store to the school went into the Taubenmarkt Shopping Arcade. The architectural collective joined several of the housing rows and streets in the center using glass coverings, stairs, suspended walkways, and ramps to create a cohesive unity. Most shops are integrated into the old building substance with fully glazed façades and entryways. Tapered like sharp pencils, steel columns and lamps, their light reflecting off leaf-like metal components, display a distinct Postmodernist feel. The corporate design of the entryways, courtyards, corridors, and stairways has aged well. The peaceful coexistence of the various shops generates a stimulating diversity that evokes the flair of a hybrid mall, marketplace, and fair. im

Landstraße 12  

### **Taubenmarkt Arcade Shopping Center** 1992

Arkade Taubenmarkt, Einkaufszentrum

ARGE Reinberg-Treberspurg-Raith-Mandic, Georg Schönfeld, Team M



The Design Center gives spatial definition to the heterogeneous zone between the railroad tracks, the Raiffeisen Bank headquarters, and business buildings. It is symbolic of the investments in building culture that Linz has made since the 1990s, and for the changing urban landscape in the challenging process of transition to a knowledge-based society.—— The urban context has benefitted greatly from the mix of uses. The two horizontally oriented massive forms of the hall and the hotel provide the necessary degree of clarity to the spatial context. With elegant grandeur, the hall's 250 x 80-meter space emphasizes structural precision, yet remains highly restrained. An impressive amount of technical skill is manifest in the flat curve of the imposing steel and glass roof and the flexibility of the interior, and an intelligent shutter system (developed together with Christian Bartenbach) that insures an even amount of daylight throughout.—— The Design Center ties into the "Design City" tradition that was established in 1973 with the opening of the Linz University of Art and Industrial Design, and the 1980 Forum Design exhibition. ck

Europaplatz 1  

**Design Center** 1993  
Design Center  
Herzog + Partner



The garage for Dora, a steam locomotive, sits amid tracks and train axles in the center of the voestalpine property, an unusual structure. Comprised of the remnants of locomotives, rail cars, and a space frame, a dozen former engine drivers from voestalpine joined together in the Industrial Railway History Club to build this garage. Built in the spirit of bricolage, today one would more likely call it “upcycling”.—— The blue framework, which wraps around the small hall, a so-called Mero space frame, had been used in the conversion of the Cologne railway station. Reduced to standardized bars and connectors, in this reuse it exhibits an openness that does justice to the original intention of its inventor, Max Mengeringhausen.—— The garage was designed and built on-site using the experience of the team of railway engineers, without drawings. In terms of its formal language and color scheme, its age can hardly be classified, and though it must be grasped as the finest form of “high tech”, its formal expression relates more to the aesthetic possibilities of the industrial technology at its disposal. 1p

Wahringerstraße, Werksbahnweg  

### “Dora” Locomotive Garage 1995



Lok-Dora-Garage

Friedrich Prieler, Georg Donner





The Linz Hospital is a collection of different buildings. The changing fashions and programmatic requirements of hospital design are reflected in their functionally conditioned volumes, deep tracts, and façades. At the northern edge of the complex is the children's hospital by Karl Rebhahn (built 1951–56). The attractively proportioned, slender building, which is divided into two wings, is a sturdy example of postwar architecture. — Rüdiger Stelzer, Walter Hutter and project architect Gerhard Fischill responded to the older building with a sculptural form that engages in dialogue with the children's hospital. The training center is situated at the western end of the property, parallel to the nurses' residence. The new building also has two wings, as well as a triple-height lobby bathed in bright light from the skylights above. — On the eastern side are the service spaces – coatroom, offices, archive, and restrooms. From the corridor, one can see galleries with white railings connecting to the two upper floors: an attractive circulation space. Toward the west are the lecture halls, and in the south a passage to the nurses' residence forms an open space at the end of the hall that leads to the multi-purpose hall with a steel and glass façade. im

Krankenhausstraße 26  

**Women's and Children's Hospital Regional Training Center** 1996  
Ausbildungszentrum Landes-Frauen- und Kinderklinik  
Stelzer & Hutter, Gerhard Fischill





The design of the Linz-Dornach Evangelical Church of Reconciliation, which was named by parish members, is deliberately plain and austere. The flat-roofed building, built on a piece of property about 2,000 square meters in size that was donated by the City of Linz, renounces all symbolic rhetoric and expressive gestures. The only distinguishing markers, fully in concordance with the church's restrained spirit, are the red color of the brick masonry walls and the light tower.——A prominent glass tower, resembling a bisected trapezoid, articulates the building's sacred function.——Divided into three sections, the two cross-wings are joined together by an almost square volume. The center is formed by the actual church space. While the piano and organ are new, the interior fittings of the earlier church hall were reused for the interior of the new building, which is the last church designed by Roland Rainer. Completed in 1997, the church was placed on the list of protected monuments as early as 2009 in acknowledgement of Roland Rainer's architecture. ek

Johann-Wilhelm-Klein-Straße 10  

**Evangelical Church of Reconciliation** 1997  
Evangelische Versöhnungskirche  
Roland Rainer



The experimental concept hinted at by the project's name was started in the old Ursuline School in the late 1980s. The province funded the renovation, designed by Riepl Riepl Architekten, and it was possible to carry out much of the work while the facility remained in operation. In phases, the OK building was optimized to accommodate its new use, while cleverly retaining and utilizing the school's exhibition, production, and workshop spaces. In addition to the new lobby space, five artist-in-residence apartments were added as well.——The project preserved the façade of the elongated building, emphasized by cornice trim and strict fenestration, yet added a new coat of shiny gray graphite, selected by the artists Sabine Bitter und Helmut Weber.——The glass box on the roof, respectfully elevated from the existing fabric, signals a break with the historic façade. The design concept was validated by receiving the *Bauberrenpreis* award in 1988, and serves as a model for successful dialogue between old and new. The 4,000 m<sup>2</sup> open space in front of the building transfigured the complex into a new district for the arts, setting a cultural milestone with the *Höhenrausch* Festival. ek

OK-Platz 1 06 117

**OK Open Culture House of Upper Austria 1998**

OK Offenes Kulturhaus Oberösterreich

Riepl Riepl Architekten



The Spängler Bank is the oldest privately owned bank in Austria. In 1998, it bought a 6.5-meter-wide building with three bays on Linz's Main Square. Originally a work of Gothic architecture, with floors added on in Baroque style, the building extends back 62 meters from the front façade to the backyard.——The project was the first independent commission for architect Andreas Heidl, who spent over a decade transforming the existing building into a smartly designed bank, whose juxtaposition of old and new yields a variety of spatial qualities. The frequently remodeled existing fabric was stripped down and enhanced, preserving the ribbed vaulting, barrel vault, wood paneled ceilings, and the arcade in the narrow, sunny yard. All of the new interventions are clearly legible.——A sense of transparency is provided by floor-to-ceiling glass walls between the masonry arches, which are reinforced with bottom chords. The pre-fab concrete upper story addition on the third and fourth floors stabilizes the existing building. The gallery-lined hall can accommodate up to 90 people. The exterior grounds were designed by landscape architect Barbara Bacher. After the building was reopened, the number of personnel doubled and business volume tripled. im

Hauptplatz 20 06 14

**Spängler Bank Building** 1999, 2001, 2007  
Bankhaus Spängler  
Heidl Architekten





The former Himmelreich & Zwicker Textile Mill in Linz, which was in a severe state of decay, was saved from demolition by industrial archaeologists Helmut Lackner and Gerhard A. Stadler. Today, the building is filled with apartments, offices, and the Marcel Callo Parish Center. \_\_\_\_ When the factory was constructed in 1908, it was one of the world's first prefabricated buildings. Supported solely by the exterior walls and 70 cast-iron interior columns, this is an outstanding and technically intelligent industrial monument. \_\_\_\_ Outwardly, the building largely dispenses with any articulation of its new use as a parish. The church itself is set in the former production hall, housed in a room within a room. Glass block walls and floor-to-ceiling glazing create a bright, intricate, and casual atmosphere that is supported by the delicate old pillars and filigree seating. A shaft penetrating the entire building structure sheds additional light upon the centrally placed altar. The baptistery is set somewhat apart, located in the former turbine room. Rough surfaces, soft lighting, and the Weidlinger stream that flows through the baptismal font create a grotto-like, archaic atmosphere. ek

Schörgenhuberstraße 39 E12 T24

**Marcel Callo Parish Center** 1999  
Pfarrzentrum Marcel Callo  
Schremmer Jell



The architectural history of the City Hall Quarter in Linz dates back to the 15<sup>th</sup> century. The old city hall was designed by Meister Christoph following the citywide fire of 1509. It was enlarged and adorned with a Baroque façade in 1658–59. Starting in the late 1980s, the city was able to join together a total of seventeen buildings, thanks to a series of strategic property acquisitions. This long-term project marks a change in the city’s approach towards its historic buildings. — The design of the renovation was determined by spaces being carved out of the historic fabric, by the structure of newly inserted buildings being exposed, and a comprehensive art-in-architecture program. The city council chamber above the lobby and the office tract sit, unclad, on a bearing structure required to provide a view of the outside areas. In all directions, gateways and arcades open the interior courtyards to the surrounding city. The entire quad, a labyrinthine place abounding with history, is open to the public. ek



Hauptplatz 1  

**City Hall Quarter** 1999  
Rathausgeviert  
Stelzer & Hutter





*Les Palétuviers* are West African trees with aerial roots. Fritz Matzinger visited the continent in the 1970s and became deeply impressed by the way the generations lived together in the villages. He returned a changed man and became an initiator and planner of communal residency projects. He named them “Les Palétuviers”.——Matzinger didn’t allow the steep northern slope to scare him away from the piece of land. He set two long, stepped structures vertically upon the building plot, connecting them with a glazed atrium. All apartments are accessed through this protected central space.——Five families live in the two gatehouses, clad in red timber slats, on either side of the complex’s entryway. Another 27 units are located in the around 80-meter-long double row along the atrium, cascading down the slope in steps. The façades are clad in sunny yellow laths and abound with various types of stairs, balconies, and plants. Each dwelling is planned individually and has its own private outdoor space in either the morning or the evening sun.——A jungle prospers in the atrium, with a swimming pool, rattan chairs, reading corners, play spaces, and much more. Community thrives here. What once was an air raid shelter set into the earth is now used as a stage for festivities. im

Zaunerweg 1, 3, 5   190

**Guglmugl Apartment Complex** 2000  
Wohnanlage Guglmugl  
Fritz Matzinger





The Remisenhof, with a programmatic focus on “everyday living for women”, was constructed on the former grounds of the ESG depot. The ESG was once an electricity, district heating, and traffic corporation, which merged with the Linz municipal services in the year 2000, becoming the Linz AG.—— Starting in the 1990s, the topic of gender was no longer exclusively an issue for theoretical architecture research or in isolated cases of feminist planning. Gender planning increasingly became a fixed point of European Union planning doctrines. In the case of the Remisenhof, only women were invited to participate in the competition held by the *Wohnungsanlagen GmbH Linz*, called WAG for short. Additionally, the implementation of specific criteria for the construction of buildings geared towards women and daily life was a concrete requirement.—— The complex, with a total of 114 apartments, is distinguished by the purposefully community-oriented formation of the ground floor area, spacious communal facilities, well-lit stairwells, ample play space for children, and a large green area totaling 7,000 square meters. A café and rooms for a social club are also integrated into the complex. ck

Landgutstraße 13a  

### **Remisenhof Apartment Complex 2001**

**Wohnanlage Remisenhof**

Marlies Binder, Irmgard Lusser, Heide Mühlfellner



Architect Gerd Gessner specializes in commercial buildings and a design process centered around intense dialogue with his clients. The Tech Center in Winterhafen, a jointly funded initiative of the City of Linz, the Province of Upper Austria, and the federal government, was aimed at creating ideal conditions for young start-up companies in IT, mechatronics, and other innovative fields. All of the common functions, including seminar rooms, a café, and a restaurant, are grouped within the two-story wing on Hafenstrasse, which is flanked by an arcaded passage. Punched openings add lighthearted charm to its white concrete roof. Behind this are two seven-story, L-shaped office slabs that enclose an urban courtyard. All of the buildings are interconnected by means of synergistic circulation spaces: suspended walkways, stairways, and plazas. The Tech Center's structural system consists of a grid of columns and pre-stressed concrete slabs, offering maximum spatial flexibility, from the private offices up to the large assembly spaces, easily adapted to future uses. The city provided rent subsidies, equipment leases at affordable rates, and start-up bonuses for the newly founded firms. It proved to be the right mix, given the project's nearly 100% rate of occupancy. im

Hafenstraße 47–51 E4 154

**Winterhafen Tech Center** 2001  
Techcenter Winterhafen  
Gert Gessner





The Linz Harbor, operated by Linz AG, is its own little world. In 2010, 176,297 containers went through the container terminal, which covers about 9 hectares. All this activity must be directed. x architekten planned the traffic center, with 1,500 m<sup>2</sup> of office space, to stand like a beacon at the entrance to the facility, where many paths cross.——The ground floor is reduced to round, reinforced concrete pillars and a central core with a staircase, elevator, and WC. The office building is a single cylindrical construction. The elevation of the structure creates covered parking spaces under the offices, as well as providing protection from flooding. Traffic-like wall paintings emphasize the logistic purpose of the structure.——Five open, circular office stories are stacked one on top of the other. Circumferential window bands are covered with grey Eternit siding of varying heights, which create dimensional variation and a very specific dynamic. Openings are smaller in the south, where overheating can be a menace, and larger on the northern side. This principle is superimposed with the views from the building. A reflection of the parameters of its surroundings, this has turned out to be a very unique tower. im

Saxingerstraße 1a 65 91

**Linz AG Traffic Center** 2002  
**Kombiverkehrszentrum Linz AG**  
 x architekten



In 2002, a new public service center was installed in the New City Hall, which was designed by Rupert Falkner and built from 1979–85. In order to fulfill the requirement for a high-frequency hub for communication with citizens, the roomy public service center aims to provide a quick overview and be easily accessible in a space of over 200 square meters. The generous sense of space corresponds to the paradigm shift from administrative offices to service-oriented centers that took place some time ago, something which the center also aims to express spatially. Consciously sober and reserved, the service center is not interested in a stylistic confrontation with the idiosyncratic architecture of the building. Nor does it wish to be a fashionable empty gesture, but instead takes the opposite position, becoming a remarkable neutral space that almost conceals the intervention in the existing building. The new understanding of administration and service presented here is straightforward, bright, and functionally systematic. ek

Hauptstraße 1–5  

**Public Service Center, New City Hall 2002**  
Bürgerservice, Neues Rathaus  
Heidl Architekten



The Austrian Federal Railway's (ÖBB) control centers are purely technical infrastructure buildings. The size and purpose are exactly specified. They include power units, hundreds of meters of cabling, and a host of monitors in a dark room, before which two to three people sit. However, these control centers are also seen by thousands of travelers as they pass by on the train.—— Riepl Riepl Architekten found a clear, reduced formal language that communicates through its details, panel jointing, and the highly precise, smooth, metallic skin. The structure looks like an iridescent monolith from afar, a concentrated solitaire in the midst of passing trains.—— The façade is made of Alucobond, curved around the corners. A flush set window strip emphasizes its shape. Metallic bronze enamel coating gives the building a warm tone. The material strongly reflects changes in light and weather and corresponds to the dynamics of its location. The control center has become an ambassador of positive C.I. for the ÖBB through its technoid purpose and modern shell: precise, dynamic, and human.—— A note on the side: the Southern Railway Station in Vienna has become a wholly new main railway station, however, the existing control center, also from Riepl Riepl Architekten, has been left standing. im

Wahringerstraße (F10) (151)

**Switchyard Control Center** 2002  
**Stellwerk Verschiebebahnhof**  
Riepl Riepl Architekten



The Swiss architects' emblematic design started out as the winning entry in a Europe-wide competition. It is made up of a simple cement body spanned by a 60-meter-long open space that serves as a pillar-free foyer and "sculpture hall". The large form, with a curtain of glass sheathing, allows the museum to oscillate between monumentality and immateriality. In the evenings, the building radiates tones of color changing from pink to blue. — A minimalism formed by cement surfaces and simple floor plans dominates the interior. The exhibit hall in the upper level, which is built along the "white cube" principle, is the largest in Austria and is characterized by its daylight ceiling. With its iconographic gestures, Lentos, like many other museums of the 21<sup>st</sup> century, acts as an attraction in the competition between cities and is one of the few buildings that is well-known outside of Linz. — Originally founded in 1947 as the New Gallery of the City of Linz, the collection was initially housed in the Western Bridgehead Building but was moved to Lentia 2000 in 1979. The former DDSG shipping pier had to yield to the new structure on the Danube. Designed by Eugen Wachberger, it stands out as an example of the architectural upheaval of the 1950s. ek



Ernst-Koref-Promenade 1 [05](#) [102](#)

**Lentos Art Museum** 2003  
Lentos Kunstmuseum  
Weber Hofer Partner





The Graz architect Klaus Kada was commissioned to design the crematorium of the columbarium in the Linz Urfaahr district. The result was an innovative, sober spatial composition for the ceremony of bidding a final farewell to the departed. This sensitive spatial and dramaturgical task is in concordance with the strong trend towards cremation and the changes this has brought to the act of paying one's last respects. — High, bright spaces surround the mourners. The entrance is formed by a 1.5-meter narrow opening. The unusually high space and light entering from above create a neutral ceremonial atmosphere. A row of deeply recessed windows opens up the funeral chapel to the natural setting of the surrounding cemetery. The space may be divided into smaller devotional rooms with the aid of movable partitions. — The final goodbye to the deceased (there is no burial or the parting that goes with it, as it is supplanted by the cremation) is staged using giant backlit gates. After the ceremony, openings along the sides gently guide mourners to the exits. The actual cremation takes place in a mechanical space in the basement level. ek

Urnenhainweg 8  

**Urnenhain Funeral Hall** 2003  
**Urnenhain Verabschiedungshalle**  
Klaus Kada



The building was originally a monastery, its oldest portions dating back to the 17<sup>th</sup> century. Various additions were made up to the 19<sup>th</sup> century. During World War II, it suffered serious bomb damage. During the 1960s, a new roof was added with little sensitivity for the existing fabric. \_\_\_\_ Recognizing the desolate property's potential, Siegfried Meinhart bought the place and carefully renovated it. Two concrete pillars remedied the bomb damage. The historic north façade was beautifully refurbished with whitewashed smooth stucco. Horizontal bands of windows provide light for the newly added penthouse, with a flush-mounted sloping glass roof above the terrace. Clad in matte-gray zinc panels, the addition blends well into its surroundings. \_\_\_\_ The overall character of the renovation is about transparency: glass skylights, indirect daylight, exposed masonry differentiating the old from the new. New balconies cantilever out over the courtyard from the old apartments. A steel and glass penthouse was built on the roof of the courtyard wing. With eleven new apartment units, the building gained a total of 1,400 square meters of space, lined with terraces. \_\_\_\_ Garage lifts make cars disappear. The mix of uses includes three pubs, a grocery store, and four art studios. im

Klammstraße 1  

**Klamm Penthouse Addition** 2003  
Aufstockung Klamm  
Siegfried Meinhart





“The courage to listen” is an SPS Marketing motto. The firm specializes in good communication, and engaged Schneider & Lengauer in an intense dialogue. The new building is a great success. SPS also had the courage to build on a corner lot near the highway, demonstrating its own commitment to attentiveness and transparency. The project sums up the agency’s approach in what Norbert Schrangl, a co-owner, calls a “sleek building with character and functionality”.\_\_\_\_\_The floor plan is nearly square; only the stair hall extends like a tower next to two concrete slabs. The platform base supports floor-to-ceiling glass walls and full views inside and out. Concrete stairs, adorned with a plastic cow left over from an ad campaign, lead to the covered entrance.\_\_\_\_\_The interior is all natural materials, functionality, and logic. Oak flooring, concrete walls and ceilings, and reinforced concrete columns set back from the glass wall and doors leave plenty of space for 20 creative people to work. The panes of glass reflect the building’s surroundings; the kitchenette is a few steps from the deck. Below the building, the architects cleverly inserted a parking garage with natural lighting. In the center of the building is an atrium: an oasis to weather the winter in comfort. Everything is just as it should be. im

Jaxstraße 2–4 (E7) (26)

**SPS Marketing Office Building** 2003  
Bürobau SPS Marketing  
Schneider & Lengauer Architekten



The Pöstlingberg neighborhood is the Beverly Hills of Linz. New building lots are rare, expensive, and offer views of the city that are hard to beat. The family that built this house bought an 800-m<sup>2</sup> trapezoidal corner lot in a prime location, with an incline of about six meters. The firm of caramel architekten floated a three-story house over the site, which was then comfortably furnished by Friedrich Stiper: the home as an expressive landscape for living.—— This quiet perch is supported on a reinforced concrete base set into the slope, in which the bathroom and mechanical spaces disappear into the earth. The master bedroom and three children's rooms face the swimming pool, each room featuring full-height windows facing southeast.—— The main entrance to the home is on the same floor as the parking space: there, the flat roof of the bedroom wing mutates into a terrace, taking up 46 m<sup>2</sup> of the lot. The kitchen creates a node at the center of the house: spacious, nurturing, and communicative.—— Stairs lead down to the private spaces, or up, via wide steps, to the flowing open space for living, dining, office, and den. The living/dining area cantilevers 13.5 meters out over the garden on slender diagonal columns, engineered by Werkraum Wien. im

Dannerweg 10  

## H House 2003

### Haus H

caramel architekten, Friedrich Stiper



This model school is an awareness-raising building block of the solarCity, a new city district designed according to ecological principles. In rigorous rhythmic increments created by the louver sunshades, the Pichling Solar School appears from the outside to be transparent, yet becomes more opaque from up close. This ambivalence between accessibility and closure characterizes the overall impression of the facility. — The elementary school classrooms and the group spaces of the after-school center are located in the main building. The classrooms owe their favorable lighting conditions to both the expansive adjustable blinds and to skylights carefully placed along the central two-story arcade. — Lessons can also be held in the open-air classrooms on the greened roof of the main tract. Another section, with space for a private high school with a triple gymnasium, is located behind the linear main building. Built using low-energy construction methods, the Solar School has a ventilation system with heat recovery capability, a hot water supply using solar collectors, and a geothermal heat exchanger. ek

Heliosallee 140–142 111 144

**Pichling Solar School** 2003  
Solar Schule Pichling  
Michael Loudon

## A Hub of Daily Activity: The solarCity as a Suburban Center

The qualities of the solarCity unfold with their back to the city center. All the more so since the Province of Upper Austria, long ago, departed from the idea that a center can only be the core of a city, going on to adopt the “central area” concept. In short, this “central area” encompasses the zone formed by the cities of Enns, Steyr, Linz, and Wels and marked by the main thoroughfare of the West Highway. At the heart of the central area are Linz’s manufacturing plants as well as the villages along the lower Krems, and suburban neighborhood centers like the solarCity. Visitors from out of town frequently bemoan the 40-minute travel time on the No. 1 tram from Linz’s Main Square, overlooking the fact that suburban and rural lifestyles in Austria have long been following a different mental map. The focus is no longer on city centers, but instead on easily accessible (by automobile) business and residential infrastructures.

In keeping with the various ways of life made possible by high daily mobility in a rural area, the solarCity can also be seen primarily as a center for family and leisure activities. It is a “neo-village” in a sense, a return to the countryside emphasized by the re-importation of certain rural customs (market day, maypole, carnival fires, St. Martin’s Day, etc.). The close proximity of educational and recreational opportunities (kindergartens, schools, adult education centers, lake, sports center, and green space) is also a noteworthy complement to the idealized images of community life. This, along with incomplete yet nonetheless existing local suppliers, forms the basis of a living experience in which residents often emphasize the high value of their leisure time. “Live like you’re on vacation!” declares a popularly quoted advertising slogan. And in all reality, these attractive leisure time options are unique features of a project that mean-



while entices even hardened critics of the suburbs to surreptitiously check out rental prices on beautiful summer days.

In this way, another generation of children and youth will enjoy the typical small town experiences of “walking to school”, “riding bikes to the lake”, and “nothing happening”, even with a city zip code in their address. Parents can enjoy their nights off at one of the bars or restaurants within walking distance – something sorely missing in many rural communities.

Commuting, shopping centers, industrial zones, and freeway access are all a part of the small town experience. The shopping malls in Asten and Haid can be reached with a 30-minute drive from the solarCity. From hardware stores to children’s retail centers, this availability is already an integral part of everyday life for young families, unlike the strolls through historic city centers that urban theorists miss on their research visits. Companies abound within a reasonable radius, meaning that commute times lie within the daily expectations of most Austrians. Someone living in solarCity can work in Steyr just as easily as in Wels or in one of the dynamic little clusters in between. The historic center of Enns is closer than Linz’s new municipal building in Urfahr, and even accepting a job offer in Amstetten in Lower Austria (50 km away) would be not really be a problem. The mobility won in the work life often puts the much-deplored lack of local shops into perspective. In the everyday life of modern Austrians, it no longer matters what is right at your doorstep or at the workplace, but rather what the route in between has to offer. Let’s say that our fictitious commuter to Amstetten visits Lutz Furniture on her way home. She can then do some shopping at the Hofer supermarket next door until she gets a call from her significant other. He asks if she can pick their son up from soccer practice in Pichling since he had forgotten that he was supposed to visit his mother today in Sierning (32 km away).

Like it or not, residential complexes are not city centers, but rather fixed points for daily activity. The basic lifestyle in the Austrian provinces became decentralized a long time ago. Moving between the starting point, workplace, and various new living and leisure locations is just an established part of the daily routine, in the midst of which the solarCity is perfectly situated as a hub. All the same, it is here that the underlying contradiction with the project’s ecological promise becomes clear. For those seeking a convenient home base for their mobile lifestyle, the features of the solarCity are there for the taking. The



*ZUKUNST*, solarCity sign path, Festival of the Regions, oil on aluminum, Anna Meyer, 2009.  
Courtesy of the artist and the Krobath Gallery Vienna, Berlin.

city's pleasant compactness, set in a green meadow, leaves a generous window of time to enjoy it in. The solarCity is thus more economical than ecological, considering the many kilometers driven in cars as part of the lifestyle. Yet the popular critique of the pedestrian urbanite, usually spoken with an air of cautionary wonder, "But you need a car to live there!" is generally met with skepticism. For most people, having a home and a car goes without saying. Both have long been allowing adults living outside of city centers to have at least some degree of independence.

A resident who gets off work in Wels at 5 p.m. can start jogging in the solar-City at 6 p.m. and still be home in time for dinner. Those who enjoy bicycling with their children can reach the banks of the Danube in just five minutes. Those needing a half an hour break from teleworking could spend that time at the lake and even rent a DVD on the way there. Anyone who would denounce this kind of easy lifestyle as a suburban hell has clearly never sat at the little Weikerlsee lake with a Cuba Libre in hand.




The Upper Austrian State Service Center is a special kind of infrastructure project, starting with the underground parking garage beneath the railway station square, right up to the regional bus terminal above. The two-story base clad in dark stone is set back from the Kärntnerstraße. Five upper floors are projected on V-shaped supports, creating a covered passage below. At the southwestern head of the building is also a glass pedestrian bridge connecting to the property across the street. Above the infrastructure-packed base is a mountain of new-generation officialdom. More than thirty government agencies of the Upper Austrian province are bundled onto seven stories. Neumann + Partner's architecture is thoroughly pragmatic: a glass-roofed open staircase leads to the entrance, where a large lobby receives visitors. The deep block is opened up by six interior courtyards, around which the offices are arranged. Rear-ventilated curtain wall façades with ribbon windows provide plenty of daylight. On the south side near the railway, a freestanding wall encloses two atria. This "false façade" forms a homogenous appearance and provides noise protection. im

Bahnhofplatz 1  

**Upper Austrian State Service Center** 2004  
Landesdienstleistungszentrum OÖ  
Eric Steiner, Heinz Neumann, Wolfgang Kaufmann



Linz is a city of steel. The construction site is rough; the Medicent is located on a heavily traveled thoroughfare. Nearby, the Mühlkreis Highway and the railway cut their paths through the city.—— Heinz Mathoi Strelci Architekten reacts to the neighborhood traffic flow with a dramatic form. The entire building is raised, and a parking lot can be found at ground level. The most important functions are bundled within a glazed, elliptical structure: a foyer, restaurant, café, physiotherapy practice, and a continuous gallery. A skylight illuminates the entire stairwell. A curved stairway made of corrugated sheet metal and hung on steel cables from the topmost ceiling is absolutely spectacular. Three elevators and a central reception area can be found at the center of this circular access zone.—— Up above, levels containing offices, doctor's offices, and a fitness center glide along the street like a teardrop-shaped, softly polished stone. It makes a loop around the parking deck, creating a calm eye in the storm of traffic. Trees and sky are reflected in the curved glass façade of the courtyard. With its horizontal lines of windows, strips of Alucobond, and projecting floors, the Medicent proves itself a landmark in the scattered surroundings. im

Untere Donaulände 21–25  

**Medicent** 2004

**Medicent**

Heinz Mathoi Strelci Architekten



In the history of architecture, minimal houses with maximum capabilities often yield innovative advances. Structurally, spatially, technologically, and economically, they are challenging test cases for creative design. The Lina House goes on record as a successful example of these small dwellings. The fact that the architect doubled as client led to the development of this experimental prototype. The small box, actually a weekend getaway with a grand view, with an area of only 66 square meters, was placed casually on the hillside site next to the existing buildings. This compact, transparent house subtly proves its skilled and resourceful use of space and materials. The scale of the project is dictated by the dimensions of particleboard. The exterior cladding is a fiberglass-reinforced, beige-yellow PVC membrane familiar to the architect from his many years of working on industrial buildings. The south side of the building is fully glazed. Though the concept is not about mobility, the intent was to evoke the transient nature of a tent or a camper. Compared to conventional houses, it can be quite easily assembled and disassembled – as well as enlarged, if need be. ek

Reisingerweg 6 B5 67

**Lina House** 2004  
**Haus Lina**  
caramel architekten





If the railway stations of the 19<sup>th</sup> century were the janiform cathedrals of industrialization, then today they are hybrid transit spaces of traffic and consumption. Designed by Otto Thienemann (1827–1905), the first passenger railway station in Linz was up and running in 1858. A renovation from 1931–36 was led by Anton Wilhelm, who also guided reconstruction work (1946–54) after the station was damaged in World War II. — The new construction occurred with the reorganization of the district and as part of a countrywide railway station offensive. During this initiative, urban development measures such as the State Service Center, the Tax Office, and the Tower of Knowledge were realized. — The new railway station building is structured on three levels, using efficient logistics to organize the badly needed Linz hub for train, bus, and cable car traffic. A ground-level entrance accesses the train platforms on the lower level. The tramway stops are a level deeper, in a core comprised of a tunnel running 1.9 km. — Emanating an anonymous and industrial feel, the architecture remains pragmatically subordinated to its function. In any case, the railway station is well-liked by its users and has been chosen as the most popular railway station in Austria three times in a row. ek

Bahnhofplatz 3 07 58

**Main Railway Station** 2004  
Hauptbahnhof  
Holzbauer und Partner



Busy Wiener Straße lies to the west, the train tracks to the east, and between them a bus station and the Linz AG Headquarters. The company provides the basics: energy, transport, and municipal services – from waste disposal, water, public transport, and district heating to burial services. In 2011, 2,695 employees worked for the Linz AG. \_\_\_\_\_ Ganahl-Ifsits-Larch won the competition in 1995 (Head-of-jury: Ernst Hiesmayr) with a proposal for two long volumes with staggered heights, cascading staircases, and open spaces several stories high. The Linz AG later acquired additional companies, and property on the Wiener Straße. Ganahl-Ifsits-Larch built connecting walkways; a perpendicular tract links the new buildings. \_\_\_\_\_ Between the reinforced concrete columns of the main structure, based on a 1.5 x 5.5 grid, mobile wall dividers ensure that offices are made-to-measure. The slats of the suspended aluminum façade guide the light, and offer sun protection. Slender maintenance walkways create a futuristic, technoid flair. \_\_\_\_\_ The cafeteria is a box with panorama windows, skylight domes, and a superb ambience. Bernhard Leitner's avant-garde sound pillars and a rock garden with giant bonsais by Rajek/Barosch and Jakob Fina help turn the building into a work of art. im

Wiener Straße 151 F8 104

**Linz AG Headquarters** 2006

Linz AG Konzernzentrale

Ganahl Ifsits Architekten, Werner Larch



Linz is a steel town. The client wanted a modern – and above all else – low-maintenance building, leading Schremmer Jell to choose the ABED compound steel system. The property is long and narrow. The street is to the northwest and an undevelopable steep slope falls off to the southeast. The long side of the building is the sunny side and here, in the southwest, the three-story house is completely transparent on every level. A slim, glass-and-steel construction jumps in 5.25-m-steps back and forth from a centerline. Solar collectors minimize energy costs. With two terraces, the receded penthouse level opens across the entire length of the roof to the northeast and southwest. To maximize valuable interior space, the support structure is on the outside; steel frames and supports span almost eight meters. Each frame is reinforced with diagonal, pre-stressed steel cables. The infill wall panels are plates of galvanized, coated sheet metal, which does not rust, with mineral wool insulation sandwiched in the middle. Windows are cut out where necessary. The exterior support columns are thermally isolated from the wall construction. The ceilings are made of in situ concrete. im

Hörschingergutstraße 20 C4 195

**Zaussinger Apartments** 2006  
Wohnanlage Zaussinger  
Schremmer Jell



This volunteer fire department building definitely earns a place among the traditional landmarks on the Linz mountainside sightseeing tour. The challenges of fighting fires in a mountainous region make having a local fire department an absolute necessity. The fleet and its equipment are placed on display by stripping down the architecture to the most minimal level and maximizing the amount of transparency. The building is distinguished by the contrasts between old and new; the materiality of the concrete base and the glass hall or the restrained color palette and the bright red of the fire trucks. The lobby is a direct spatial transition from old to new, half of it situated in the two-story addition, the other half in the converted old section, once used as a post office. The stand-by and training rooms are located in the existing building, along with the radio room and sanitation facilities. The vehicle hall, warehouse, and workshop are on the ground floor level. Dressing rooms and other service spaces are located in the basement level. ek

Samhaberstraße 50  

**Pöstlingberg Volunteer Fire Department** 2006  
Freiwillige Feuerwehr Pöstlingberg  
archinauten



With the *Stahlwelt* (Steel World), the voestalpine company exhibits that it has the talent and skill necessary to compete among the international roster of event architecture. It's necessary to stage such things on building sites now and again, and steel is a particularly spectacular material for such showpieces. This kind of demonstration is generated not only by the architecture, but also by the experience arising from the material's display of performance capacity. \_\_\_\_ Much like a periscope, the *Stahlwelt* rises up thirty meters and then cantilevers out fifteen meters. This technoid landmark provides a view of the plant with its blast furnaces and smoking chimneys, sweeping all the way out to the Danube River. At the heart of the project is the direct connection between industry and the city, and the loaded meanings of their specific histories. \_\_\_\_ The building operates on five different levels of spatial experience, with the production cycle of steel-making having guided the actual design process. Some portions of the production process were translated into spatial components of the *Stahlwelt*, such as the tilted glass elevator or a vertical conveyor belt. ek

Voestalpine-Straße 4 F9 T70

**voestalpine Steel World** 2006  
voestalpine **Stahlwelt**  
Schremmer Jell

Ulrich Aspetsberger (caramel architekten)

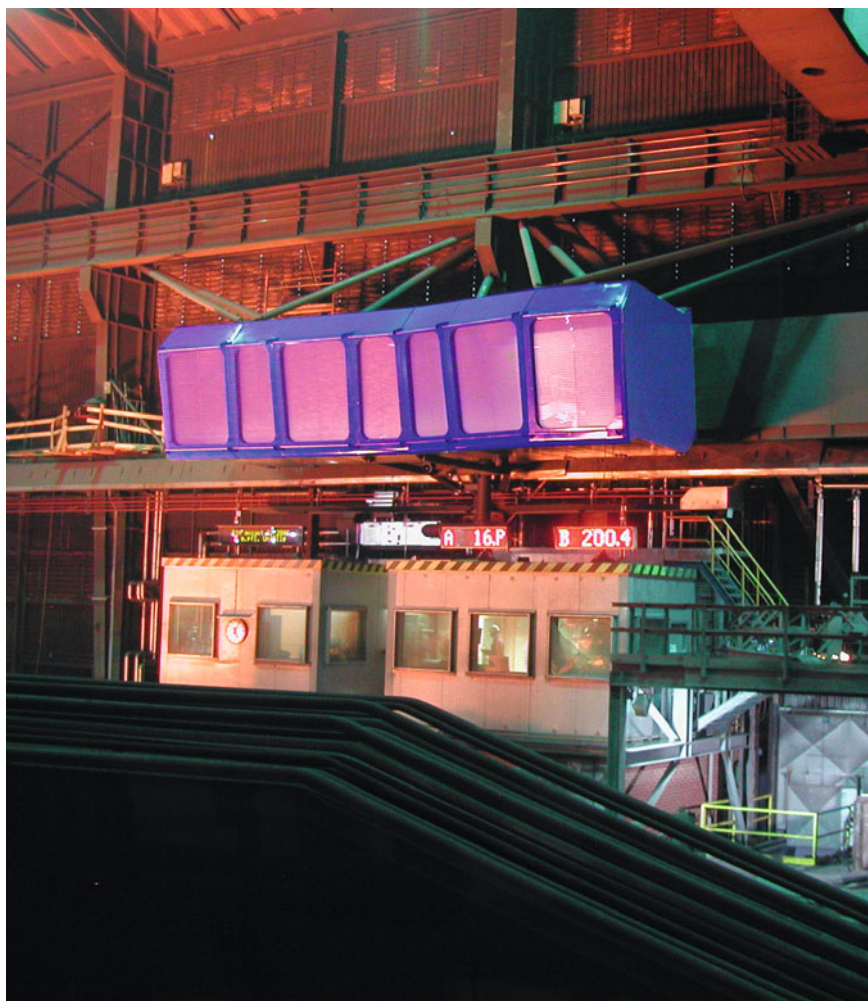
## The City and “Voest”

I attended a football game in the Linz stadium just once. A derby meet, when I was 12. Voest against Lask, “the” Linz football classic. The names even meant something to me, someone with no knowledge of the game. My friend Peter took me along. He was rooting for Voest, like most kids from his grade at school. Blue and white! I didn’t care either way, so I wrapped a scarf with the right colors around my neck and went along cheering.

That was in 1980, when the football club’s best times had already past. Much still lay ahead for Voest-Alpine AG. Just five years later it went bankrupt, the beginning of the end for “state controlled businesses”. Fifteen years later, almost a third of state-owned shares were sold on the market. The last share was privatized twenty years after that. voestalpine, the name it has returned to after being renamed several times, has now become a highly profitable company. They are still steel makers as always, but now also do much more. voest-alpine has become a high-tech provider with a broad portfolio – a fact that the world needs to see in the company’s architecture as well.

Architecture has always played a more or less important role in the history of the enterprise, which had a tragic beginning. The dissolution of Linz suburb St. Peter/Zizlau and the forced resettlement of its 4,500 residents began in early summer 1938, just a few weeks after the “Anschluss” of Austria to Nazi Germany. Then came the groundbreaking for the “Reichswerke Hermann Göring” factories. The construction of the “Eisenwerke Oberdonau”, an arms factory covering six square kilometers of land, took top priority for the Nazi regime. The plans designed by architect Alexander Popp and his team were of





Visitors' platform overlooking the furnace, caramel architecten, Friedrich Stiper, 2006. Photo: Ulrich Aspetsberger.

particular architectural relevance, mostly involving steel-frame structures with clinker brick masonry. Popp, who was also a professor at the Academy of Fine Arts Vienna during the Nazi era, gained notoriety through his collaboration with Peter Behrens on the design of the Linz Tobacco Factory from 1928–35.

The postwar era was one of rebuilding, with an upsurge sparked in the most part by the development of the BOP Process (basic oxygen steelmaking). Also known as the “Linz Donawitz Verfahren”, this process was developed by Voest-Alpine AG and revolutionized steel production in the 1950s.

Restructuring and mergers in the 1970s triggered a flurry of construction. Some of the more noteworthy ones include the Werkgruppe Linz office tower (H. Frohnwieser, H. Pammer, E. Telesko, H. Werthgarner) and numerous company buildings designed by the construction department led by architect Franz Xaver Goldner.

Starting in the late 1930s, Voest, the shortened name by which the company came to be known, was a city within a city. Better said, it was a city outside of the city. The grounds were always strictly off-limits. For many years, politicians and business partners were the only “non-workers” able to gain access. It wasn’t until 2001, on the occasion of festivities for “50 years of BOP” that voestalpine announced an invitation-only architectural design competition for a public exhibition hall. The Linz architecture firm Schremmer Jell emerged as winners. The voestalpine Stahlwelt opened, in a building strongly modified from the competition entry, in 2009 as part of Linz’s efforts to position itself as a European cultural capital. In the process, the part of the factory grounds housing the Stahlwelt and several administrative units was also opened. The ambitiously curved voestalpine Office Center was constructed in the immediate vicinity of the Stahlwelt in 2011, designed by Dietmar Feichtinger Architectes.

Twenty-five years after my football game appearance as a Voest fan, I once again had the honor of feeling like I was one of them. We were issued a small building contract and I received my own access authorization for the factory premises. A tour path was to be set up between the oversized blast furnace towers, slag transporters with wheels taller than a small bus, and heat exchange ventilators the size of an apartment building. The tour would provide the general public with an insight of the company’s production processes. A selected competition was announced for the design of visitor tribunes to be



Visitors' platform overlooking the hot rolling mill, caramel architekten, Friedrich Stiper, 2006. Photo: Ulrich Aspetsberger.

situated at various points in the plant. Caramel architekten (together with Friedrich Stiper) proposed a flexible basic model, which could be assembled to create various layouts and viewpoints using different additions. It would be prefabricated in easily transportable units and delivered directly to the construction site. Several very different locations were chosen. In the impressively proportioned blast furnace hall, visitors were then able to witness the “tapping” process, where fluid steel flows from the smelting furnace. In the “broadband facility”, visitors can watch as thick, glowing steel plates are rolled out to kilometer-long, wafer-thin ribbons. In the almost clinical conditions of the Europlate area, robotic systems produced semi-finished pieces such as car doors. Visitors are transported by bus from the Stahlwelt to the various stations within the factory premises. My daughter’s reaction after visiting the compound with her elementary school class was a little sobering, “It was pretty cool.” She mentioned the hi-fi



Visitors' platform overlooking the plate production area, caramel architekten, Friedrich Stiper, 2006.  
Photo: Dietmar Tollerian.

sound of the corporate video presentation and the way the enormous sheets of matte glass suddenly became clear when electricity streamed through them, making it possible to see the glowing, steaming metal strips behind. "But the carnival in Urfahr was cooler!" she added.

In the meantime, other remarkable structures have appeared on the factory premises, the most notable being the new parking garage and the counseling center, both built by x architekten.

The company's image transformation from dirty, polluting behemoth to clean, high-tech machine was achieved through the use of well-organized advertising campaigns as well. The aim was not only to win over potential clients, but also to invite each individual to examine and revise their own image of Voest. Perhaps one or two would even be inspired to purchase company stock on the market.

The city within a city, no longer outside, has opened its doors and confidently extended an invitation. Linz, so very concerned about building its reputation as a cultural city, is now an industrial city as well – not a bad thing any more!



Nazi era residential buildings are detailed in a practical way and still popular today. The Makarthof was designed by Herbert Rimpl, factory architect for the “Reichswerke Hermann Göring”. The project is a four-story perimeter block with a gable roof on three streets, and seems to loosely embrace the Sacred Heart of Jesus Church. Round-arched passageways create clear paths through the block, making it transparent.—— The housing project used to be a parking disaster. Then the WAG commissioned architect Franz Riepl, who did an exemplary job of completely refurbishing and gently densifying the building. Twenty-four apartments have been added in the freshly roofed loft. Delicately profiled copper dormers make it possible to look out while standing. In the courtyard, glass doors lead directly to new balconies, with a substructure of steel. The railings have white rods, and frosted glass for privacy.—— Existing apartments can also opt for a balcony. The steel construction is planned so that it can be installed retrospectively. Set apart by a glass seam on a pedestal, the elevators break away from the walls of the building like white, sculptural towers. Each one leads to the underground garage, with 117 parking spaces. The passages are finely detailed; trees grow on the garage roof. im

Makartstraße 20–26 E8 107

**Makarthof Conversion** 2006  
**Makarthof Umbau**  
 Franz Riepl





The new building was part of the competition for the adaption of the former Ursuline School for the OK Culture House. It took over ten years for the urban ensemble to be completed. The 50-m-long block with an almost 30-m-high tower stands out like a landmark at the intersection of Harrachstraße and Dametzstraße. This is a take on the Linz tradition of building corner church towers and creates a contemporary addition to the rooftop landscape – in league with the other peaks of the city. \_\_\_\_ The top three stories are glazed on all sides, giving the tower an airy top enclosure. The panorama is phenomenal. The four-story volume stands at a right angle to the OK, giving the public area clarity and shape, and shielding noise from Dametzstraße. The structure responds to the heterogeneity of the environment with an industrial sheath of galvanized, perforated metal. This provides sun protection for the glass façade and can be individually adjusted. At night, light shines through the perforated metal. \_\_\_\_ Restaurants with sidewalk cafés can be found on the ground floor, and the office entrance is in the bearing stair and elevator section in front of the OK movie theater. An air bridge on the first upper floor connects the two buildings – a successful and urbane integration. im

OK-Platz 1 06 118

**OK Office Building Addition** 2007  
**OK-Erweiterung Bürobau**  
 Riepl Riepl Architekten



Austria's first local Community College was founded in Linz. The main building and the city library were ready for renovation at about the same time, leading to the decision to combine the two institutions into a "Tower of Knowledge". The 2004 city council decision was unanimous. In 1990, an urban development examination process was announced for the site at the railway station, won by Viennese architect Ottokar Uhl. He proposed a sleek, sophisticated high-rise. It was never realized, but did form the basis for a feasibility study by architects Franz Kneidinger and Heinz Stögmüller. The tower is 64 m (15 stories) high, and thus a highly visible symbol of adult education. The elliptical floor plan is 35 m long and 21.5 m wide. An external, 69-m-high, glass elevator shaft rises up on the east side. A service center, study center, media workshop, and the public library with 110,000 books and CDs are located in the rectangular base of the building. The community college classrooms above have large windows overlooking the city. In 2010–11, 2,000 courses were held and over one million books were borrowed from the library. im

Kärntnerstraße 26 07 176

### **Tower of Knowledge** 2007

#### **Wissensturm**

Franz Kneidinger, Heinz Stögmüller (preliminary drafts)

Egon Wurzinger, Manfred Diessl (City of Linz Building Department)



The park above the highway owes its existence to a complex sequence of events. A tunnel was built over the Mühlkreis Highway A7 in 2006 in response to resident protests against the highway, which cuts through the residential area of city sections Bindermichl and Spallerhof like a noisy chasm. The landscape park was built on top of this enclosure.——A displaced site with a view of the highway and an oversized traffic circle, the park fulfills its social and spatial function as a connection between the residential constructions and as a collectively used place. The park got its name from the temporary *Bellevue: Gelbes Haus Linz09* installation, a yellow building situated directly above the entrance to the tunnel for the Capital of Culture Year, whose program has impressed itself permanently upon public memory.——The 8.3-ha-large complex serves as the social glue holding together the past and future of the Nazi residential complexes and the heterogeneous daily lives of the residents. The sometimes raw flair of the park can accommodate all ages. There is a water playground for children, soccer and beach volleyball areas, a skate park, and climbing walls for youths, as well as a quiet area for seniors. ek

Einhausung A7, Muldenstraße E10 98

**Bellevue Landscape Park** 2007

Landschaftspark Bellevue

ARGE Kneidinger, Stögmüller, Stöckl



The unorthodox use of colors and standardized components, as well as the ability to generate maximal diversity while conforming to building regulations are what set the residential buildings of PPAG architects apart from the rest. \_\_\_\_ On Rosenauerstraße as well, no two units are the same. The two adjacent properties are located in the transitional area between the dwindling density of the city and beginning of the villa district, which becomes more exclusive the closer it gets to the Pöstlingberg. \_\_\_\_ PPAG consolidated 17 different apartments into a type of contemporary urban villa. The variety of the floor plans reflects the individuality of its inhabitants. All ground floor units have a private garden. Deep balconies and glazed rooms provide the units above with light. Dwellings even boast a library gallery two-stories high and a panoramic window. The terraces for the penthouse apartments all face at least two different directions. \_\_\_\_ An urban lifestyle is combined with the living quality of a private house, a fact hinted at by the original balcony balustrade, which boasts turned wood and white aluminum panels. A long corridor connecting all staircases perforates the entire building. One wall is pink. The doors are white, the threshold red. im

Rosenauerstraße 8–10 C5 185

**Apartment Complex** 2008  
Wohnanlage  
PPAG architects

Elke Krasny

## Bellevue

Above the Tunnel a Paradise.

Under the Park a Bunker.

The city is heterogeneous. Urbanity is synonymous with density, bustle, streets brimming with public life. If we put aside common preconceptions, then the space of imagination can be filled with heterogeneities that do not relate to these images, but are no less heterogeneous. The ideas I am speaking of, which move between the highway, settlements, traffic roundabouts, park landscapes, Nazi buildings, forced labor camps, and bunkers, do not penetrate the collective spatial images of heterogeneity. They remain in the margins of imagination, but are central to understanding the urban character of Linz.

Urbanity is heterogeneous. In the following, architecture and urban development are perceived as an expression as well as an effect, as a catalyst as well as a result of social, cultural, economic, and political constellations. Architecture and urban development are themselves understood as cultural, social, economic, and political activities. Architecture and urban development are among the power factors to be negotiated together with other social, cultural, economic and political constellations. This elevates the analytical complexity that corresponds to everyday urban experience. The statements about quotidian spatial experiences between the bunker and the park that underlie this essay were collected during an artist-in-residency in *Bellevue: Gelbes Haus Linz09*. In a project called "Journey to the Neighborhood", I invited visitors to the yellow building to share one of their daily routes with me going along with them as they told me about their path. I used this collection of contemporary and historic narratives about paths through the city to generate a cartography of site-specific heterogeneities that was exhibited for several weeks in the *Gelbes Haus* (Yellow House).



*BELLEVUE: Gelbes Haus Linz09, Summer 2009. Photo: Peter Fattinger.*



Conceived of and realized by Peter Fattinger, Michael Rieper, and Veronica Orso, *Bellevue: Gelbes Haus Linz09* was located at the following address: “Landschaftspark BinderMichl-Spallerhof Höhe Hausleitnerweg Südportal A7/Mühlkreisautobahn-Überplattung 4020 Linz”.<sup>1</sup> The location was programmatic. A larger-than-life yellow building made a hospitable site for art, culture, community, and conviviality. With the aid of this address, certain elements of heterogeneity composed the situation. These elements ranged from the barracks to the landscape park. The elements stand for political regimes, paradigm shifts in city planning, and issues regarding the production of collective memory.

During the 1950s, city planning became mobile. The Mühlkreis Highway is indebted to this paradigm. On October 24, 1964, the first segment of the highway was opened, stretching from the Linz hub to the Salzburger Straße junction. Between 1971 and 1979, it was extended, allowing motor traffic within certain parts of the city district. The portion between the city limits and where the highway ends today was constructed from 1974 to 1982. People in the housing projects in BinderMichl and Spallerhof became accustomed to seeing the freeway canyon, to hearing the pandemonium of traffic. According to local lore, the traditionally hostile districts of BinderMichl and Spallerhof came together in protest against the highway that insurmountably divided them. The opposition was successful: the previously freestanding highway was sunk in places, then lined with walls and covered with a platform. This reconstruction project started in 2003, and the Mühlkreis Highway was completed and fully open to traffic in November 2005.

The landscape park opened in 2007 was built on top of the platform. The city of children, the city of youth, the city of seniors, the city of multiple free-time activities encountered one another in the microcosm of the artificially created landscape with its 800 trees, shrubs, flowerbeds, and lawns.

Some people I spoke with as part of the “Journey through the Neighborhood” did not live in the apartments bordering the park. They lived in the Nazi era buildings – *Hitlerbauten*, as they casually called them. Under the Nazi regime’s decision to make Linz into an industrial city, the urban boundaries were expanded. After 1941, the *Wohnungsaktiengesellschaft der Reichswerke Hermann Göring* built housing estates on the site of the old BinderMichl-Hof and the district of Spallerhof. One of the people I interviewed remembered the bar-



*BELLEVUE: Gelbes Haus Linz09, Summer 2009. Photo: Peter Fattinger.*

racks for the workers of the forced labor camp, and tried to find traces of the camp in the current city. “The Linz Labor Office bought Transit Camp No. 39, also called the Bindermichl Transit Camp due to its location in the Linz district of Bindermichl, from the ‘Reichswerke Hermann Göring’. The camp was originally comprised of twelve barracks with a capacity of about 1,300 people. (...) As in many other transit camps, foreign civilians working in the Bindermichl camp had been brought there by force or ‘voluntarily’, and were given physical exams, disinfected, and de-liced.”<sup>2</sup>

After 1945, the camp was used as a DP camp, a “camp for displaced persons”. Two girls with whom I spoke told me that when they were too young to be allowed into the youth center they had used a bunker underneath the park, below the Gelbes Haus, as a private retreat. They cleaned the pigeon droppings out of the bunker, they said, and sometimes had to chase away homeless people. The park is a part of normal experience for them; the bunker is something out of the ordinary. For the older folks who had fought against the highway, how-

ever, it is the park that is out of the ordinary. As they say, the park is not part of nature; it's not the country, nor is it the city. The park is just the park. The park, according to them, was planned so that the warring factions in Bindermichl and Spallerhof could get along with one another again. The park could be a place of harmony, they say, but it is not. Some seek peace and quiet; others like noise. Some withdraw into seclusion; others party wildly, sometimes even violently.

Most of the people I interviewed for my research could not tell me what the park was named. It was simply their park, a paradise over the tunnel, as they called it. But as of June 15, 2011, the park has a name: Bellevue Park. The temporary installation of Project *Bellevue: Gelbes Haus Linz09* has inscribed a historical trace in the collective space of public memory.

In this example of the evolution of Bellevue Park, the connection between everyday experiences with issues of urban history, the politics of memory, and shifting planning paradigms reveals how heterogeneity leads to the production of the city and how historic as well as present-day layers of heterogeneity co-determine contemporary urban perceptions and narratives.

1 <http://bellevue-linz.at/>

2 Gabriella Hauch, "Zwangsarbeiterinnen und ihre Kinder: Zum Geschlecht der Zwangsarbeit", in: Oliver Rathkolb (ed.), *Der Standort Linz der Reichswerke Hermann Göring AG Berlin, 1938–1945 I – Zwangsarbeit – Sklavenarbeit: Politik-, sozial- und wirtschaftshistorische Studien*, Vienna, Cologne, Weimar, 2001.



St. Martin is the largest cemetery in Linz. It is a place of stillness surrounded by woods at the outskirts of town. A new gateway and birch grove guides visitors from the busy street to the funeral hall. A clocktower serves as the complex's guidepost, shifting the focus off the central axis. The facility is surrounded by grassy ramparts. — The mourners gather at a covered, funnel-shaped forecourt at the start of funeral proceedings. Heavy gates open to the funeral hall, which, 25 m long and 6 m high – and completely in shades of white – conveys a sense of unadorned ceremonial grandeur. Five niches stand in a row, their hinged doors closing flush with the wood paneling of the walls. Across from them is a glass wall looking out over the bare courtyard. In the center is a single tree: symbol of life, the cycle of growth, and the passage of time. A clever detail is the floor, gently sloped toward the window to raise up the seating. The funeral ceremony concludes at the Japanese-influenced pavilion designed in 1994 by Franz X. Goldner. The complex also includes a separate courtyard and ceremonial bathing room for Muslims. lp

Wiener Bundesstraße 101 A13 148

**Funeral Hall, Linz City Cemetery 2008**  
**Stadtfriedhof Linz, Aufbahrungshalle**  
Heidl Architekten, Barbara Bacher (landscape architecture)



The significant urban space alongside the Danube fulfills the functions of the new paradigms of the culture and sports-aware city by playing a central role for leisure and recreational activities. On the lower embankment, the Parkbad exhibits an equally careful and eye-catching handling of the existing fabric, emphasizing the location through the design of the red concrete volume. \_\_\_\_ The original Parkbad, designed by architect Curt Kühne, was built from 1929 to 1930. In the renovation, the original building was preserved and embedded in a clear urban statement that also functions as a boundary to the busy traffic of the street. The horizontal emphasis of the hall contrasts with the vertical composition of the prominent existing building. \_\_\_\_ The “wow factor” was refreshingly and cleverly rejected; the only elements played out are the opposition between verticality and horizontality and that of massivity and lightness. The 170-meter-long building links the various parts of the complex, which also encompasses an indoor ice rink and a wellness area. ek

Untere Donaulände 11 [05](#) [122](#)

**Parkbad Public Pools, Ice Rink (addition) 2008**

**Parkbad, Eishalle (Zubau)**

Riepl Riepl Architekten, Johannes Kaufmann



A corner property in a prime downtown location. The Brothers of Mercy Hospital is located across, while busy Rudigierstraße lies to the southeast, and a green space to the northwest. The Domherrenhof, a Neo-Gothic brick building with a tower gable (by Matthäus Schlager/Otto Schirmer, 1895), is in front. Riepl Riepl Architekten confronted the historic building with a contemporary counterpart, an autonomous monolith.—— Commissioned by the St. Severin Foundation, dark concrete slabs blend the town house into its surroundings. Some of the windows are flush with the façade, while others have deep soffits. Loggias and balconies face the courtyard. The apertures are in tune with the views they draw into the interior. Wide, dark frames make the large windows seem like pictures on the wall. Set in deep niches, the inside frames of the smaller windows are done in white, creating differing exterior references.—— There is a double staircase on the ground floor. After the first upper story, the materials change, leading into more private areas. Single-flight wooden staircases with filigree metal railings glide along a large open gallery lit by a bright skylight and encircled by a walkway accessing four apartments per floor. Maisonettes extend up through the roof. im

Rudigierstraße 10a  

### **Office and Residential Building 2008**

Büro- und Wohnhaus

Riepl Riepl Architekten





A house from the 1960s: a loud, high traffic street to the north, a garden to the south. The wide pitched roof barely admitted any light. The old building appeared dark and forbidding. Two renovations by Siegfried Meinhart remedied it all; as a sound barrier, a translucent fence made of opaque glass allows light to pass, yet keeps the street noise out. The house was properly insulated and clad with stainless steel sheeting. The same material was used on the new roof. The bathtub stands directly below one of the dormers, with a direct view of the sky. Everything is light and friendly. The transformation of the house continues on the interior. The building's original qualities have been preserved and enhanced. A skylight brightens the original black and white terrazzo floor in the entryway. Ernst Reischenböck's colorful stained glass window set in concrete was also preserved, with a second panel installed for additional noise protection. A new winter garden with large sliding doors now fronts the roomy living space, providing a direct link to the outdoors as well as a good source of ventilation that prevents the house from overheating in summer. In the winter, this projecting veranda acts as a buffer against the cold. im

Hagenstraße 39  

**Hagen House** 2008  
Haus Hagen  
Siegfried Meinhart



Designed by Hubert Gessner, a student of Otto Wagner, the 1928 landmark building of the Chamber of Labor has been integrated into the new addition designed by the Linz office of Riepl Riepl Architekten in 2006. \_\_\_\_ A two-story glass setback crowns the original building. The horizontal banding of the façade – originally stone and plaster – was updated with anodized aluminium. The whole renovation was consistently carried out according to ecological construction requirements. In line with the contemporary paradigm shift toward a service-oriented culture, the intervention ruptured the hermetic nature of the existing building by making it transparent. \_\_\_\_ At the core of the building is a light-filled hall, nearly 400 square meters, 26 meters high, and topped by a glass skylight on the sixth floor. The hall acts as a link between the consulting center and the congress hall and event spaces. The congress hall also serves the full assembly of the Upper Austrian Chamber of Labor. The following artists were selected for public art commissions in an invited competition: Brigitte Kowanz, Ursula Witzany, Rainer Nöbauer, Elisabeth Kramer/Simon Hipfl, and Leo Schatzl. ek

Volksgartenstraße 40 07 4

**Chamber of Labor (conversion and addition) 2008**  
**Arbeiterkammer (Um- und Zubau)**  
Riepl Riepl Architekten



The renovation of the Ars Electronica Center (AEC), built in 1996, was a consistent continuation of the positioning of Linz as a city that spans industry, technology, art, and knowledge, an effort that began in the 1970s. \_\_\_\_ In 1979, Hannes Leopoldseder, then the director of Upper Austria's Regional Broadcasting Studio (ORF), electronic music composer Hubert Bognermayer, music producer Ulrich Rutzel, and cyberneticist Herbert W. Franke launched the international Ars Electronica Festival. \_\_\_\_ This "Museum of the Future" was renovated and expanded in time for Linz09. The existing building and the new multi-story addition are enveloped together by a partly opaque, partly transparent glass skin. These glazed volumes are adjoined by a forecourt with steps for seating, laid out parallel to the Danube. Behind the plaza, the historic city (Alt Urfahr) fans out like a stage set. Below the plaza is the watertight underground exhibition hall, protected against flooding. The façade can be precisely controlled with LED technology: the individual panels measure 1.2 by 3 meters and behave much like pixels in a computer screen, transforming the building envelope into a shimmering intensity of color in a performance on special occasions. ek

Ars-Electronica-Straße 1 [05](#) [10](#)

**Ars Electronica Center** 2008  
Ars Electronica Center  
treusch architecture



Situated on a hilltop, the boldly designed residence hall of the school's campus is a rigorous geometric composition in gray. The rhythmically layered buildings surpass the topography. A total of 1,500 students study here between a residential neighborhood and the commercial area; the residence hall has 51 rooms available for 200 of them.\_\_\_\_\_The original building from the 1970s was formally strengthened and fully made energy efficient throughout, and has emerged renewed and elegant. Solar collectors have made it possible to reactivate the indoor pool. A fourth floor of housing was added to the existing steel frame structure. The horizontal orientation of the curtain wall façade underscores the rigor of the overall composition. The materials – porcelain enamel, coated metal, and Eternit panels – are richly interwoven.\_\_\_\_\_The entrance hall was boldly designed as a multi-story atrium with continuous glass floors open to above. Common rooms on all floors connect to this central open space. Colors and textures are used to differentiate the interior spaces from public (cool) to private (warm) zones. Rooms paneled in dark red wood offer spaces for retreat. ek

Glimpfingerstraße 8b  

**Vocational School Residence Hall** 2008  
Internat des Berufsschulzentrums  
Hertl Architekten



Synergy was the order of the day when Energie AG moved into its new corporate headquarters in 2008. The elegant 74-m-high, 19 story building was the first high-rise to break the ice in the urban development zone around the railway station. \_\_\_\_ The Zurich office of Weber + Hofer, who had already created an architectural landmark for the city with the Lentos Art Museum, once again showed what Swiss precision means with this prize-winning competition design. Linz architect Wolfgang Kaufmann oversaw the construction of the building. \_\_\_\_ The office tower is a pioneer in passive energy technology. By virtue of 150-m-long probes connected to two deep wells, the building draws both its cooling and heating from the earth. Soundproofed windows with sun and glare protection line the exterior walls, and 700 square meters of photovoltaic panels are integrated into the southwestern façade. \_\_\_\_ A wider, two-story base with a quiet courtyard anchors the high-rise and connects it to the street space. The protruding assembly hall provides covered access at the main entrance. At night, the tower delights the people of Linz, when 700 LED strips designed by artists Lotte Schreiber and Norbert Pfaffenbichler transform it into an illuminated work of public art. <sup>im</sup>

Böhmerwaldstraße 3 07 41

**Energie AG Corporate Headquarters** 2008  
Energie AG Konzernzentrale  
Weber Hofer Partner, Wolfgang Kaufmann





The homeowner wanted to have a biotope and a garden for her and her pet dog, and a house on a single level, with enough space to accommodate her hobbies and close friends. caramel architekten designed a clever, wood-frame house that celebrates life in the midst of grass and water. They confidently placed the concrete foundation slab at the top of the rugged northeastern edge of the property. The house hovers languidly on this 12 x 12 meter space above the biotope, which stretches out toward the sun.——The walls and ceilings are made of wood sandwich panels covered with a white plastic membrane, attached with point-fasteners that lend them an upholstered look.——Toward the west and south, a window wall forms a porous line of demarcation between the covered terrace and the living/dining/cooking space. The kitchen opens fluidly into the creative zone. The roof slopes up toward the south to a height of 3.2 meters, which forms a dynamic interior space and also allows the rain to run off freely from the plastic-clad rear wall to the north.——The house strikes a perfect balance between a feeling of security and a sense of spaciousness. Even the minimal steel structure of the carport, with its roof deck, adds value. im

Dr.-Anton-Müllner-Weg 3 B3 68

**M House** 2008  
**Haus M**  
caramel architekten







The expansion of the Upper Austrian Regional Library was carried out with the greatest respect for the 1930 landmark building. The primary design task was to reorganize the closed-stack facility into a public, reader-friendly browsing library. Financed by the Upper Austrian government, the remodel successfully created one of the best buildings in Linz of the last decades. — In order to avoid competing with the existing fabric, the Stuttgart-based architecture firm Bez + Kock designed a “silent escort” that inserts itself seamlessly, turning the former exterior façade into an interior wall. At this central interface, an information desk can be found in a skylit atrium created from the former interior courtyard. From here, a view of the gallery-like floors of the library opens up. Almost all of the space in the new addition, whose stone façade is inspired by the building’s New Objectivity style and is not at all tame, is dedicated to the open-stack browsing library. The old library, with its translucent glass floors and historic, multi-story, iron-frame shelving, is now accessible to the public – an outstanding witness to the passing of time. ek

Schillerplatz 2 07 94

**Regional Library (conversion and addition) 2009**  
Landesbibliothek (Um- und Zubau)  
Bez + Kock Architekten



Lissfeld Sport Park is located between the Bellevue Landscape Park and the adjoining *Wasserwald* (Water Forest). With around 56,000 m<sup>2</sup> of usable surface area, it is the largest in Linz. In 2006, the City of Linz announced an EU-wide competition for the redesign of the 1983 hall. The L-shaped construction of the sports hall by sps-architekten, who won the competition, adapts itself to the topography. Due to the skillful use of a change in elevation, roof and park lie level with each other. The bipartite complex, connected underground, consists of a hall for trend sports with an artificial landscape of half pipes and floor swells for inline skating, skateboarding, and trick cycling. There is also a central building with a table tennis and multi-purpose hall for ball sports and gymnastics with changing rooms, and a sanitary area with wellness zone. The construction of the latter consists of a reinforced concrete construction with a wooden roof construction. The trend sports hall is a frame construction of glued laminated girders held up by three V-shaped concrete pillars. The hall opens up toward the highway with a 10-m-high glass façade. The exceptional contrast between landscape green and highway grey is especially apparent from the accessible roof. ek

Hausleitnerweg 105  

**Lissfeld Sport Park** 2009  
Sportpark Lissfeld  
sps-architekten



Post-industrial cities need to invest in new uses. Here, the “Knowledge City” takes on a major role, as science and technology parks create a spatially focused and concentrated link between research and business. The development of the Auhof Science Park, an extension of the Johannes Kepler University campus, should be viewed in this context. \_\_\_\_ For what will be five buildings in the future, caramel architects focused on the concept of exchange by integrating open spaces for social encounters into the coherent spatial patterns. The chief determinants of this urban design project were the relationships to the existing university buildings and nearby residential buildings, and the importance of openness to the urban microclimate. The slants and angles resulting from the topography dominate the overall look of the project, enhancing the rich variety of the exterior spaces. In the interior of the double-winged slab is a windowed central gathering space. Located below the expanse of office spaces, a ground floor stretches along the slope, forming a connection amongst the various elements. Inside, the architects reveal their expert artistry in the casual and clever interior details. ck

Altenberger Straße 69 F2 139

**Auhof Science Park** 2009  
Science Park Auhof  
caramel architekten



Bed, cabinet, bathroom, and toilet are the minimum. Optimally, a hotel should provide a chance to intensely experience a specific location using all the senses. In a globalized world of international labels, anchor stores, and hotel chains, uniqueness has become a luxury.\_\_\_\_ The Pixel Hotel is a child of the European Capital of Culture Year Linz09 and has long been successful on its own. The city is interpreted as a picture made up of many pixels, each one contributing to the city's character. Then, charismatic empty spaces are selected and outfitted as hotel rooms.\_\_\_\_ The basic components listed above have been very creatively interjected in the previously empty spaces. The Russian tugboat *Traisen* becomes a pixel on the water. What was once an artistic woodworking shop is now a pixel in a courtyard. Here, escaping from everyday life is cultivated with style. A restored camping trailer from the 1960s with the original furnishings, board games, and teapot becomes a nostalgically homey room-in-a-room, the baggage hoist serving as a walk-in closet. A double bed sits at the center of a 90 m<sup>2</sup> loft.\_\_\_\_ Five pixels have been charged with new content and creative value. It is something that both the city and its visitors profit from, and a surprise even for Linz locals. im

Marienstraße 10a [06](#) [125](#)

**Pixel Hotel** 2009  
Pixel-Hotel  
ARGE Pixelhotel



The Hotel am Domplatz carries its name well, adroitly celebrating its location in the shadow of the St. Mary's Cathedral. Hohensinn architektur won the competition by successfully creating a new urban space. Except for the hotel and a complementary Baroque ensemble of the same era, they completely cleared the square in front of the cathedral. \_\_\_\_ As if being served up on a silver platter, the cathedral presents itself on a light concrete slab. The hotel protrudes confidently from its corner. With the Herrenstraße to the east and the Stifterstraße to the south, the entrance to the parking garage dives underground behind the hotel. This keeps the square free of cars and creates distance to the cathedral. The slightly crooked hotel structure interacts with its environment as if tailor-made. It is enclosed by a grid of exposed concrete that shapes an arcade, providing a half-open path to the entrance. \_\_\_\_ Like a backbone, a spectacular central open space runs the height of the building. A balustrade made of white textile edges this communicative emptiness, surrounded by the hallways to the rooms. The location is felt most intensively in the rooms, with broad windows. To the west, the perfect masterpiece of the Neo-Gothic cathedral appears about to tip right into the room. im

Stifterstraße 4 06 78



**Hotel on Cathedral Square** 2009

Hotel am Domplatz

hohensinn architektur



For the 2009 celebration of Linz as a cultural capital, the Graz architecture firm HoG Architektur designed a new addition for the *Schlossmuseum* (Castle Museum). When the old south wing burned down in 1800, the castle lost its main façade facing the city. The competition entry for the landmark building promised to be bold, elegant, and transparent. In the finished project, however, these aims landed short of their mark, as did the quality of the details.—— The reconstruction, commissioned by the Upper Austrian government, focused upon maintaining the line of sight to the city and on the development of the interior spatial connections within the newly-built universal museum. With an expansive gesture, a steel bridge structure clad in bright expanded metal tops off the upper story. The structure’s height and massing match the existing building, while leaving most of the courtyard open. Overall, the project was successful in creating new and unique urban spaces: with its spectacular views, the castle terrace quickly became a popular hangout, and the “filled-in room” discovered during excavation serves as a temporary site of memory for the history of the Upper Austrian Jewish, Roma, and Sinti communities. ek

Schlossberg 1  

**Castle Museum South Wing Expansion** 2009  
**Schlossmuseum Südflügel Erweiterung**  
HoG Architektur





The *Landhaus* (Parliament Building) in Linz was built 1568–1658 and was redesigned after a fire in 1800. At this time, the city wall was removed, creating the promenade, which landscape architects each turned into an open urban greenspace by adding public benches, trees, and lawns. Many different eras have left their mark on the Landhaus. The design interventions of Radler Kowatsch and Friedrich Stiper bear excellent testimony to the millennium. The hall outside the governor's office was transformed into a friendly waiting area. The reception desk floats on a pedestal. Indirect lighting, light-colored stone flooring, shimmering gold curtains, brown leatherette benches, and cubic children's furniture create a relaxed atmosphere. So that the elevator from the parking garage arrives at the service center, it was installed in the passage connecting the promenade to the Klostergasse. The steel and glass vestibule empties into the passage. The stained-oak rectilinear counter, white acoustic panels, and hidden coatroom with a staff kitchenette are all expressive of value and service. Even the 50-meter-long corridor from the elevator to the garage, lined with glass vitrines displaying artifacts unearthed during excavation, is distinctive. im

Landhausplatz 1  



**Parliament Building Renovation** 2009

**Landhaus Umbau**

Radler Kowatsch, Friedrich Stiper



Borealis, a Norwegian company, sets a new standard for Linz as a place of business with this research and development center. The official-looking building, which provides a pleasing work environment for international employees and visitors alike, was created for the plastics manufacturer, which collaborates with local research labs, including those of the Johannes Kepler University. — The atrium, a central circulation core containing stairwells and elevators, opens up to the view of five free-form sculpted upper levels. The dynamism of the interior spaces contrasts with the softly closed form of the exterior. The expressive unfolding of the inner spaces stems from the fact that the atrium's open space is composed by the variations in the shape of the floor plans above. — The convex shape of the building stands out sharply from the right-angled architecture of the surrounding industrial park. The clustered workspaces were designed according to a contemporary paradigm of work as innovation. The signage system is by Ingeborg Kumpf Müller, the color concept by Ursula Aichwalder. ck

St.-Peter-Straße 25  

**Borealis Innovation Center** 2009  
Borealis Forschungszentrum  
henke und schreieck Architekten



voestalpine became the pride of the postwar reconstruction generation. Having gone bankrupt in 1985, today it is a profitable, market-listed company. — The factory premises are a veritable city of industry. Feichtinger Architectes was the company to win the competition for a new sales and financial center to complement the Werkgruppe Linz's "blue tower" built in the 1970s, which sets an inviting note at the entrance. — The new 202-meter-long bowed building follows the course of a railroad track in the north of the compound. It is a significant landmark clearly marking the border to the production area. The façade is at a slight slant and covered in flexible expanded metal panels. Coated yellow, the panels have a golden sparkle and protect the fully glazed offices from the sun. — The top cantilevers out 34 meters, and 500 tons of steel support the breathtaking construction. The highlight is a parking lot, light as day inside and framed by the golden curve of the offices. Its flat roof is leafy green and perforated by light shafts. This transforms the 18,000 m<sup>2</sup> parking lot, once a stretch of asphalt, into an open area reminiscent of a park: an oasis of green for everyone. im

Voestalpine-Straße 3 F9 169

**voestalpine Office Center** 2009  
voestalpine Officecenter  
Dietmar Feichtinger Architectes



The property is located at the foot of the Pöstlingberg, on a steep slope falling from north to south toward the Danube. A quaint wooden house once stood here at the forest's edge. The architects had it removed and set a split-level building on the northeastern edge of the property. \_\_\_\_ The center of the house is a floating cube of fairfaced concrete, its surface roughened by the client's own hand. Around this archaic object, intended to resemble a rocky outcropping, the stepped living areas work their way pinwheel-like down the slope along broad stairs, presenting their positions in a variety of ways. \_\_\_\_ One enters the house at the very top, beneath a flying roof built from concrete, where cars can park. To the front of this is a vestibule and cloakroom on a small, introverted courtyard. \_\_\_\_ From the stairs in the west to the expansive picture windows in the south, a sliding glass façade wraps around the corner and along the terrace with a view of the Danube reaching all the way to the front bedroom. The broad border of the stone wall with swimming pool frames the view and also functions as a shading element. The children have their dens on the basement level and Mom's studio faces the atrium. im

Rehgraben 6 A5 61



**3 M House** 2009

**Haus 3 M**

destilat, Wolfgang Wimmer



The school, which was designed by Fritz Fanta, was officially opened in 1961 by Mayor Ernst Koref and now bears his name. From 1938–43, Fanta was the Director of the Design Department in the Linz Housing Office, and returned from 1945–71 as one of the leading architects of the Linz reconstruction program. The outstanding quality of the building is acknowledged by the fact that it already possesses heritage status.——Alexa Hahn (originally with Barbara Schwab) was selected in a competition for the addition of a daycare and after school center to the existing high school and elementary school. Clear lines, cubic volumes, and well-conceived relationships between inside and outside characterize the design. The new building was laid out in a U-shape around a central courtyard, consolidating the space between the two existing buildings. The quality of circulation spaces extends beyond the level of pure functionality, with gathering areas, protruding forms, and natural daylighting. An art piece by Maria Hahnenkamp ties in to the tradition of art-in-architecture launched by Walter Ritter and Gudrun Wittke-Baudisch: a floral pattern of stainless steel wires emphasizes the direct communication between interior and exterior. ek

Werndlstraße 28  

**Ernst Koref School, Daycare and After School Center** 2009

Ernst Koref Schule, Kindergarten und Hort

Alexa Zahn





The 1970s were a time of transition: free love was followed by a baby boom. Everybody believed in technology, therapy, progressive education, and built reinforced concrete schools. \_\_\_\_ At the Robinson School, education is about experience. Its architecture stems from the City of Linz: a 1970s three-story slab, with four classrooms per floor. A 5.5-meter-high gymnasium is attached to the school on its southwestern side. \_\_\_\_ The wonderful schoolyard features an open meadow, a playground, and sports field. The renovation and addition by Schneider & Lengauer intensified the connection to the outdoors. The ground floor was opened up with windows and now has two entrances and a cafeteria with floor-to-ceiling windows. The existing building was fitted with insulation to meet today's low-energy use standards. \_\_\_\_ A new daycare center is situated perpendicular to the slab to the northeast. The transparent seam between old and new created spaces for a stairway and an elevator, with a great view and an enclosed recess area. \_\_\_\_ All of the multiple occupancy spaces open up to the garden with glass walls and spacious porches. The quiet interior encourages good concentration: earth-brown linoleum flooring, white oiled ceiling planks, and (closet) walls of white silver fir. im

Kaltenhauserstraße 2 04 133

**Robinson School** 2010  
**Robinson Schule**  
Schneider & Lengauer Architekten





More than 50 years ago, a temporary container construction was built on the voestalpine factory grounds to provide pastoral care. Now a new building with multiple uses emerges from the earth of the old site – a hidden wooded wasteland surrounded by railway tracks and sheds. Under the motto “Humanity and Work”, it serves as a venue for both liturgical and secular gatherings. \_\_\_\_ No tower was built, only a slender cross rising up into the air. The design draws upon the theme of the excavation activities of the mining industry. Materials such as concrete, slag, and rusty steel plates strengthen the industrial character and create ties to the steel production facilities that dominate the grounds. \_\_\_\_ The events room and bar is configured in a continuum, a “polygonal spatial shell divided into triangular sections” (x architekten), its geometry emphasized by rough-sawn boards varnished in white. The pentagonal floor plan is designed to meet functional requirements. Two sliding walls make it possible to conjoin the chapel, hall, and bar into a single space. An inserted courtyard with a bell above a shaft that serves as a resonance chamber creates a powerful space and, like the other liturgical artworks, was done by Gerhard Brandl. ek

Wahringerstraße 30 G10 167

**voestalpine Company Ministry** 2011  
**voestalpine Betriebsseelsorge**  
x architekten



Around the bend on Ludlgasse, the 228-m-long façade of the Tobacco Factory (by Alexander Popp and Peter Behrens) blasts along in inimitable grandeur. When Reinhard Drexel and Gerald Zweier's ARGE won the Europe-wide public competition for the housing project at the southern corner of the site, the factory's machines were still running at top speed. \_\_\_\_ There was and is a lot of noise all around the site. The required density of 416 units was high, but Drexel-Zweier wanted to get as close to the quality of the single-family house as possible, and transform this ideal into an urban form. \_\_\_\_ There is no vehicle traffic within the grounds of the project. The long slabs at its periphery function both as noise barriers and infrastructure. In the protected interior of the site are freestanding buildings, like urban villas surrounded by gardens. These pinwheel-shaped triplex apartments have a central stairway, so that all of the units are more or less the same. The greenspace is accessible to everyone; small private gardens would contradict the idea of the common park. \_\_\_\_ All of the buildings have climate controls for passive energy ventilation and air supply. The multi-layered, well-insulated and rear-ventilated exterior walls are clad in 1.5-m-long, ribbon-like ceramic tiles, which have a fine look and will age well. im

Lederergasse 43–47 E5 186

**Danube Park Housing Estate** 2011  
Wohnanlage „Donaupark“  
ARGE Drexel, Zweier



Linz's commercial port is practically tailor-made for experimentation. Between the warehouses and the containers are many hidden spaces with an anarchistic flair – fascinating transitional zones, exchange points for people, goods, and ideas. A spirit of freedom wafts in from the Danube through the cranes, containers, ships, and joggers.——The “boxxoffice” by Jürgen Lockinger and Jörg Neumayr cast its anchor in the *Industriezeile* industrial zone. Thomas Konecny designed these outposts for the creative by mining their design and architecture potential. The unique, diverse box office is formed by six 12-meter and four six-meter-long containers (40 and 20 feet, respectively), intersecting one another, welded together, and penetrated by window openings.——The ground floor along the promenade is lined with windows and doubles as a gallery. A retro-look refrigerator, mobile cooking station with integrated mixing console, turntables, and speakers transform it into a top locale for parties. On the upper floor are more offices with a great view. The skyscraper graffiti on the containers was designed by Berlin street artist Stohead, who also designed some of the textiles marketed in the boxxoffice. A perfect harbor hub for life, cultural activity, and networking. im

Industriezeile 33c F5 18



**boxx office** 2011

**boxx office**

Thomas Konecny, Jürgen Lockinger, Jörg Neumayr



The Winterhafen is totally new to being a residential area. The area's first urban venture, the Tech Center, is located in the south, and the river embankment runs along the north. For ages, the narrow spit of land was ruled by the wind, the weather, and seagulls – until investors discovered its potential. An invited architectural competition awarded the design of a new mixed-use project to hohensinn architektur in 2002. — The tall and slender slab of the residential tower is clad in dark and light brown Alucobond panels. Most of its thirteen apartments are through-floor, oriented north to south. The vista to the north opens out over the Danube to the Pöstlingberg. Wind-protected balconies with glass railings extend out from the living rooms like porches. — The angled roofs of the low-rise buildings give them a sculpted spatial effect. Their ground floors are punctured by passageways and populated with various open spaces. The central U-shaped building, striped in yellow and brown, slopes up from four to seven stories high, forming a protected greenspace on the waterfront. The windows seem to vanish into the dark Alucobond panels, while protected recesses alternate with projecting balconies. im

Donaupromenade 5–7  

**Winterhafen Apartment Complex** 2011  
Wohnanlage Winterhafen  
hohensinn architektur

## Plenty of New Development in the East

“The new city” will emerge from the east. More open and variegated than the old city center, this new harbor city has the potential to meet the needs of a deeply changing society. The following text is based upon the results of the “Schwemmland”<sup>1</sup> (wetlands) research project, as well as personal childhood experiences made in the area.

### The Linz Archipelago: A Utopia

Various floating objects coalesce like cells on the partially landed expanses of water to form an urban composition at the port. This is where inspirational freedom of movement can be experienced for the first time – right in the middle of the city. One is finally at eye-level with the surroundings. An urban setting where one can feel at home and where new ideas can arise. Borders are blurred and change on a daily basis depending on usage and the water level. On some surfaces, one can witness the process of nature taking back what was hers. One can see the species-rich diversity of flora and fauna appearing, as if they have come from a magical world. In other places, people have acquired a space and have themselves built a colorful diversity.

One has the feeling of living in humane surroundings, without being constricted by conditions of use, or dependence on financial institutions. New symbioses between people, technology, nature, and culture can be experienced here. New ways of working are being tried out and new ways of living together in a shared space, owned by no one, are being tested.

In the morning, there is plenty of time to watch the schools of fish or the kingfishers passing by our floating devices, since the daily traffic jams can be avoided with a water taxi. Many here live in houseboat-like structures, constructions built of recycled materials and containing only the absolute necessities of life. Healthy food is cultivated here using new technologies and on some days samples are offered to visitors. It is easy to fall into conversation here, to get to know other people and other things. A truly inviting place to stay a while.

The longing for unregimented free, experimental, and developmental spaces, inspirational spheres of activity, lively urban oases, unconstrained meeting areas, and places with ambiance is increasing considerably. In the east of Linz, local phenomena can be detected that don't appear to exist anywhere else (anymore). The challenges of new spaces for negotiation between the interests of the population, city planning, and the economy must be considered anew by Linz in this post-industrial age.

### Wetlands

The Danube has been an active and dominant shaper of the landscape for thousands of years. The river formed enchanting landscapes, islands, branches, and ruts.

Human beings, aided by their technical achievements, have increasingly torn territory from her. In the mid-19<sup>th</sup> century, they forced the Danube into a corset of dams for the purpose of shipping. From this point on, humans became the shapers of the landscape. Today, goods are hauled along by water or land, stacked in towers of containers or transformed into mountains of cinder. Sturgeon strategists<sup>2</sup> such as the green toad, threatened with extinction, survive here through the mechanical disruptions caused by humans on the riverbed. The microcosms of ruderal landscapes salvage a special biodiversity in the city. Within these so-called succession areas, pioneer plants can be found in diverse stages of life.

### A Special Relationship with the River

My brother Franz and I are descendants of the last Linz fishermen family (Lahmer-Wiesmayr) on the Danube. We have had close contact with the river ever since our childhood. For us, the Danube is not just a greyish-brown water channel for shipping. It is not just a means of generating electricity, but rather a river ecology and active living environment. We know the different currents,





Aerial photo of the harbor in the east of the city, in the entrance hall of the old city hall, 2012. Photo: Gregor Graf.



### Eastern Linz is More Than Just a Container

Advancing industrialization brought the city prosperity and nationwide recognition. After the National Socialists constructed the “Reichswerke Hermann Göring” and laid plans for harbor facilities, eastern Linz began, in 1945, to become the business and industrial district that it is today, wedged between the city center and the river. Additionally, the flood dam blocks the line of view to the river like a city wall<sup>3</sup>, permanently maiming the direct connection of the city to the river. The common convention of writing *Linz/Danube* or, earlier, *Linz on the Danube*, metaphorically demonstrates how deeply entrenched the relationship between city and river really is.

Bound by the city highway, the railway system, and the industrial strip to the west, the banks of the Danube to the northeast, and the Traun River to the south, eastern Linz is like a container with rigid edges. Throughout the day, it is filled with workers, employees, shoppers, transporters, and their vehicles. Then, in the evening, it empties again. The capitalist pressure on the remaining spaces of the container is immense. The current *Polderprojekt* (Dike Project) by the Linz AG is a good example of this point. During the course of the project, a 6.5-hectare stretch of water was drained from the Danube in order to build a logistics center on the site. A paradox of city planning, since there had been recognition of and efforts made towards the city’s desire for closeness with the Danube, in various ways. Nonetheless, the city has chosen to contradict the international trend of, for example, transforming grungy harbor facilities into attractive living spaces. It appears that this city has not yet reached any relevant conclusions or gleaned any long-lasting competences for action from the large-scale studies and work on the basic groundwork for the future, such as that done by the International Summer Academy in 1994, or the study conducted by Mario Terzic with some students of the University of Applied Arts Vienna (Linz09).

### Vacant Lots, Leftover Spaces, and Niches

In the second half of the last century, companies gradually established themselves along the industrial access roads branching off from the industrial strip. In a wild Eldorado, without a detailed master plan or time limit, expansive spaces were made available for the establishment of enterprises. With few exceptions, a wide swath of land was generically zoned as a business development district in the land development plan. The area has now become a wild conglomerate of industry and business, with remaining bits of the floodplain

forest and undefined in-between spaces as well as urban waste. However, something “other” than large-scale plans was able to bud and flourish behind the dams, billboards, train tracks, and unimposing company warehouses.

### New Tools Needed

The land development plan is outdated. It generalizes heterogeneous landscape as a “business development district”, thereby promoting segregation *par excellence* and reducing urban spaces into homogeneous, clearly separated, functional areas (working, living, shopping).

There is no place for fine nuances or a “concentration of differences”<sup>4</sup>; they cannot be localized, experienced, or allowed in. New tools are necessary to create the identity-defining spaces of inspiration and communication that are the *glue of our society*. The city lacks unregulated meeting places for citizens, freely adopted “spaces of possibility”<sup>5</sup> that people can simply accept without first being degraded to consumers!

### Keep Reserves Free

Times of global economic crises and environmental problems require reserves for the next generation. It will be a generation that must deal with the consequences of our times. They won’t be able to return to how things were because most resources, even financial resources, will be exhausted. It is up to us to consider how to intelligently use the resources that remain in order to assure that we can pass a livable environment on to the next generation.

1 Bernhard Gilli, Christoph Wiesmayr, *Schwemmland; ÜberLeben im Zwischenraum*; Master Thesis at the TU Graz 2010.

2 Fritz Schwarz, Naturkundestation Linz

3 Montag Stiftung (ed.), *Stromlagen – Urbane Flusslandschaften gestalten*, Basel 2008.

4 Christoph Schäfer, *Die Stadt ist unsere Fabrik*. Leipzig 2010.

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[www.schwemmland.net](http://www.schwemmland.net)

Bernd Vlay

## A Factory is Not a Factory: An Essay on a Promise

We're writing in the summer of 2011. The Tabakfabrik, a former tobacco factory, wants to be a more famous factory building than it really is – a thoroughly understandable ambition. Efforts made in this direction, culminating in the 2009 purchase of the property by the City of Linz, have come to fruition during recent months: in addition to international cultural and academic events (including the “Prepare!” symposium and the *umbauwerkstatt* initiative's “salons”), the Berlin architecture journal *bauwelt*, which is also distributed in China, dedicated an entire issue, including its cover, to the Tabakfabrik.<sup>1</sup> Beyond that, the property – in search of an urban design identity – is the site of Europan, which is currently the biggest urban planning competition in Europe.

While the Tabakfabrik's life as a factory “belongs to the past”, its buildings, its site, its scale, and its mythology, push forward into the future, constituting a promise, a project whose fulfillment is still an open question. The indeterminability of this future promise presents a sociopolitical challenge that – as we shall see – may be traced back to the rigorously applied design ideology of its architects, Behrens and Popp. The following four headings attempt to reflect the actuality of this indeterminability as a historic moment of possibilities: a moment that permits the history of the Tabakfabrik to be exposed.



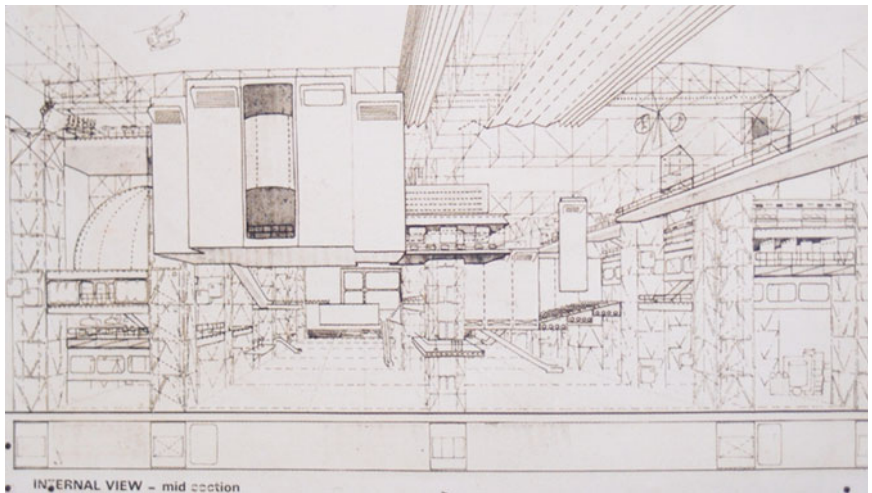
*Potteries Thinkbelt*, Cedric Price, 1966. Image courtesy of Cedric Price Fonds, Collection Canadian Centre for Architecture, Montreal.

### 1. On Arriving Too Late and Being Too Big

*Traditionally speaking*, the Tabakfabrik arrived (too) late: “interjected” during Austrian fascism as a late work of *Neues Bauen* (Modernism) and listed as a protected monument in 1981, it was finally belatedly shut down in 2009, too late to participate in the legendary pioneering phase that restructured industry as part of the tertiary sector. IBA’s Emscherpark showcase projects were already initiated into this process during the 1980s, and many have already been realized by now.

Today, the Tabakfabrik is too big: whereas during the 19<sup>th</sup> and 20<sup>th</sup> centuries, the factory always ended up being too small to meet the demands of the international tobacco market – in 1913, its output of 66,000 tons of tobacco was three times higher than Italy’s state-run tobacco production – today, it seems too big to be brought back to life, as is frequently claimed.<sup>2</sup>





*Fun Palace*, promotional poster, Cedric Price, 1964. Image courtesy of Cedric Price Fonds, Collection Canadian Centre for Architecture, Montreal.

But what if “arriving too late” and “being too big” are actually its most beneficial features?

The initial cultural functions have developed further into a variety of creative disciplines. This global field of endeavor<sup>3</sup> has re-scaled not only the immeasurability of the 80,000 square meters of space, but also calls for the creation of other spaces that are feasible only by either falling short of or exceeding existing standards and norms. Because of the transition from a knowledge-based society to a conceptive society, a cultural sector increasingly reliant on non-routine utilization places different requirements on the “glocal” living environment: service and production, technology and nature, hedonism and work, all impose close relationships, yet untested, between producing and thinking, demonstrating and developing, living and working, feeding and entertaining. Paradoxically, “arriving too late” and “being too big” stand for finding the right point in time and the right dosage for bringing the issue of circumstance into play with just the right degree of incongruity.

## 2. On Dirty Conditions

The history of the Tabakfabrik began in 1850 and was dirty, at least from the clergy's point of view: female workers, social upheaval, moral decline. One could see the Tabakfabrik as the incarnation of the fundamental ambivalence of Modernism: a machine that perfects production processes while offering its protagonists the "best possible" comforts. A heavy emphasis on worker benefits – among others, childcare, medical treatment, paid bathing breaks and rest homes – was matched by the mechanical excellence of dust filters, fresh air supply systems, and ample daylight. At the same time, its redundant flexibility – a steel frame and surplus of infrastructure – "cultivated" new lifestyles as an added value: Behrens and Popp created an open framework for continually changing furnishings. Since the furnishings are what dictated the building's functions, the architects handed over a perpetual and exciting job description to society: by merely revitalizing the structures, their entire program can be successfully regenerated! In this sense, heritage preservation can mean intelligent reprogramming, a radical shift. It's less about use than conditions; less about the primacy of function than the organization of potential states of co-existence; less about the strengths of familiar connections than the exploration of disproportionate aspects – even dirty conditions – that implicitly hint at the Tabakfabrik's own, albeit ambivalent, substance.

## 3. On the Substance of the Enclaves

The English visionary Cedric Price dedicated his work to writing a kind of disproportionate program in which his projects also represent fundamental socio-political formations. For instance, his reactivation of vacant railroad tracks in a project entitled "Pottery's Thinkbelt" (1964) calls for radically opening up the entire 1960s educational system, while "Fun Palace" (1963–64), developed together with choreographer Joan Littlewood, may be regarded as a factory with a hedonistic leisure time program that opens up unlimited horizons. Open, but also a laboratory for latent needs that require space to be created – these paradoxes of a free breeding ground would be *programmatic* landmark preservation: as an enclave of production, the Tabakfabrik must be protected against the loss of its diversity. A good model for this is OMA's master plan for revitalizing the Zollverein coal mine, where the new buildings formally enclose the heritage building: "Coming from the city, one crosses over this layer of modernity into a zone in which the building's scale, function, and history are totally different."<sup>4</sup> The master plan itself thus becomes a political program whose infrastructure creates physiological and psychogeographical conditions in equal measure.

#### 4. On Responsibility and Control

In this regard, the task of tracking down its potential for development renders the Tabakfabrik as neither a building nor an ensemble. It's much more a phenomenon of something that Michel Foucault characterized as the *apparatus*: "...a heterogeneous whole, consisting of discourses, institutions, architectural constructs, regulated decisions, laws, administrative actions, philosophical, moral, and philanthropic theorems; in short, the spoken and the unspoken at once (...). The apparatus is itself the network that can be produced between these elements."<sup>5</sup>

Here, in its overall ambivalence, the missionary dimension of the Tabakfabrik doubtlessly also figures into the game – Behrens' early projects were decidedly influenced by the life reform movement of the early 20<sup>th</sup> century, and the Tabakfabrik is its reincarnation: an apparatus inscribed with sociopolitical promise. To honor that promise means to create the conditions for a cognitive process that will not only apprehend its potential, but also uphold it. It is on the premise of this process, then, that urban design and architecture can take the stage.

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# Biographies

## Peter Arlt

Urban researcher. Practices applied sociology in public space; urban research and planning. Interventions in Linz: “Alt-Urfahr-Ost” (citizen’s initiative, research project, 1986), “Linz-Ost” (walking project, development concept, 1990–95), “Platz Finden” (resident competition for the Herbert Bayer Square, 2004–08), “Projekt Franckviertel” (since 2006), *Linz Atlas* (publication, 2009), “Klapp-Akademie” (since 2010). Born 1960 in Linz.

## Ulrich Aspetsberger

Architect. Studied architecture at the Vienna University of Technology. Founded caramel architekten in 2000 (with Martin Haller and Günter Katherl), Upper Austrian Regional Cultural Award/Talent Prize in 2001. Most of caramel architects building contracts are the result of participation in international competitions; a current project is the Science Park Linz at the Johannes Kepler University in Linz. Born 1967 in Linz.

## Andrea Bina (ab)

Curator. Director of the Nordico City Museum of Linz. Studied dramatics and art history in Vienna. Curator and Director of the Lentos Art Museum Scientific Library until 2010. Numerous exhibitions and publications on the crossroads of art, architecture, and urban history. Born 1968 in Linz.

## Martin Fritz

Curator, consultant, and publicist. Director of Operations for the reopening of the P.S.1 Contemporary Art Center in New York from 1996–2000; Executive Director of “In Between – The Expo 2000 Art Project” in Hannover; General Director of the “Manifesta 4” in Frankfurt am Main; Director of the Festival der Regionen 2004–09 (2009 Auwiesen, solarCity). Born 1963 in Klagenfurt.

### Bernhard Gilli

Architect. Lives in Graz. Worked many years at the Moosbrugger & Jartschitsch architecture office. Founded the “Schwemmland” wetlands initiative in Linz in 2008. Involved in wetland projects in the east of Linz since 2008, for example the “Sechs ungewöhnliche Orte” (Six Unusual Places) exhibition. Interim teaching position in architecture and sketching at the Free Waldorf School Graz since 2009. Studied architecture at the Graz University of Technology. Born 1978 in Graz.

### Gregor Graf

Visual artist. Lives in Linz. Studied at the Linz University of Art, master class for metal and space and design strategies. Preferred media are photography and drawing, often combined with installations. Architecture-oriented projects and project and sculpture design. Work/study visits to Chicago, Düsseldorf, and Burgdorf, Switzerland. Exhibitions in numerous Austrian and international museums and galleries. Born 1976 in Vienna.

### Theresa Hauenfels (th)

Author and curator. Studied romance studies and history. Freelancing in the fields of architecture, contemporary art, and Austrian identity since 1998; articles in *architektur.aktuell* since 2010; stations for the exhibition to the book *Building(s) for the Arts. Contemporary Architecture in Lower Austria*, Kunstraum Niederösterreich, Vienna 2009, Designfactory, Bratislava 2012, Galerie d’architecture, Paris 2012. Lives in Vienna and Waidhofen/Ybbs. Born 1974 in Vienna.

### Michael John

University Professor at the Institute for Social and Economic History at the Johannes Kepler University in Linz. Studied history and political science in Vienna. Research fields: urban social history (living and neighborhood), popular culture, migration, and minorities. Author of numerous works on the local history of Linz during the Nazi era. Born 1954 in Linz.

### Erhard Kargel

Bridge engineer. Studied structural engineering at the Graz University of Technology from 1962–69. In the construction department of the Ingenieure Mayreder, Kraus & Co. Building Company in Linz from 1969–96. Drafting, planning, and construction of various noteworthy bridges throughout Europe. Numerous awards, including the Gold Merit Badge of the Republic of Austria (1990), the renowned Renault Traffic Future Award (2008), and the Upper Austria Cultural Award (2010). Born 1942 in Villach.

### Walter Kohl

Freelance writer. Lives in Eidenberg near Linz. Books: *Mutter gesucht*, Zsolnay, Vienna 2012; *Das leere Land*, Picus, Vienna 2011; *Wie riecht Leben*, Zsolnay, Vienna 2009. Kohl has also written theater plays, most recently *the fight*, performed at the Quelle-Halle Linz in 2011. Born 1953 in Linz.

### Elke Krasny (ek)

Curator, project artist, and author. Senior Lecturer at the Vienna Academy of Fine Arts; artist-in-residence, *Bellevue: Gelbes Haus, Linz09*. Awarded the Outstanding Artist Award for Women's Culture by the Federal Ministry for Education, Art, and Culture in 2011. Curated numerous exhibitions including: "Hands-on Urbanism 1850–2012"; "The Force is in the Mind, The Making of Architecture", Architekturzentrum Wien 2008; "City and Women, A Different Topography of Vienna", Vienna City Library 2008. Born 1965 in Vienna.

### Wilfried Lipp

Monument conservator. Studied architecture, art history, and ethnic studies. At the Federal Monuments Office from 1970–2010; Upper Austrian regional conservator after 1992. President of ICOMOS Austria (International Council on Monuments and Sites) since 2002; President of the ICOMOS theory committee since 2010. Taught for many years at the University of Salzburg, at the Linz University of Art, and at the Linz Private Catholic Theological University. Born 1945 in Bad Ischl.

### Isabella Marboe (im)

Architectural journalist and author. Studied architecture at the Vienna University of Technology; School of Photography Vienna. Numerous architecture critiques in *Der Standard*, *Furche*, *architektur.aktuell*, *Deutsche Bauzeitung*, *Wiener Zeitung*, and *H.O.M.E.* Essays published in many books including *FrauenArchitektouren. Arbeiten von Architektinnen in Österreich*, *Die Enzyklopädie der wahren Werte*, and *Best of Austria Architektur 2006/07* and *2008/09*. Born 1970 in Bad Ischl.

### Thomas Philipp

Social scientist. Head of the Linz Institute for Qualitative Analysis (LIQuA), a non-university research institute focusing on cultural and social research. Teaches at the Johannes Kepler University and the Linz University of Art. Collaboration on projects such as the "umbauwerkstatt" architectural initiative and the "qujOchÖ" artist's collective. Born 1975 in Linz.

### Wilfried Posch

Architect, assessor, author, and university professor emeritus. Head of the Department for Urban Development, Spatial Planning, and Housing as well for the History of Urban Development at the Linz Institute of Design (Art University) until 2008; Deputy Rector from 1996–2000. Corresponding member of the German Academy for Urban and Regional Spatial Planning in Berlin. Worked with Roland Rainer for many years. Approximately 80 publications on urban development and environmental design. Born 1940 in Vienna.

### Lorenz Potocnik (lp)

Urban developer. Lives and works in Vienna and Linz. Studied architecture at the Vienna University of Technology, Delft University of Technology, and the School of Architecture Portsmouth. Specialized in process-oriented projects and planning with an emphasis on citizen initiatives. Project direction for the “umbauwerkstatt – Research Lab for the Future Use of the Linz Tobacco Factory” since 2010; member of the board of the *architekturforum oberösterreich*. Born 1971 in Vienna.

### Gerhard Ritschel

Music critic. President and founding member of the “Friends of the Linz Music Theater” society. Studied history and music pedagogy in Vienna. Teaching professor in Linz (1960–95), first music critic for the *Oberösterreichische Nachrichten* (1970–2000). Born 1937 in Linz.

### Bernd Vlay

Architect and urbanist. Founder of STUDIOVLAY, Office for Urbanism, Research, and Architecture (since 2008); member of the European Europa technical committee; General Secretary of European Austria. Studied architecture at the Academy of Fine Arts; led the design studio “Centre for Habitat, Environment and Conservation” with Eyal Weizman (2004–06), visiting professor at Cornell University, New York (2003). Born 1964 in Graz.

### Christoph Wiesmayr

Architect. Studied architecture at the Graz University of Technology. Founded the “Schwemmland” wetlands initiative in Linz in 2008. Freelance project work since 2011; participatory activities in the east of Linz; construction of an aquaponics system at the Ars Electronica Festival. Curator of the exhibition “Sechs ungewöhnliche Orte” (Six Unusual Places) at the *architekturforum oberösterreich*. Born 1977 in Linz.