

Kunsthalle Wien

**ANDREAS
FOGARASI
NINE
BUILDINGS,
STRIPPED**

Karlsplatz #NineBuildingsStripped
13/11 2019 – 2/2 2020

Andreas Fogarasi's art focuses on points of contact between visual culture—fine art, design, architecture—and social reality. What do society, politics, or history “look like”? Where and how are the fundamental conditions underlying community life immediately recognizable in the thoroughly designed environments we pass through every day? The city with its manifold surfaces and densely aggregated phenomena is a central object of Fogarasi's observations. In his two-dimensional works, sculptures, installations, and videos, he scrutinizes the built urban space and its transformations in their political, economic, cultural, and sociological dimensions. He begins his inquiries by homing in on the readily accessible exterior layer, the structural shell, and the agents involved in shaping it, and then drills down toward the underlying substance: Where do the deep parameters of a society and time rise to the surface, to the façades of buildings, and their visual as well as tactile details? To which extent is an architectonic visuality part and parcel of a larger symbolic order, of a representational system of political and economic states of affairs? How do materiality and immateriality interact in a structure, what is the relationship between physical reality and visual communication? What meanings gleam in that stone, that glass, that exposed concrete? But also: Who was or is the architect, which is to say, the author of a particular ensemble of surfaces and their overall aesthetic?

These and similar questions outline the field surveyed by Fogarasi's artistic research and mark key points of departure for his projects. In this respect, his work is implicitly based on the hypothesis that built space correlates with lived space; in keeping with the theories of Henri Lefebvre or Pierre Bourdieu, the artist rejects the idea that the architectonic functions as a static frame or container to which the social passively accommodates itself without affecting it in turn: The basic configuration of how we live and think has immediate influence on how we build and not just vice versa.

One of Fogarasi's best-known works, *culture and Leisure [Kultur und Freizeit]*, his award-winning contribution for the Hungarian pavilion at the 52nd Venice Biennale in 2007, accordingly unfurls a closely-knit web of references: In calm documentary images, the video installation paints a detailed filmic portrait of six architecturally distinctive cultural centers in Budapest. Built during—and in some instances before—the era of communist rule, they originally served the government-approved recreational pursuits of local workers' circles. After the fall of communism, the buildings were swept up in the transformation that seized virtually all domains of life and took on new functions. In the wake of the concurrent creeping shift in the—social, cultural, and, most importantly, ideological—tenor of the activities that take place in them, Fogarasi's video installation scans the surfaces of the

architectures, conducting a kind of “formal archaeology of the institutions” (Søren Grammel).

Nine Buildings, Stripped exemplifies this focus on processes of urban transformation and their manifestation in surfaces. It is a concern on which the more recent architectural history of the exhibition's venue has obvious bearing. The demolition of the distinctive yellow container-like block of the first Kunstthale Wien in 2001, and the glass curtain wall pavilion that now occupies the same site, make the institution a perfect showcase (in both senses of the word) for those changes in the urban landscape that are exposed in condensed form in the works on display. The wall-mounted and freestanding “material packages” are composed of original fragments of buildings that no longer exist, as well as samples or parts of the visible exterior of the structures that replaced them or into which they were converted, including façade claddings, floor tiles, fragments of doors, and even complete windows. They present radically abstract portraits of specific urban situations across time, reduced to the materiality, colors, and tactile qualities of the physical shells. The artistic gesture of packaging and strapping, meanwhile, disrupts the aura of authenticity, subjecting the raw material to an additional transformation (in fact, into a work of art), and adding to each “package” a narrative stratum of meaning between freight, shipment, missive, and gift, allowing moments of fictionalization and narrative overtones to be heard in the works.

Still, the documentary aspect predominates: The sculptural hybrids are urbanistic example cases whose individual characteristics coalesce into a representative image of an overarching development. The quantitative limitation to nine buildings is of no particular significance, as Fogarasi conceives of his project as fundamentally open-ended and ongoing. Reflecting this global dimension, the selection of objects that were demolished or converted covers a broad range of building functions, volumes, owners, and dates of construction: The materials for the packages were sourced from edifices that housed public administrations and service industries, a railway station, a small block of flats, a movie theater complex, a pedestrian area, and a subterranean passage. Most dated from between the 1950s and the 1980s. The extendibility of the sculptural series, especially in geographical terms, is prominently illustrated by the inclusion of the erstwhile Palace of the Republic [Palast der Republik] in East Berlin and the reconstruction of the Berlin City Palace [Berliner Stadtschloss], which is nearing completion; they exemplify one of the project's foci, on architectures that define the character of a neighborhood or have greater public presence. Among the reference buildings from Vienna are similarly iconic architectures, including the “Rinterzelt,” a municipal waste-collection facility (whose 220-foot-tall silver tent-shaped roof construction was a landmark looming over the city's northern districts for decades), the headquarters of a social insurance

company on Wiedner Hauptstraße, a structure from the 1970s designed by Carl Appel that dominates the artist's own neighborhood—it was one of the first objects he selected. Not one but two works are devoted to Vienna's South Station [Südbahnhof], which was torn down in 2009/10 to make room for the new Main Station [Hauptbahnhof] and the new headquarters of Erste Bank—two of Vienna's most significant major construction projects of recent years.

All in all, the exhibition with its wall and floor sculptures sketches the contours of an undertaking that is encyclopedic in its ambitions, not unlike the photographic typologies of industrial structures compiled by Bernd and Hilla Becher. Fogarasi's accumulations of materials are contributions toward a comprehensive long-term documentation of architectural practice. The visual and tactile superimposition of phases in the existence of a structure or site—in a physically and formally condensed recreation—yields a vivid portrayal of the complex design decisions behind it: The people, the financial and technological factors, the historical circumstances, and the shifting fashions that shaped it. What the beholder encounters is thus documentation of urban-architectural alteration in which the specific and crucial shift comes into view only in the fusion and direct comparative study of the materials. In this manner, Fogarasi's works are markers and, what is more, embodiments of selected fractures in the concatenated sequence of urban design choices through which larger social, political, and cultural undercurrents emerge into view. Hewing to the documentary register, the artist does not pass value judgments or fetishize the buildings, abstaining from sentimentality as well as activism, though without rigidly excluding the validity of such stances. The passivity and sober-mindedness of the interest in recording reality that is bound up with the works does not necessarily yield a muted effect. Fogarasi's image-objects encourage emotional investment on the part of the viewer and expressly acknowledge that civic protest can be a legitimate response to planners' alterations of the urban fabric. This is where the political and critical dimension of his project becomes explicit—palpable by the probing consideration of the intellectual and emotional attachments to the city or another territorial unit as a source of identity. The artist displaces the focus of reflection: Whether buildings attain the wide-reaching symbolic power that makes them anchors of identity is a question of form and, more importantly, of materials. The overall cast of architectures, neighborhoods, even entire cities, informs how we relate to them, yet so does, more forcefully, our continual interaction with them, an interaction that involves our entire bodies: The daily acts of traversing, looking at, and touching them. With this displacement, Fogarasi brings the debate back to the proper terrain of visual art, reactivating a traditional field of conflict:

The question of what defines a cityscape, which is shaped by the competition between silhouette, shape, skyline, and the surfaces they enclose—the feature Fogarasi champions. It ties in with the old question of the constitution of images as such, of the rivalry between line and surface, between drawing and painting.

A similar distinction is evident, last but not least, in the titular “stripping.” The removal of façade elements exposing the interiors of buildings is always a twofold intervention, both a concrete physical act and an expanded documentary operation, generating a tension that continues to animate the image in which the components are joined. What we see on the walls and the floor is always both: Images in this space, in addition to spaces rendered in an image. It is a dialectic that imparts an enduring and appealing restlessness to Fogarasi's fragmentary blocks—between abstraction and concretion, surface and depth, past and present, material reality and pictorial signification.

Curator

Maximilian Geymüller

Andreas Fogarasi (b. Vienna, 1977) lives and works in Vienna. His work has been presented at institutions in numerous countries: Museo Tamayo, Mexico City; Ludwig Museum, Budapest; New Museum, New York; Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Muzej suvremene umjetnosti, Zagreb; CAC, Vilnius; Frankfurter Kunstverein; and Palais de Tokyo, Paris. Solo exhibitions (selection): Galerie Thomas Bernard, Paris (2018); Georg Kargl Fine Arts, Vienna (2017); Proyectos Monclova, Mexico City (2016); MAK Center, Los Angeles (with Oscar Tuazon); Galeria Vermelho, São Paulo; Galerie für Zeitgenössische Kunst Leipzig; Haus Konstruktiv, Zurich (2014); Prefix ICA, Toronto (2012); Museo Reina Sofia, Madrid (2011); Ludwig Forum, Aachen (2010); Lombard-Freid Projects, New York; and in the Hungarian pavilion at the 52nd Venice Biennale (2007), which earned him the Golden Lion for the best national participation.













- p. 3 Bridge element of the first Kunsthalle Wien on Karlsplatz (architect Adolf Krischanitz, built in 1992, demolished in 2001) on a landfill on the outskirts of Vienna, 2019
- p. 4 Stripping travertines (to disassemble an intact plate, the plates above and below must be destroyed), 2019
- p. 5 Reflection of the Wittgenstein house in the new glass façade of the Hauptverband der Sozialversicherungsträger [Main Association of Social Insurance Companies], 2019
- p. 6–7 German Embassy in Vienna (architect Rolf Gutbrod, built in 1964, demolished in 2018), 2019
- p. 8–9 Residential and commercial building 21 Bauernmarkt (architect Anton Hein, built 1910, demolition 2017)
- p. 10 Gasthaus Sperl, 13 Karolinengasse (built 1826, demolition 2018–2019)
- p. 11 Building materials collection in the Natural History Museum, Vienna, 2016
- p. 12 Bathroom in the former apartment of the gallery owner Georg Kargl, revet with granite slabs of the façade of the Haas House (architects Carl Appel and Max Fellerer, built in 1953, demolished in 1985), 2019



Nine Buildings, Stripped (Sozialversicherungsanstalt), 2019, embossed aluminum, granite / anodized aluminum, ceramic tile / steel, wood, steel strapping band, 166x125x67 cm

SVA der gewerblichen Wirtschaft [Social Insurance Service for Commerce and Industry]

Carl Appel, 1970–1973

ATP architects engineers, 2019

Despite his shady past as a member of the NSDAP and sympathizer with the Nazi regime, Carl Appel was able to establish himself successfully in post-war Vienna and is regarded as one of the most important architects of the rebuilding process. The second Haas House (1953), the Opernringhof (1957), and the InterContinental Vienna hotel (1964), at the time a globally celebrated feat of construction, are among his most significant projects. A less noted, but nonetheless expertly planned office building can be found at 84–86 Wiedner Hauptstraße and houses the Sozialversicherungsanstalt der gewerblichen Wirtschaft (SVA) [Social Insurance Service for Commerce and Industry].

Positioned diagonally to the street, the most noticeable features on the office bar are the decorated, multiply bent coffers consisting of a five-millimeter-thick layer of aluminum. Reminiscent of deeply furrowed bark, the vertical, abstract structure is an art-in-architecture work by the Upper Austrian designer and sculptor Helmuth Gsöllpointner. It is proof that, contrary to its set-in-cement reputation, building in the seventies was not always a shoddy affair but could also involve quality materials.

The material planned for the new façade by ATP architects engineers is by far thinner, more fragile, and more economical. The champagne-colored anodised aluminum panels and the thin ceramic plates at the base, which have replaced the four-centimeter-thick blocks of granite, show how the canon of building has changed over the past forty to fifty years: Due to rising economic pressure and the increasingly rigid rules and regulations of construction, building materials have been on a strict diet.

But there is some consolation: At the time, the elements from Helmuth Gsöllpointner's façade were produced on a large scale, thus giving many residential and commercial buildings between Arlberg and Leithagebirge an almost timeless or at least time-independent appearance. The product can still be reordered as standard catalog ware.





Nine Buildings, Stripped (Wittgensteins Neighbour), 2019, anodized aluminum, granite, solar control glass / powder-coated aluminum, laminated safety glass, steel strapping band, 280 x 108 x 29 cm

Hauptverband der Sozialversicherungsträger [Main Association of Social Insurance Companies]

Requat & Reinthaller, 1976–1978

Chaix & Morel et Associés, 2019

Back in 1978, the story started on a bad note with the plan to tear down Haus Wittgenstein. However, in the wake of heated public protest, the structure built in 1928 was put under monumental protection and the tower for the Hauptverband der Sozialversicherungsträger [Main Association of Social Insurance Companies] had to be raised a few meters away from the originally envisaged site.

Until it's stripping in the summer of 2017, Requat & Reinthaller's brown office tower with its red windows, which seemed to have been inspired by skiers' sunglasses, was perceived as a blot on building culture by many architects and urban planners. During the planning process, Franz Requat and Thomas Reinthaller had hoped to achieve the exact opposite: The idea was to create a contemporary architectural icon with modern, flexible office layouts.

Trends and materials change with time.

The brown anodized aluminum panels, the orange-tinted windowpanes, and the heavy granite slabs have already been removed. The new design by the architects Chaix & Morel et Associés from Paris, the winners of a two-phase, Europe-wide general planners' competition, envelops the once dark and massive icon in a breezy coat of glass and light-grey powder-coated sheet metal. The double-layered façade structure is very complex and contains exterior sun protection as well as flush-mounted shadow gaps for rear ventilation.

Depending on the light situation and the weather, the new office tower can resemble an ice cube, or an almost transparent gauze veil suspended from the sky by a magic hook. After decades, the Haus Wittgenstein will finally have a befitting backdrop. The once scorned monument of Viennese Modernism is reflected in the already installed windowpanes.





Nine Buildings, Stripped (Südbahnhof), 2019, 2 parts, left: marble, terrazzo, mosaic tiles / lime plaster, chipboard, plasterboard, clay casein, concrete ground, MDF dyed, oak veneer / steel, steel strapping band, 107 x 44 x 13 cm; right: marble, terrazzo tile, mosaic tiles / glass fiber concrete, marble, anodized aluminum / steel, steel strapping band, 107 x 72 x 19 cm

South Station [Südbahnhof]

Heinrich Hrdlička, 1955–1961

Erste Campus

Henke Schreieck Architekten, 2012–2016

Vienna Main Station [Wien Hauptbahnhof]

Albert Wimmer ZT GmbH, Ernst Hoffmann, Theo Hotz Partner Architekten, 2006–2014

Built between 1955 and 1961, no other station in recent Austrian history epitomizes joy and farewell, arrival and departure, and the political tension between the East Block and Western Europe quite like Vienna's erstwhile third South Station [Südbahnhof]. For the first time in the history of this site, the tracks of the Southern and Eastern Railways have been joined so that a communal concourse hall could be built in place of the former Ghegaplatz.

The design by Heinrich Hrdlička, architect and head inspector at the building department of the Austrian Federal Railways [ÖBB], mainly focused on the proportions of the ticket hall, the spatial presentation of travel, and the composition of different building materials. In an article for the weekly newspaper *Falter* in 2009, the Viennese architecture critic Jan Tabor underscored the high quality of the processing of different types of stones and terrazzo surfaces in the South Station. Some fragments could be saved.

The concourse hall and train tracks have been replaced by the Erste Campus of Erste Bank. "I'm quite nostalgic and sentimental," says Andreas Teichl, CEO of the Erste Group, as he looks down on the campus from his office on the eleventh floor. "Platform 11, eastbound, was where my desk is today. From here regional trains headed out to Burgenland."

Regionality is also the guiding principle in the design the architects of Henke Schreieck developed for Erste Campus and is reflected in their deliberate choice of local materials and traditional craft techniques—such as smooth limestone, mud-casein walls, and polished concrete floors with pebbles from the Danube as an aggregate. The material generates a cozy climate and emits a pleasant smell. The façade consists of fixed and openable larch wood elements, which were produced by a window maker from Burgenland—last stop platform 11.

Today the trains depart a few meters away from this site. After the dead-end tracks of the Southern and Eastern Railways were joined in a through station, Vienna's new Main Station was moved to Südtirolerplatz. The planning architects Albert Wimmer, Ernst Hoffmann, and Theo Hotz also decided to use stone—this time green natural stones from East Tyrol. The material is combined with grey fiber-reinforced concrete slabs and bronze-colored aluminum elements. An expansive canopy with staggered diamond-shaped aluminum space frames hovers over the ensemble.



Photo: Ernst Michalek, www.egm.at



Nine Buildings, Stripped (Cineplexx), 2019, anodized aluminum / fiber cement board, plant trough, glass, mountain pine / steel, steel strapping band, 229 x 50 x 28 cm

Cineplexx Palace

Harry Seidler, ostertag ARCHITECTS, 1999

Danube Flats

A01 Architects, 2012–2023

In the late nineties, urban consolidation and expansion projects led to the construction of numerous blockbuster cinemas in Vienna. With almost 40,000 movie seats, the Austrian capital's popcorn oversaturation was beyond theatrical. Many of the cinemas built at the time had to close or reinvent themselves with unusual niche programs. Thus, the Cineplexx Palace next to the Reichsbrücke [Imperial Bridge] gradually reduced its cinema business and installed an indoor town for kids on its empty floors. In so-called "Minopolis," children aged four to twelve could try out different occupations and mimic everyday life in the city with pretend money.

In November 2013, this too came to an end. For many years, the edifice constructed by Harry Seidler and ostertag ARCHITECTS at the most beautiful and prominent gateway into the Danube city remained empty. Without the beguiling hocus-pocus of banners, advertizing surfaces, and dazzling signs, the grey metal panels seemed like a silent, but telling witness of investors' architecture geared towards profit. During the spring and summer of 2019, the cinema palace was torn down. In its place, Austria's tallest residential tower with forty-eight storeys, a height of 170 meters, and about 550 flats, is currently under construction.

At the site of the erstwhile bleak metal façade, A01 Architects envisage wrap-around balconies with integrated plant tubs and glass panels as additional windshields. Together with the Universität für Bodenkultur [University of Natural Resources and Life Sciences] in Vienna, a planting scheme was developed that can also withstand wind and weather on the upper floors. The mix contains cinquefoils, spiraea, honeysuckles, cotoneasters, and pines. The completion is planned for 2023.



Photo: Benjamin Ostertag





Nine Buildings, Stripped (Rinterzelt), 2019, aluminum / powder-coated aluminum / steel, steel strapping band, 236 x 156 x 15 cm

Rinterzelt [Rinter Tent]

Julius Natterer, Lukas Lang and Emil Jakupec, 1980

New company building of MA 48

Atelier Architekt Palme, 2019

When the Rinterzelt [Rinter Tent] was put into service in the north of Vienna in 1981, it was regarded as a new, widely visible landmark of Transdanubia, not only by architects but also by the populace. Its unusual shape with the concave roof soon led to the moniker "The Vesuvius of Kagan." However, the formal marketing attraction stemmed from an unusual timber construction: The architect Lukas Matthias Lang, who had an enduring penchant for the tent structures designed by the German engineer Frei Otto, arranged forty-eight slightly bent girders made of glued laminated timber to form an unsupported, flexibly usable hall with a height of sixty-seven meters and a diameter of 170 meters. Lengths of folded trapezoidal sheet metal served as a waterproof shell. In 1984, the then largest suspended structure with glulam girders even won the Austrian Timber Construction Award [Österreichischer Holzbaupreis].

The intended separation and utilization of waste soon proved to be neither efficient nor feasible. Thus, Rinter—the name combines the terms recycling and international—had to declare bankruptcy in 1983. Subsequently, the innovative industrial structure was taken over by the city of Vienna. However, the employment by the Municipal Department of Waste Management [Magistratsabteilung für Abfallwirtschaft / MA 48] as a so-called waste treatment facility could never meet the standard of the erstwhile showpiece. The building's demolition finally commenced in the summer of 2019.

A few meters away from the Rinterzelt, the firm Atelier Architekt Palme constructed a useful substitute building with sections for waste processing and administration with varying layouts arranged on top of one another. Expansive window surfaces and a façade made of silver-grey perforated metal graphically hold the box ensemble together. The Rinter circle seems to have been squared successfully. Who knows, perhaps the perforations are a silent allusion to the now trashed trash tent.



Photo: Christian Fürthner, © MA 48



Nine Buildings, Stripped (Opernpassage), 2019, linoleum / glass, digital printing / steel strapping band, 39.5x30.5x4 cm

Opera Passage [Opernpassage]

Adolf Hoch, 1955–1957

GERNER GERNER PLUS, Ritter + Ritter und Vasko+Partner, 2013

In the early fifties, 90,000 pedestrians and a great number of accidents led to the decision to construct a passage underneath Opernring. Completed in 1955 and put into service on the day of the reopening of the war-damaged State Opera House, the Opera Passage [Opernpassage] is the first underground traffic structure in the Ringstraße area. Over the course of the decades, the legendary Café Rondo became embedded in the city's soul. To this day, the establishment with its fifty-six by fifty-one meters floor space is one of the most beautiful manifestations of the Viennese Fifties.

The architect Adolf Hoch designed the passage as a light-flooded hall with two elegant rings of lights attached to the bearers and thirty-two concentrically arranged columns. Originally the columns and the descending stairs were clad with marbled linoleum. In the seventies, the light rings and the load-bearing elements were covered with polygonal stone plates in the course of a rather haphazard conversion.

In 2008, the Viennese architecture firms GERNER GERNER PLUS, Ritter + Ritter, and Vasko+Partner won a Europewide competition. While the 200-meter-long Karlsplatz Passage [Karlsplatzpassage] was extended and modernised, the Opera Passage was to be transformed back into its original state with the help of the Federal Monuments Authority Austria [Bundesdenkmalamt]. After it became apparent that linoleum cladding was not an option due to fire regulations, a restorer's trick had to be applied.

"During the conversion, we came across a few pieces of the old linoleum," Friedrich Dahm, Head of Conservation for Vienna, explained. "We decided to digitalize the remnants and to seal them between two curved glass plates as photo foil. This is an atmospheric adaption in accordance with the historical condition."



Nine Buildings, Stripped (Hackengasse), 2019, cement tiles, cast iron / ceramic tiles, anodized aluminum, façade plaster / wood, fiberboard, steel strapping band, 103 x 85.5 x 11 cm

30 Hackengasse

Architect unknown, approx. 1910

Architekten Malek Herbst, from 2020

“Every year, about 300 old buildings are demolished in Vienna”, says Nikola Prajo, junior manager of the demolition company Prajo’s. “I have to admit: Some of the houses are beautiful and in such good condition that it breaks my heart. But what am I supposed to do? It’s my job.” In 2001, 35,000 buildings constructed before 1919 were registered in Vienna, ten years later, the number had gone down to 32,400 houses. Today only 27,000 buildings from this epoch can be found in the cultural assets database of the city of Vienna. The downward trend continues.

The small Gründerzeit house at Hackengasse suffered the same fate. In early 2020, the Viennese architecture firm Malek Herbst will commence with the construction of a six-storey residential building with a plastered façade, metal elements, and altogether thirty-five flats on the site of the erstwhile two-storey building with an automobile repair shop. Exploding rents, continuously rising property prices, and the rapidly growing Viennese population have led to the permanent reinvention of the city. There is no way around the consolidation of the Gründerzeit quarters.

As in many other cases, the over 100-year-old building material was salvaged. With increasing regularity, box windows, coffered doors, parquet floors, cement floor tiles, wall tiles, fittings, and even entire banisters are carefully dismantled and saved from the looming prospect of the skip. Shops, builders’ merchants, and new innovative platforms such as the “material nomads” store the products, thus enabling the old buildings to live on after their demise.



Nine Buildings, Stripped (Palast der Republik), 2019, anodized aluminum, solar control glass, marble / scraped sandstone, concrete / steel strapping band, 83 x 67 x 16 cm

Palace of the Republic [Palast der Republik]
Kollektiv der Bauakademie der DDR [Collective of the Bauakademie of the GDR], 1973–1976

Berliner Schloss – Humboldt Forum
Franco Stella, 2013–2020

After the Berlin City Palace had been damaged and partly destroyed by fire during the Second World War, the SED decided to tear down the structure completely and to construct the GDR's new state council building in its place. Started in 1973 and completed in 1976, the so-called Palace of the Republic housed not only the People's Parliament, but also many cultural institutions and function rooms. The golden yellow mirrored windowpanes were the most noticeable features of the modernist structure.

After the Reunification, the Palace was closed due to asbestos contamination. The government of reunified Germany decided to erase the history of the GDR and to demolish the building. In its place, the representational façade of the City Palace created between the 15th and 18th century, alias Humboldt Forum, was to be reconstructed on three sides as Berlin's new postcard idyll despite heated protest from historians, architects, and experts from the world of culture.

The golden yellow panes can be found all over the world as spolia and souvenirs. In Vienna-Floridsdorf they were even used for the glazing of an artist's studio. Together with a piece of GDR Palace marble, the glass, which is unmistakable throughout Europe and is regarded as a formal synonym for the Cold War and communism, represents the historical basis for a material package of various blocks of sandstone from the old-new palace. The visual and actual chronology of this material bundle of old and new is very perplexing. As perplexing as the Humboldt Forum, which is to open in early 2020.



Photo: Jürgen Reichmann, www.19xx.de





Nine Buildings, Stripped (Stock im Eisen), 2019, granite / steel strapping band, 164 x 94 x 59 cm

Kärntner Straße / Stock-im-Eisen-Platz

Wilhelm Holzbauer, Wolfgang Windbrechtinger, 1974
Clemens Kirsch, 2007–2009

Who can still imagine traffic jams and queues of honking cars on Kärntner Straße today? And yet: In 1974, the ousting of the oil burners and the conversion of the classy shopping mile in the heart of the city into a pedestrian zone was met with great resistance from the people of Vienna. They feared the area would lose its bustling liveliness. The opposite happened: Thanks to Wilhelm Holzbauer and Wolfgang Windbrechtinger's planning, a "Golden U," which has become an integral part of the city's close-range street network, evolved around Kärntner Straße, Graben, Kohlmarkt, Stephansplatz, and Stock-im-Eisen-Platz.

The paving with its characteristic segmental arches and the round benches that adorn the newly planted trees like metal wreaths have already found their way into the populace's collective memory. In 1990, the third Haas House was constructed according to Hans Hollein's plans. The materials used in the façade also spread into the even surface of the Stock-im-Eisen-Platz, thus adding grey-green Swiss granite to the urban potpourri of stones.

Over the past years, Stephansplatz and Kärntner Straße were revamped again according to the Viennese architect Clemens Kirsch's plans. Clemens Kirsch envisaged granite paving in three different shades and various sizes as well as black ornamental stones from Sweden. The architect likes his newly created pedestrian zones best when the rain washes away the everyday dirt, and the pattern and coloring of the granite paving emerges in its elegant wetness to reveal the abstract stripes and crosses on its surface.



Nine Buildings, Stripped (Koppstraße), 2019, concrete / mineral wool slab, façade plaster / steel, steel strapping band, 65x175x19 cm

21 Koppstraße / 22 Fröbelgasse

Architect unknown, 1973

PURPUR.ARCHITEKTUR, 2019

No other building material embodies the seventies and early eighties quite like exposed aggregate concrete, at the time, a popular choice in Central Europe. The prefabricated elements were used as plant tubs and floor slabs for balconies and terraces, but mainly as large modules for expansive cladding. The material was cheap to produce and durable. Furthermore, the chemical treatment of the formwork and the subsequent process of washing and brushing off cement slurries allowed for the creation of haptic, structural effects with little effort.

Over the past decades, exposed aggregate concrete has lost much of its popularity and has all but disappeared from the urban landscape. At Koppstraße in Vienna's 16th district, yet another exposed aggregate concrete structure was recently stripped and faced with new, modern materials. The former Faber-Haus (with an motorcycle repair shop on the ground floor and offices on the upper floors) was gutted and demolished to its bare frame. Weighing approximately 300 kilograms, the prefabricated concrete component is the uncontested heavy-weight champion of the exhibition.

The characteristic band structure on the façade with an uninterrupted parapet was maintained. The exposed aggregate concrete was replaced by a classic composition with mineral wool insulation and fine-grained plaster. The window bands consist of fixed and openable wings, and non-transparent wall elements faced with metal. Anthracite-colored drop-arm awnings add an Italian touch to the façade. The twenty-four newly created flats and the shop on the ground floor were completed in October, 2019.



Program

Opening

Tue 12/11 2019, 7 pm
In presence of Andreas Fogarasi

Artist talk

Thu 23/1 2020, 7 pm

Andreas Fogarasi in conversation with architectural expert, critic, and author Otto Kapfinger about his work, its connection to the field of architecture and other related issues.

Admission EUR 2, free with entrance ticket or annual ticket

Tours

VIENNA ART WEEK

**Conversational tour with
Andreas Fogarasi and
Maximilian Geymüller**
Tue 19/11 2019, 7 pm

During a walk through the exhibition, the artist and the curator talk about its background and the artistic practice of Andreas Fogarasi.

Curator's Tour

Tue 3/12 2019, 6 pm

The curator of the exhibition, Maximilian Geymüller, talks about the artistic practice of Andreas Fogarasi and central aspects of *Nine Buildings*, *Stripped*.

Metamorphoses of Architecture

Tue 26/11 2019 & 7/1 2020, 6 pm

How Does a City Skin Itself?

Tue 10/12 2019 & 14/1 2020, 6 pm

On four Tuesday evenings, 6 – 7 pm, our art educators Wolfgang Brunner and Michaela Schmidlechner are open for your questions and will discuss the work of Andreas Fogarasi.

All tours are free with admission!

Project

Kunstvermittlung x MUK Cleaned up

Fri 31/1 2020, 6 pm

MAE (Master of Arts Education) students of the Music and Art Private University of the City of Vienna take you on a performative journey through the exhibition. Questions to be answered individually are raised through dance, acting and music: How does a building sound? Can life cycles be perceived in the process of transformation? Does decay give space to new life?

With: Daniele DeVecchi, Cassandra Grujic, Peter Kratochvil, Lara Lubienski, Klara Pramesberger.
Project Management MUK: Edith Wregg

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Saskia Sassen, Soziologin und Wirtschafts-
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