

THE VIENNESE ETHOS:
Delineating the Role of the Ringstrasse Today

by
Mariah Eleni Palantzas

A thesis
presented to the University of Waterloo
in fulfilment of the
thesis requirement for the degree of
Master of Architecture

Waterloo, Ontario, Canada, 2021
© Mariah Eleni Palantzas 2021

AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

ABSTRACT

A touch off true North from Vienna's core, a grand boulevard begins to parade counterclockwise from the Donaukanal, around the Historic City Center until it meets the water once more. Over 160 years after its inauguration, the Ringstrasse, holding seats of government, upscale housing typologies, cultural buildings, urban parks, an imperial forum, and establishments of higher education, continues to effectively serve modern-day Vienna. While there is historic documentation regarding the initial construction and significance of the boulevard, its present importance within the city - apart from its allure as a tourist haven - seems to be overlooked in quotidian life and recent research. This thesis seeks to investigate the current pertinent role of the Ringstrasse as a practical asset but also as a unique preservation of time in the city's center that is juxtaposed by modern living. By use of analytical mapping, photography, and investigative drawing, the Ring is scrutinized through its openings and edges, contrasting typologies, and the constant process of centralization and decentralization formed by its infrastructures and networks. One must not fail to remember that Vienna's power and high stature as an Imperial city entering the 20th century was accelerated by and continues to rely upon the unwavering foundation of the Ringstrasse.

ACKNOWLEDGMENTS

The inspiration and creation of this book was the result of several serendipitous moments. The support came from mentors, acquaintances, loved ones and other unforeseen figures. The motivation came from within. I have continual gratitude for all the people that encouraged my growth and stimulated my ideas throughout the last year.

My appreciation begins with my supervisor, Eric Haldendy, who's invaluable insight, perseverance, and expertise, led my work in a direction I am truly proud to present to the School of Architecture – and the world. The curation of my thesis was not only guided by his effortless intuition and limitless knowledge of imperial European history, but also by his humble devotion, continually justifying the immense value of my work and encouraging me in my pursuits. Rick, I thank you for your advice, candidness, and friendship, in aspects exceeding my thesis – this began well before my master's degree, and I know it will not end here.

I would also like to thank John McMinn, my committee member, for challenging my thoughts and introducing materials that I would have never discovered on my own. Though tricky in a virtual setting, you inspired me to uncover a writing style I had never undertaken, which allowed me to expose an added layer of this beautiful city. Your reflections, notes, and captivating viewpoint fueled my imagination and have permanently shifted the way I approach urban documentation.

The largest thank you goes to my family who have not only supported the undertaking of this thesis but have encouraged me in all aspects of life. Mom, you are the most resilient and selfless person I know; I consistently appreciate the remarkable role model you have been and know that the world will repay you one day. Father, while growing up I never truly understood the depth of your intellect – I'm still not sure that I do – and feel so privileged to have not only received your input on my work, but I have adored watching our relationship flourish during the past year. To my siblings, who I know weren't entirely onboard when I decided to move overseas, you are the ones I want to make the proudest and I thank you for understanding why this was all so important. And a final shout out to that guy I met on a bridge in Rome, who has persistently endorsed anything I put my mind to since the moment our paths crossed; thank you for creating this beautiful life with me that will fluctuate and grow no matter where we are in the world.

DEDICATION

This thesis is dedicated to the modern day flâneurs who continually indulge in the virtues of the 21st century Ringstrasse, Vienna.

TABLE OF CONTENTS

		iii	Author's Declaration
		v	Abstract
		vi	Acknowledgements
		vii	Dedication
		x	List of Figures
		<u>Notebook</u>	<u>Archive</u>
1	The Examination	1	
	<i>Why this Research?</i>	5	
	1.1 <i>From Rome to Vienna</i>	7	
		11	1.2 A Brief History
	1.3 <i>The Big Move</i>	19	
		24	1.4 The Inner-City and Linien Walls
		32	1.5 Creation of the Ring
2	The Exploration	59	
	2.1 <i>10 Design Principals</i>	60	
		69	2.2 The Village vs. the Campus
	2.3 <i>How to document a grand boulevard</i>	80	
	2.4 <i>To go down a rabbit hole</i>	112	
3	The Evaluation	123	
	3.1 <i>Things are different in the company of Caryatids</i>	124	
		184	Final Remarks
		193	Bibliography

LIST OF FIGURES

CHAPTER 1 - THE EXAMINATION

Description and Source

Figure 1.1	2	Looking over Vienna - lit up Ringstrasse buildings: City hall and Imperial Palace. <i>Photo: Jacek Dylag, Unsplash</i>
Figure 1.2	7	The Kiss, poster in my bedroom, Trastevere, Rome, September 2018. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.3	8	The Kiss, original painting in the Bebevedere Museum, Gustav Klimt, Vienna, October 2018. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.4	9	View from Museums Quartier toward Heldenor. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.5	12	Map of Inner-Vienna. Showing the city walls, entrances and bastions, 1800s. <i>Photo: Public Domain</i> https://www.wikiwand.com/de/Wiener_Stadtmauern
Figure 1.6	13	The refreshment tent on the Rotenturmbastei, 1816. <i>Photo: Public Domain</i> https://www.habsburger.net/de/kapitel/von-der-wehranlage-zur-promenade
Figure 1.7	14	Port to the inner-city at Kärntnerbastei. <i>Photo: Anonymous. Public Domain.</i> https://www.habsburger.net/de/kapitel/stadtmauer-basteien-und-glacis-schutz-oder-hindernis
Figure 1.8	14	Burgtor inside city, 1818. <i>Photo: A.Sigel, watercolour. Public Domain.</i> https://www.habsburger.net/de/kapitel/stadtmauer-basteien-und-glacis-schutz-oder-hindernis
Figure 1.9	14	Burgtor outside city, 1818. <i>Photo: A.Sigel, watercolour. Public Domain.</i> https://www.habsburger.net/de/kapitel/stadtmauer-basteien-und-glacis-schutz-oder-hindernis
Figure 1.10	15	Map of Inner-Vienna. Showing the military glacis, urban fabric and city walls. <i>Photo: 1800s. Public Domain</i> https://breitengradlaengengrad.wordpress.com/tag/ringstrasse/
Figure 1.11	16	Promenade in front of the Burgbastei, before 1800. <i>Photo: Public Domain.</i> https://sparismus.wordpress.com/2015/05/19/verlag-v-a-heck-in-wien-1877-bilder-aus-altwien-125-burgbastei-blick-in-richtung-steffl-nach-gouache-von-laurenz-janscha-1797/

- Figure 1.12 16 The water glacis in Vienna, around 1815.
Photo: Public Domain.
<https://www.habsburger.net/de/kapitel/von-der-wehranlage-zur-promenade>
- Figure 1.13 19 Framed view out at sky on Kilimanjaro, Tanzania, 2019.
Photo: Mariah Palantzas (author)
- Figure 1.14 19 Framed view toward Rathaus (City Hall), Vienna, 2019.
Photo: 30daysreplay Germany, Unsplash.
<https://unsplash.com/photos/iY6S3Ghy6vs>
- Figure 1.15 21 Winery Cobenzl (Weingut Wien Cobenzl), 19th district, Vienna.
Photo: Mariah Palantzas (author)
- Figure 1.16 22 Street in Spittelberg, 7th district, Vienna.
Photo: Mariah Palantzas (author)
- Figure 1.17 23 Our apartment in Spittelberg, 7th district, Vienna.
Photo: Mariah Palantzas (author)
- Figure 1.18 24 Superimposed military glacis and Linienwall on 19th century Vienna.
Map/collage: Mariah Palantzas (author).
- Figure 1.19 26 1845 tax division
Map: Mariah Palantzas (author)
- Figure 1.20 26 1875 tax division
Map: Mariah Palantzas (author)
- Figure 1.21 26 2021 tax division
Map: Mariah Palantzas (author)
- Figure 1.22 27 Vienna districts 1-9. Ringstrasse periphery in blue
Drawing/Map: Mariah Palantzas (author)
- Figure 1.23 29 Old castle gate *Burgtor* inside the city, 1818.
Photo: A.Sigel, watercolour. Public Domain.
<https://www.habsburger.net/de/kapitel/stadtmauer-basteien-und-glacis-schutz-oder-hindernis>
- Figure 1.24 32 Highest approved plan of the city expansion. Coloured wood engraving. Plan City Extension Vienna, 1860.
Photo: K. k. Court and State Printing Office in Vienna, Public Domain.
https://austria-forum.org/af/Wissenssammlungen/Essays/Kultur/Wiener_Ringstra%C3%9Fel
- Figure 1.25 34 Politician and architect portraits.
Drawings: Mariah Palantzas (author)
- Figure 1.26 36 City expansion: Award-winning design: Eduard van der Nüll and August von Sicardsburg (Project 66).
Photos: Vienna Archive Information System. Public Domain.
<https://www.wien.gv.at/actaproweb2/benutzung/archive.xhtml>

Figure 1.27	36	City expansion: Award-winning design: Ludwig Förster (Project 59). <i>Photos: Vienna Archive Information System. Public Domain.</i> https://www.wien.gv.at/actaproweb2/benutzung/archive.shtml
Figure 1.28	39	History of naming sections along the Ringstrasse. <i>Drawnig/Map: Mariah Palantzas (author)</i>
Figure 1.29	40	Photochrom print of Austrian Parliament between 1890-1905. <i>Photo: Public Domain.</i> https://commons.wikimedia.org/wiki/File:Wien_Parlament_um_1900.jpg
Figure 1.30	40	The University, Vienna, Austro-Hungary. Forms part of: Views of the Austro-Hungarian Empire in the Photochrom print collection.; Print no. "6446". <i>Photo: Public Domain.</i> https://commons.wikimedia.org/wiki/File:The_University,_Vienna,_Austro-Hungary-LCCN2002708401.tif
Figure 1.31	41	Austrian Parliament watercolour by Richard Pokorny, between 1907-1997. https://www.liveinternet.ru/users/4968747/post466580086/
Figure 1.32	41	Vienna's Ringstraße with the town hall and the parliament in autumn, signed Rich. Pokorny, 26 x 37 cm, 1907-1997. https://www.mutualart.com/Artwork/Viennas-Ringstrasse-with-the-town-hall-a/117B14DE33B37A0D
Figure 1.33	43	Sketch behind the Parliament and Rathaus park, highlighting the scale of the boulevard, buildings and people. <i>Drawing: Mariah Palantzas (author)</i>
Figure 1.34	45	The Corso on the Ringstrasse in Vienna. <i>Print after a painting: Theo Zasche, c. 1900. Public Domain.</i> https://www.habsburger.net/en/media/corso-ringstrasse-vienna-print-after-painting-theo-zasche-c-1900
Figure 1.35	46	Pointed pediment with narrative tympanum, garland frieze, dentil cornice, statues above, and Corinthian columns, Imperial Palace. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.36	46	Dome and side domes of the Museum of Natural History. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.37	47	Top central portion of the Hofburg Library, Imperial Palace. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.38	47	Top central portion, Vienna State Opera. Scripture: "Kaiser Franz Joseph I 1868" <i>Photo: Mariah Palantzas (author)</i>
Figure 1.39	48	Cornice details with dentils and corbels, Opernring 9. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.40	48	Cornice transition, Opernring 9 to 11. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.41	49	Simple cornice and corbels, Opernring 4. <i>Photo: Mariah Palantzas (author)</i>

Figure 1.42	49	Cornice transition, Opernring 6 to 8. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.43	50	Entablatures and aedicules change with each floor, Opernring 9. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.44	51	Protruding aedicule with pointed pediment, Opernring 9. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.45	52	Square oriel windows supported by corbels, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.46	53	Balcony with iron railings on the bel étage, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.47	54	Basket arch door, entablature with cartouche and leaf ornaments, Opernring 13. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.48	54	Segmental arch door, entablature with cartouche reading “1254”, Opernring 15. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.49	55	Portal door, round arch transom, studded casing, cartouche, and corinthian pilasters, Opernring 15. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.50	55	Double column portal door, round arch transom, corbel supported balcony with garland putti and balastrade, Opernring 15. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.51	56	Portal door under a corbel supported balcony, Opernring 8. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.52	56	Corbel supported balcony with diamond balcony, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 1.53	57	Detailed view of portal columns, Greek key architrave, corbels etc. <i>Photo: Mariah Palantzas (author)</i>

CHAPTER 2 - THE EXPLORATION

Figure 2.1	60	Campus and Village map. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.2	60	Dance, Imperial Palace, 1900. <i>Watercolor : Wilhelm Gause. Public Domain.</i> https://www.wikiwand.com/en/First_dance
Figure 2.3	60	Sacher Torte. <i>Photo: Tim Photoguy, Unsplash.</i> https://unsplash.com/photos/sRrmLMagucU

Figure 2.4	60	Empty Ring and trees. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.5	61	Karlsplatz. <i>Photo: Leonie Zettl, Unsplash</i> https://unsplash.com/photos/4jsMDtCn5M
Figure 2.6	61	Statue outside Parliament. <i>Photo: misterfarmer, Pixabay</i> https://pixabay.com/de/photos/wien-pallas-athene-brunnen-parlament-1382700/
Figure 2.7	61	Car ride near the museums. <i>Photo: Anelale Nájera, Unsplash.</i> https://unsplash.com/photos/YLzMaA6CS7E
Figure 2.8	61	Horse-drawn carriage. <i>Photo: Sandro Gonzalez, Unsplash.</i> https://unsplash.com/photos/MgiCmxjbCQg
Figure 2.9	61	University of Vienna. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.10	61	Black Lives Matter <i>Photo: Ali Nuredini, Unsplash.</i> https://unsplash.com/photos/pM_WAOHF_sM
Figure 2.11	62	Levels of control within the Campus and Village technologies. <i>Diagram: Mariah Palantzas (author)</i>
Figure 2.12	62	Cafe Central. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.13	63	Political Structure in Austria. <i>Diagram: Mariah Palantzas (author)</i>
Figure 2.14	64	Vienna public transportation map pertaining to the Ring. <i>Map: Mariah Palantzas (author).</i>
Figure 2.15	65	Bach star along the Music Mile Vienna, Kärntner Strasse. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.16	66	Writing my thesis on the lawn of Volksgarten. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.17	66	Austrian flags and plaque for historic monuments, Opera. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.18	67	Pride Parade in front of the University of Vienna. <i>Photo: Mariah Palantzas (author)</i>

Figure 2.19	67	Freedom demonstration, Opera. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.20	70	Levels of control within the Campus and Village Technologies. <i>Diagram: Mariah Palantzas (author)</i>
Figure 2.21	71	Vienna district map, 2021. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.22	72	District Map overlayed on Campus and Village map, City of Vienna. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.23	73	The vast empty street, view facing west down Burgring. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.24	74	Levels of control within the Campus and Village Technologies . <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.25	76	Site 1. City Hall, Parliament, University and Theatre. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.26	77	Site 2. Imperial Palace + Museums. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.27	78	Man approaching window at Malowan men's store. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.28	78	Man looking at items in window at Malowan. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.29	78	Man convinced by window layout to enter Malowan. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.30	78	Disruption to the order of the campus technology. Black Lives Matter protest crossing the boulevard as man in suit and italian convertible waits (im)patiently. <i>Photo: Nick Shandra, Unsplash</i> https://unsplash.com/photos/lIbi4ObBd-4
Figure 2.31	79	Visitors sitting in the cafe in the Natural History Museum. Access only available with the purchase of a museum ticket. <i>Photo: Melanie Martin, shared with author to include in book.</i>
Figure 2.32	81	Map of street organization and extension zones at Universitätsring. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.33	83	Architectural sketch of the Viennese State Opera. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.34	84	Honu Poke, modern restaurant at Operngasse 2. <i>Photo: Mariah Palantzas (author)</i>

Figure 2.35	85	Modern doorbells along Opernring with camera and microphone, in an old style. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.36	86	Hao Noodle & Tea at the bottom of Opernring 19, reinforced concrete and a secessionist artificial stone facade. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.37	86	Steinmetz-Bundy hair dressers on the ground floor of Opernring 9, one of four identical early historical facades built in 1861 by Anton Ölzelt. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.38	87	Galerie Ulysses complimenting the early historical facade of Opernring 21, built in 1862 by Andreas Schegar. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.39	87	JCH Juergen Christian Hoerl retail, Opernring 23, the historic corner house built in 1863 by Anton Baumgarten in the style of the Viennese Renaissance. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.40	89	Building types and typologies, entire Ringstrasse zone, Vienna. <i>Map: Mariah Palantzas (author)</i>
Figure 2.41	90	Layer across the boulevard, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.42	91	Aerial sketch of Opernring, Burggarten, the Hofburg Imperial Palaca, Maria Theresien Platz and the twin museums. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.43	92	Rendering of green spaces and organization of the entire Ringstrasse Zone. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.44	94	Aerial view ofKunsthistorisches (Fine Arts) Museum and Maria-Theresien-Platz. <i>Photo: Aguettl, Pixabay. Edited by Mariah Palantzas (author)</i> https://pixabay.com/de/photos/wien-vienne-kunsthistorisches-museum-221578/
Figure 2.45	94	Group of teens hanging in Volksgarten. <i>Photo: Mariah Palantzas (author), 2021</i>
Figure 2.46	95	Theseus Temple and rose garden in Volksgarten. <i>Photo: Szymon Fischer, Unsplash</i> https://unsplash.com/photos/TEFr31B1fhg
Figure 2.47	96	Cyclist crossing in the middle of the street. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.48	97	Lady and dog j-walking. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.49	97	Lady and dog j-walking to catch the tram. <i>Photo: Mariah Palantzas (author)</i>

Figure 2.50	97	Man getting off tram and j-walking toward Opera. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.51	98	Street organization diagram, Opernring. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.52	100	Street organization at the east end of Opernring, at the Opernring-Kärtner Strasse intersection. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.53	102	View 1, Opernringhof. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.54	102	View 2, Bike lane. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.55	102	View 3, Opernringhof ground level. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.56	102	View 5, Opera entrance for scale. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.57	102	View 4, Opernring tram stop. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.58	103	View 6, crosswalk light. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.59	103	View 7, Opera metro elevator <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.60	103	View 8, toward Kärtnerstrasse. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.61	103	View 9, Opernringhof corner and intersection. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.62	103	View 10, toward State Opera <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.63	104	View facing west at tram stop in front of Opera. <i>Photo: Mariah Palantzas (author), 2021.</i>
Figure 2.64	104	People attending the Opera during Pride Parade. <i>Photo: Mariah Palantzas (author), 2021.</i>
Figure 2.65	105	Close-up of street at South-East side of the Opera. <i>Drawing: Mariah Palantzas (author)</i>

Figure 2.66	106	Bike lane curve /transition, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.67	107	Bike and pedestrian symbols, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.68	107	Bike lane at Opernring and Kärntner Strasse crossing. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.69	107	Bike lane at Opernring and Kärntner Strasse intersection. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.70	108	Close-up of street in front of Opernringhof. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.71	109	Crossing from East-to-West on the South side of the Opernring-Kärntner Strasse intersection. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.72	109	Crossing at Opernring and Kärntner Strasse. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.73	109	Biker at Opernring and Kärntner Strasse crossing. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.74	110	Bike lane east side, Opernring and Operngasse. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.75	110	Bike lane west side, Opernring and Operngasse. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.76	110	Bike lane east side, Opernring and Operngasse. <i>Photo: Mariah Palantzas (author)</i>
Figure 2.77	111	Close-up of street at Operngasse-Opernring intersection. <i>Drawing: Mariah Palantzas (author)</i>
Figure 2.78	113	Demonstration train on the Ring in front of the parliament. <i>Photo: Austrian National Library.</i> https://unsplash.com/photos/sp-XS4dToIE
Figure 2.79	113	“Citroën models from numerous production eras ... will be on display on the Ringstrasse”. <i>News article by OE24. Photo: Barbara Bandion</i> https://www.flickr.com/photos/citroen_oesterreich/4015607297/in/album-72157622595703388
Figure 2.80	113	Streetfestival organizers hoped for 40000 guests. <i>News article by OE24. Photo: Herbert Neubauer (APA)</i> https://www.oe24.at/oesterreich/chronik/10-000-besucher-auf-wiener-ringstrasse/1509127

- Figure 2.81 114 Demonstration train on the Ring in front of the parliament.
News article by OE24. Photo: APA
<https://www.oe24.at/oesterreich/chronik/demos-legen-die-ringstrasse-lahm-im-urania-abschnitt/68203260>
- Figure 2.82 114 70 trees are to be felled. The district director suspects the ring cycle path as the reason. District head Ursula Stenzel (VP) protests against the announced 70-fold tree murder.
News article by Mein Bezirk. Photo: BV 1.
https://www.meinbezirk.at/innere-stadt/c-lokales/kahlschlag-am-ring_a235591#gallery=null
- Figure 2.83 114 Exhibition on 150 years of the Vienna Ringstrasse.
News article German Mexican Newspaper. Photo: Austrian Cultural Forum Mexico
<https://deutsche-mexikozeitung.com/de/nachrichten/die-geburt-des-modernen-wien-ausstellung-zu-150-jahren-wiener-ringstrasse/>
- Figure 2.84 114 Streetcar track renewal stops tram service for 10 days during Easter week between Karlsplatz and Volkstheater.
News article/photo: vienna.at - Vienna Online
<https://www.vienna.at/ringstrasse-wird-zur-baustelle-teilsperre-fuer-strassenbahnen-ab-28-maerz-2015/4238290>
- Figure 2.85 115 “On Saturday it will be loud & hot at the Ring” Around 2,000 bikers on the Ringstrasse.
News article by OE24. Photo: Niesner (TZ)
<https://www.xn--sterreich-z7a.at/chronik/vienna-harley-days-sperre-am-samstag/196495680>
- Figure 2.86 115 More participants than ever before, lapped the Ringstrasse.
News article by OE24. Photo: Artner (TZ)
<https://www.xn--sterreich-z7a.at/sport/rekord-beim-night-run/206450006>
- Figure 2.87 115 Everything around the State Opera is cordoned off for “Mission Impossible”.
News article by OE24. Photo: Artner (APA).
<https://www.xn--sterreich-z7a.at/unterhaltung/ringstrasse-fuer-tom-cruise-drei-tage-gesperrt/196755341>
- Figure 2.88 116 Free admission, sweets, cocktails and various ice cream creations in the Burggarten.
News article/photo: Vienna Online
<https://www.vienna.at/sommerlaune-pur-am-ice-vienna-cream-festival-im-burggarten/4830636>
- Figure 2.89 116 Around 3,000 weatherproof yogis attended the JOYA Yoga Convention in Vienna’s Burggarten. Austria’s largest open-air yoga event was a complete success.
News article by Vienna Online. Photo: Philipp Lipiarski (JOYA)
<https://www.vienna.at/yoga-im-verregneten-burggarten-das-war-die-joya-yoga-convention-2016-in-wien/4751908>
- Figure 2.90 116 “The Lipizzaner foals from the Spanish Riding School come to Burggarten for another summer retreat.”
News article by Kleine Zeitung. Photo: APA
https://www.kleinezeitung.at/oesterreich/4770813/Wien_LipizzanerFohlen-auf-Sommerfrische-im-Burggarten

- Figure 2.91 117 The left demonstrated against the government’s emergency asylum ordinance. *News article by OE24. Photo: autonomous antifa w on Facebook.*
<https://www.oe24.at/oesterreich/chronik/antifa-demo-legt-wiener-fruehverkehr-lahm/250461849>
- Figure 2.92 117 The lighting on the Ring was hung for the first time last year, this year it was expanded.. In addition to the Stubenring, Schuberting and Kärntner Ring, the Parkring and Opernring will now also be illuminated.
News article/photo: ORF Vienna.
<https://wien.orf.at/v2/news/stories/2810940/>
- Figure 2.93 117 “The stop across the Vienna Opera appears in total branding, an attempt to convey that summer feeling.”
News article by HORIZONT (Manstein Verlag). Photo: Andreas Buchberger
<https://www.horizont.at/agenturen/news/gewista-bringt-baywatch-auf-die-ringstrasse-60679>
- Figure 2.94 117 Also this year, the Ringstrasse was closed for the annual Vienna Night Run.
News article by OE24. Photo: Fuhrich (TZOE)
<https://www.xn--sterreich-z7a.at/chronik/20-206-stuernten-die-wiener-ringstrasse/301369133>
- Figure 2.95 118 The Ringstrasse will be closed for ball guests between Johannesgasse and Operngasse from 8p.m. to 11p.m.
News article by OE24. Photo: Wallentin Rene (TZ Austria)
<https://www.oe24.at/oesterreich/chronik/wien/strassensperren-rund-um-den-wiener-opernball/320718170>
- Figure 2.96 118 “The inner city is regularly cut off from the rest of Vienna. That is neither acceptable for business people nor for the residents,” says District Chief, Markus Figl.
News article by bz-Wiener Bezirkszeitung. Photo: Mariah Palantzas (author)
- Figure 2.97 118 “The importance of the Ringstrasse as a promenade is not being adequately taken into account at the moment,” says Harald Frey. *News article by OE24. Photo: Rolan Schlager (APA)*
<https://www.oe24.at/oesterreich/chronik/wien/gruen-mastermind-fordert-wir-brauchen-autofreie-ringstrasse/447201468>
- Figure 2.98 118 Otto Wagner’s Wiener Postsparkasse is becoming the campus of the University of Applied Arts, the Art University Linz and the Academy of Sciences.
News article by bz-Wiener Bezirkszeitung. Photo: Helmut Gring
https://www.meinbezirk.at/leopoldstadt/c-regionauten-community/otto-wagner-versus-ludwig-baumann_a4460772#gallery=null
- Figure 2.99 119 “Mile-long human chains on the Ringstrasse will paralyze the city tomorrow. The chain should reach from the Schottentor to the Stubenring.. but the entire Ringstrasse and even the Franz-Josefs-Kai could be blocked... Mask obligation and distance control”
News article by OE24. Photo: Georg Hochmuth (APA), 2021
<https://www.oe24.at/oesterreich/chronik/wien/fridays-for-future-planen-menschenkette-am-ring/469666836>
- Figure 2.100 119 For the 25th time, the Rainbow Parade will take place around Vienna’s Ringstrasse.
News article bybz-Wiener Bezirkszeitung. Photo: Mariah Palantzas (author).

- Figure 2.101 119 Calling for the home office deductibility for self-employed people without their own office.
News article by Vienna Chamber of Commerce. Photo: Adrian Almasan
<https://news.wko.at/news/wien/Junge-Wirtschaft-Wien-macht-Ringstrasse-zum-Homeoffice.html>
- Figure 2.102 120 Black Lives Matter protest along the Ringstrasse, 2020.
Photo: Ali Nuredini, Unsplash.
https://unsplash.com/photos/pM_WAOHF_sM
- CHAPTER 3 - THE EVALUATION
- Figure 3.1 125 Viennese State Opera.
Photo: Mariah Palantzas (author), 2021
- Figure 3.2 126 Rainbow (Pride) Parade 2021, in front of the Vienna State Opera, Opernring.
Photo: Mariah Palantzas (author)
- Figure 3.3 127 Rainbow (Pride) Parade 2021, in front of University of Vienna, Universitätsring.
Photo: Mariah Palantzas (author)
- Figure 3.4 127 Clean up directly following Rainbow Parade.
Photos: Mariah Palantzas (author)
- Figure 3.5 128 Museum of Natural History, the left “twin museum” facing the Hofburg Imperial Palace.
Photos: Mariah Palantzas (author)
- Figure 3.6 129 Kunsthistorisches (Fine Arts) Museum, the right “twin museum” facing the Hofburg Imperial Palace.
Photos: Mariah Palantzas (author)
- Figure 3.7 130 Window ornaments and details, Museum of Natural History.
Photos: Mariah Palantzas (author)
- Figure 3.8 130 Side facade roof details, Museum of Natural History.
Photos: Mariah Palantzas (author)
- Figure 3.9 131 Biker riding through Maria-Theresien-Platz, front entrance, Museum of Natural History.
Photos: Mariah Palantzas (author)
- Figure 3.10 132 Statue of Maria Theresa between the twin museums. The only female ruler of the Habsburg dominions from 1740 until her death in 1780. Though openly anti-semitic, she mothered 16 children (including Marie Antoinette), instated mandatory education, and is still perceived as one of Austria’s most respected rulers.
Information: blog.viennapass.com/maria-theresa-facts. Photos: Mariah Palantzas (author)

Figure 3.11	132	One of four horses, part of statue. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.12	133	Statue of Maria Theresien between the twin museums. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.13	133	Barrier surrounding statue. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.14	134	Burgtor, Main Castle Gate across from the twin museums. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.15	134	Tram in front of Burgtor, Main Castle Gate. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.16	135	Arched entrances of Burgtor Main Castle Gate into Heldenplatz. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.17	136	Pedestrian and bike shared pathway under tree canopy. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.18	137	Crosswalk between Burgtor, Main Castle Gate and twin museums. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.19	137	Tram and bike lanes between Burgtor, Main Castle Gate and twin museums. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.20	138	Pedestrian and bike paths along Burgring at night. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.21	139	Night details on the side of the Kunsthistorisches (Fine Arts) Museum <i>Photo: Mariah Palantzas (author)</i>
Figure 3.22	139	Night view, side facade, Kunsthistorisches (Fine Arts) Museum <i>Photo: Mariah Palantzas (author)</i>
Figure 3.23	140	Before renovation, Front side of the Nationalbibliothek (National library) Neue Burg, Hofburg. <i>Photo: Maksym Harbar, Unsplash</i> https://unsplash.com/photos/CDRr6wfpUyc
Figure 3.24	140	Details of Nationalbibliothek (National library) Neue Burg, Hofburg. Renovated parts contrasting non-renovated parts. <i>Photo: Herzi Pinki, Free Wikimedia Commons, 2013.</i> https://commons.wikimedia.org/wiki/File:Neue_Burg,_facade_restoration.jpg
Figure 3.25	141	After renovation, Front side of the Nationalbibliothek (National library) Neue Burg, Hofburg. <i>Photo: Mariah Palantzas (author), 2021</i>

- Figure 3.26 142 Front facade of Palmenhaus, Burggarten. The middle part is a catering establishment, the left wing houses the butterfly house, and the right wing is used by the Austrian Federal Gardens as a greenhouse.
Photo: Mariah Palantzas (author)
- Figure 3.27 142 Summer panoramic view of Burggarten park.
Photo: Mariah Palantzas (author)
- Figure 3.28 143 Ladies on Palmenhaus public terrace/walkway.
Photo: Mariah Palantzas (author)
- Figure 3.29 143 View of lawn toward Hofburg, Burggarten.
Photo: Mariah Palantzas (author)
- Figure 3.30 144 Statue commemorating Emperor Franz Joseph I, the Habsburg ruler at the time of the creation of the Ringstrasse, Burggarten.
Photo: Mariah Palantzas (author)
- Figure 3.31 145 Young adults enjoying a winter afternoon in Burggarten behind the Mozart statue.
Photo: Mariah Palantzas (author)
- Figure 3.32 145 Famous treble clef flowers in front of Mozart statue, Burggarten
Photo: Mariah Palantzas (author)
- Figure 3.33 146 Map indicating transportation modes and speeds along Opernring.
Drawing: Mariah Palantzas (author), based on information from Google Maps.
- Figure 3.34 147 Opernring at the end of summer. New tram in the style of an older model heading west along the Ring.
Photo: Mariah Palantzas (author)
- Figure 3.35 147 Bike transition from Burgring to Opernring.
Photo: Mariah Palantzas (author)
- Figure 3.36 148 Typical Ringstrasse cylindrical advertisement sign, lamp post, biker, street car and Imperial Palace in background. Transition from Burgring to Opernring
Photo: Mariah Palantzas (author)
- Figure 3.37 148 Golden plaque and doorbells/buzzers.
Photo: Mariah Palantzas (author)
- Figure 3.38 148 Malowan storefront, Opernring 23. Founded in 1823 as a womens lingerie shop, moved to the Ring in 1875 with unisex apparel and is now purely a gentlemen's store.
Photo: Mariah Palantzas (author)
- Figure 3.39 149 Balconies forming avant-corps of Opernring 23.
Photo : Mariah Palantzas (author)
- Figure 3.40 149 JCH Juergen Christian Hoerl flagship store, Opernring 23.
Photo: Mariah Palantzas (author)

Figure 3.41	150	Galerie Ulysses, Opernring 21. Top floor from 1977, ground floor since 1992. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.42	150	Bike lane in winter, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.43	150	Gallery ARTECONT and Galerie Karl Hagenauer, Opernring 21. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.44	151	Square oriel windows, Opernring 21. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.45	152	Hao Noodle & Tea, bottom of Opernring 19. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.46	153	Burgkino, at Opernring 19 since 1912. One of the oldest cinemas worldwide which are still in operation, and the only cinema in the German-speaking regions during the 1950s, 60s and 70s (after WWII). <i>Photo: Mariah Palantzas (author)</i>
Figure 3.47	154	Balconies, Opernring 17. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.48	154	Front door details, Opernring 17 <i>Photo: Mariah Palantzas (author)</i>
Figure 3.49	155	Full avant-corps, Opernring 17. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.50	156	Street layers: 3 lanes of traffic, tram track, green/trees, pedestrian, trees, bike and pedestrian, trees, pedestrian. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.51	156	Street layers with tram, winter, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.52	157	E-scooterers along the bike path on Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.53	157	Bike and pedestrian path symbol sign, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.54	157	Bike path symbol on green lane, Opernring. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.55	158	View across bike lane and street Robert-Stolz- Platz, behind it Schillerplatz. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.56	158	Electric car charging station, Opernring. <i>Photo: Mariah Palantzas (author)</i>

- Figure 3.57 159 “Einbahn” (one-way) sign, garbage can with cigarette spout and free dog bag dispenser provided by the city of Vienna.
Photo: Mariah Palantzas (author)
- Figure 3.58 159 Kartell Flagstore, corner of Opernring 17 at Schillerplatz.
Photo: Mariah Palantzas (author)
- Figure 3.59 160 Facade of the Palais Schey von Koromla, bulthaup Opernring store at street level, private doctor’s office above. Opernring 10/ Goethegasse 3.
Photo: Mariah Palantzas (author)
- Figure 3.60 160 Goethe statue (poet), considered the greatest German literary figure of the modern era.
Photo: Mariah Palantzas (author)
- Figure 3.61 161 Sketch of the Goethe statue and Palais Schey von Koromla.
Drawing: Mariah Palantzas (author)
- Figure 3.62 162 Balconies, Opernring 13-15.
Photo: Mariah Palantzas (author)
- Figure 3.63 162 View of balcony and rooftop, Opernring 15 to 17.
Photo: Mariah Palantzas (author)
- Figure 3.64 162 Door of YOU restaurant, Opernring 15.
Photo: Mariah Palantzas (author)
- Figure 3.65 163 Facade view, Ligne Roset furniture store, Opernring 10.
Photo: Mariah Palantzas (author)
- Figure 3.66 164 Simple historicist facade with additive gable windows of Opernring 8. Bottom floor houses THE LIFE SHOP No.8 (formerly a Greece travel agency), and Steinway & Sons Piano house
Photo/collage: Mariah Palantzas (author)
- Figure 3.67 164 Feinstück Raum, fashion accessories store, Opernring 13.
Photo: Mariah Palantzas (author)
- Figure 3.68 165 Full facade, Opernring 13, from opposite side of street.
Photo: Mariah Palantzas (author)
- Figure 3.69 166 Main window avant-corps, with garland putti, Opernring 11.
Photo: Mariah Palantzas (author)
- Figure 3.70 166 Das Opernring main entrance awning, Opernring 11.
Photo: Mariah Palantzas (author)
- Figure 3.71 167 Simple facade and iron balconies, Opernring 11.
Photo: Mariah Palantzas (author)

Figure 3.72	167	“Burgers, gin & cheesecake” awning above said the butcher to the cow restaurant (closed since Covid-19), Opernring 11. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.73	168	Man in window under balcony for scale, Opernring 9. <i>Photo/collage: Mariah Palantzas (author)</i>
Figure 3.74	169	Corbels, intricate balustrades, iron details and greenery on large main balconies of Opernring 9. <i>Photo/collage: Mariah Palantzas (author)</i>
Figure 3.75	170	Large sign of Veggiezz vegan restaurant, Opernring 6. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.76	170	Klangwelt storefront, Opernring 9. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.77	170	Steinmetz-Bundy hair salon storefront, Opernring 9. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.78	171	Teens renting Lime scooters in front of Opernring 9. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.79	172	Buchdruckerei Pinder Franz, Opernring 7. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.80	173	Entrance door, Opernring 9. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.81	173	Honu Tiki Bowls sign, Opernring 7. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.82	174	Elevator entrance to either the bar downstairs or the underground Opera passage, unclear. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.83	175	Facade of Opernring 7, above AIDA Café Konditorei, a traditional austrian cafe and pastry shop. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.84	176	Cross walk across Opernring at Operngasse toward Opera. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.85	177	DHL bike rider in front of Opera passage entrance and Opernringhof. <i>Photo: Mariah Palantzas (author)</i>
Figure 3.86	177	Facade of la Stella Bianca, a tiny Italian deli and grocery store, one of my favourites. Opernring 3-5. <i>Photo: Mariah Palantzas (author)</i>

- Figure 3.87 178 Night details of the Vienna State Opera.
Photo: Mariah Palantzas (author)
- Figure 3.88 178 Approaching the Opera from the west at night.
Photo: Mariah Palantzas (author)
- Figure 3.89 178 West/left wing and fountain at night, Vienna State Opera.
Photo: Mariah Palantzas (author)
- Figure 3.90 179 Front facade person for scale and no cars (a rarity), Opera.
Photo: Mariah Palantzas (author)
- Figure 3.91 180 Front of Vienna State Opera and Mjam driver on a motorbike/
scooter and his phone.
Photo: Mariah Palantzas (author)
- Figure 3.92 181 Facade of Opernringhof, escalator entrance to Opera passage
(leads to metro) and tram.
Photo: Mariah Palantzas (author)
- Figure 3.93 182 Front window iron details and statues, Vienna State Opera.
Photo: Mariah Palantzas (author)
- Figure 3.94 183 Lamp post outside Opera.
Photo: Mariah Palantzas (author)
- Figure 3.95 183 Austrian flags and plaque for historic monuments, Opera.
Photo: Mariah Palantzas (author)
- Figure 3.96 185 Bike and pedestrian path at Robert-Stolz- Platz and Goethe statue.
Photo: Mariah Palantzas (author)
- Figure 3.97 185 Classic cars spotted on the Ring, by the twin museums.
Photo: Mariah Palantzas (author)
- Figure 3.98 186 View toward Motiv Kirche (church).
Photo: Martin Fahlander; Unsplash.
https://unsplash.com/photos/Yj591rR_nxc
- Figure 3.99 188 Sunset at Burggarten, summer 2020.
Photo: Mariah Palantzas (author)

CHAPTER 1

THE EXAMINATION

...

SECTIONS

Why This Research?

1.1

From Rome to Vienna

1.2

A Brief History

1.3

The Big Move

1.4

The Inner-City and Linien Walls

Borders

The Suburbs

Ports

Politics + Economy

1.5

Creation of the Ring



Figure 1.1 Looking over Vienna - lit up Ringstrasse buildings: City hall and Imperial Palace. Photo: Jacek Dylag, Unsplash





See figure 2.43 on page 93.

Why this research?

The Viennese Ringstrasse is one of the world's most influential projects in urban planning – and I had never learned of it before 2019, after my undergraduate graduation. Although filled with many European narratives and exemplary projects, our curriculum at the School of Architecture overlooked what seemed to me, to be a valuable and noteworthy feat within our industry. While I don't expect to have been introduced to every Western architectural sensation (especially while other cultures and histories have been entirely neglected), projects such as the Ring, with unique tactical approaches, rich historical importance, and clear processes that one can learn from, are examples I believe would enrich our education. Nonetheless, through the use of this thesis I saw the opportunity to share the key aspects of this imperial boulevard, to begin to depict what the experience along such a street entails, and to newly demonstrate how the Ringstrasse serves the modern city of Vienna.

May 1, 2015, marked the 150-year milestone since the official unveiling of the Ringstrasse boulevard. After its opening in 1865, the momentum surrounding this planning project lasted until about 1900 when the historicist architectural style of the Ring was deemed an outrage. The celebratory and awed mindset then disappeared during the entire first half of the 20th century (reference “Why this book” in the Vienna's Ringstrasse). The boulevard's value was essentially off the public radar until the 1960s when the anti-historical bias of the modern movement was replaced by a respect for the history and traditions of cities, and literature reintroduced the purpose and splendour of the Ringstrasse for the next generation to appreciate and learn from. Now, in the first quarter of the 21st century, with modern-day notions and diverse societal influences, our perspective on the decisions made in the late 1800s is quite distinctive in comparison to that of the mid 20th century. Now is the time for an even newer generation to discover the importance of the boulevard; a chance to relay information that may influence how it is perceived, respected, and occupied by users today.

This research stems from a personal desire to relay the magnificence of the Ringstrasse boulevard to those that have overlooked its essence or have not yet had the chance to experience it at all. The fundamental nature of the Ring is to showcase, comfort, impact, control, relax, connect, pressure, or invite; but within all its capacity to influence, it also passively provides its inhabitants with a place to simply be, which I believe is its greatest asset.

September 2018

From Rome to Vienna 1.1

Everything began in September 2018 during my 5th year of university, when I moved to Italy for the anticipated “Rome Term” based at our studio in Piazza Santa Maria on the left bank. Within the first couple weeks, I had met someone, someone special, who among other light-hearted and charming stories revealed that he grew up in Vienna, Austria. Although never speaking of it as highly as he did Rome, I began to imagine Vienna as a far, curious, baroque city; a place with a convoluted language, many desserts and home to the arbitrary Klimt “Kiss” print that was hung above my bed in a rental apartment in Trastevere. After many rendezvous, I realized that I had little to no understanding on where this charming guy - who was slowly becoming a prominent part of my routine - came from. What in the world happens in a tiny country like Austria?

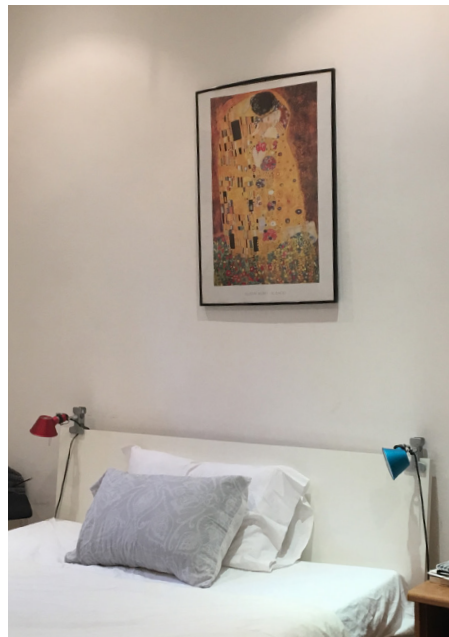


Figure 1.2 *The Kiss*, poster in my bedroom, Trastevere, Rome, September 2018



Figure 1.3 *The Kiss*, original painting in the Bevedere Museum, Gustav Klimt, Vienna, October 2018

So naturally, a couple of months into the term, when I overheard a conversation in our university's studio, I thoughtlessly hopped on a plane with some of my peers as Vienna was their destination of choice for the weekend.

With insider recommendations, we planned our weekend with slow breakfasts in cafés, museum and castle visits, park strolls, quick Würstelstand lunches, schnitzel for dinner and cocktails high in the sky. The most notable suggestion though, was regarding our accommodation.

“As long as you're near the Ring, it'll be easy to walk everywhere, and if you don't want to, just take the metro or tram.”,

he said nonchalantly, circling his finger over a curved street on his phone screen.

We stayed in a top-level apartment with no elevator in a small cobblestone street in the neighbourhood of Spittelberg in the seventh district. With access to the roof, I looked out at the gloomy city and among the brown, orange, and grey rooftops, I saw big open spaces, large buildings and a long strip of trees curving along a path that spanned as far left and right as I could see.

This must be the Ring.



Figure 1.4 View from Museums Quartier toward Heldenor

Since the 16th century

A Brief History 1.2

Vienna progressed from a Roman military camp to a trading site in the 11th century and has since grown into one of the world's most prosperous cities. From its beginnings as part of the Roman Empire to steadily holding the throne of the Holy Roman Empire, the area progressively established itself from an assembly of scattered buildings and landmarks to a proper municipality, formally grouped and bounded by the region's strongest fortifications. While walking through the streets of the Historic City Center today, one could never imagine the city ever being anything less than marvelous. Mighty domes, underground passages, historicist, neo-renaissance, baroque and gothic buildings, fountains with sculptures and wide basins, winding streets, gable windows, layered balconies, monumental bridges, ornate palais and arch portals leading to the lively Viennese coffeehouses. In respect to the Ringstrasse, the first direct historic influence was *The First Turkish Siege*; the first attack on the Habsburgs in Vienna by the Ottoman Empire in 1529 which the city only survived due to an Ottoman retreat as winter approached and an epidemic broke out. This brutal attack awakened the city and forced the Empire to recognize the need for additional protection. This was resolved by converting the existing defensive cycle of the city wall into a fortress with masonry bastions, a moat,

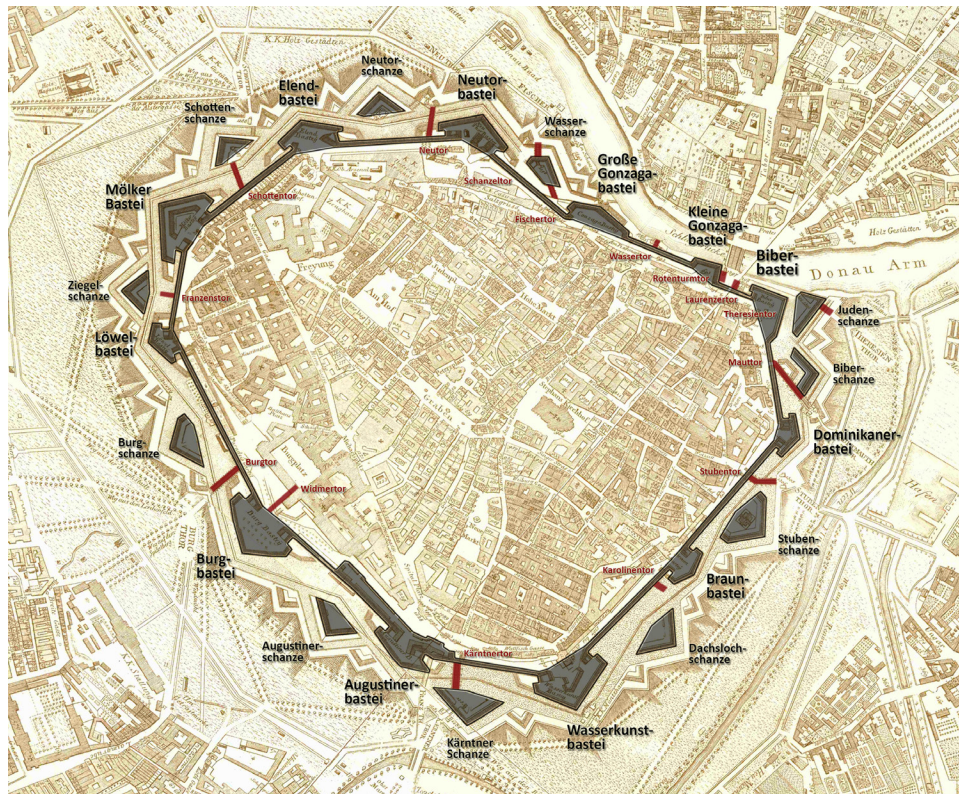


Figure 1.5 Map of Inner-Vienna. Showing the city walls, entrances and bastions, 1800s. Public Domain

and a glacis (an open strip of land that permitted free field of fire). The wall protected Vienna successfully in the *Second Turkish Siege* in 1683 which built confidence within society and led to major reconstruction, primarily in the Baroque style. The city wall, erected in the 13th century as a military barrier, was reshaped and reinforced as a civil frontier for over 500 years, binding the municipality and was now effectively containing any assets worth defending. Nevertheless, the urban fabric naturally and quickly sprawled well beyond the barrier's limits and among factories and lower-class citizens, the aristocracy began to build gardens and palaces outside the wall with no further fear of Ottoman raid. The most well-known are the Schönborn (not to be confused with Schönbrunn Palace built 100 years beforehand), the Palais Liechtenstein, the Schwarzenberg Palace, and the Belvedere Palace, the garden palace of Prince Eugene, the Habsburg military commander-in-chief during the Turkish Wars. Due to this expansion, a second fortification, the *Linienwall* (Line Wall), was built in the early 1700s outside the Inner-City Wall, intended to secure

“The streets of Vienna are paved with culture, the streets of other cities with asphalt.”

Karl Kraus

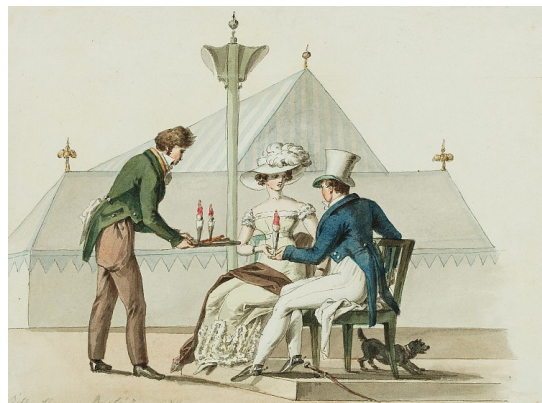
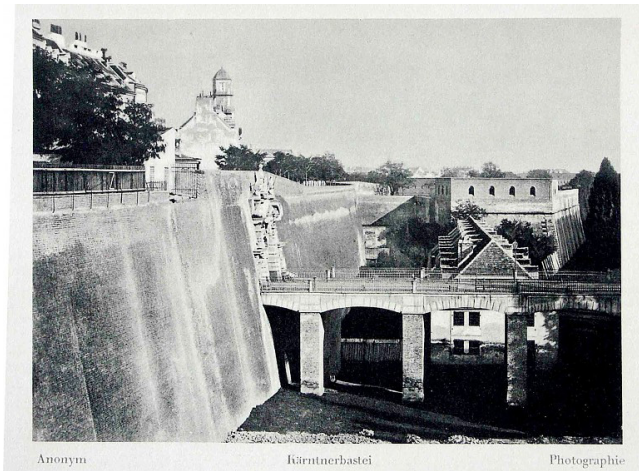


Figure 1.6 The refreshment tent on the Rotenturmbastei, 1816

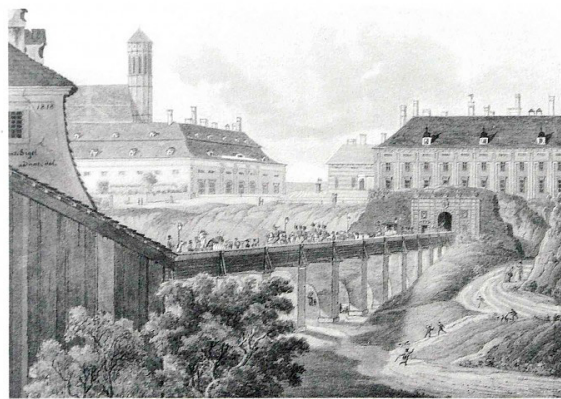
Vienna’s expanding districts from neighboring settlements and revolutionaries. The contrast in privilege between the inner-city and line walls was noticed as individuals from within the city encountered those living in the Viennese outskirts where high levels of poverty, unhealthy wellbeing and unsanitary living conditions were the reality. As these unhygienic environments were observed, the city of Vienna opted to better the unfortunate circumstances. New municipal sewage and street cleaning was developed, and the newly established municipal government began to initiate structured civil practices, such as the introduction of house numbers, to help improve these areas. This growth as a circular city – not those concerning circular economies and green infrastructures, but those with natural circular evolutions around a central point (in the case of Vienna, around St. Stephen’s Cathedral) – is seen all over the world, but no other capital utilized the opportunity to expand their municipality like Vienna did in the mid 1800s.



Anonym

Kärntnerbastei

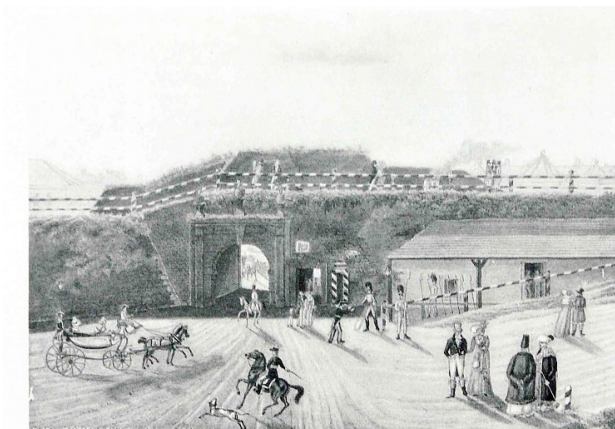
Photographie



A. Sigel

Altes Burgtor von innen (1818)

Aquarell



A. Sigel

Altes Burgtor von außen (1819)

Aquarell



Figure 1.7 *Left Top*, Port to the inner-city at Kärntnerbastei. Photo: Anonymous. Public Domain.
Figure 1.8 *Left Middle*, Burgtor inside city, 1818. Photo: A.Sigel, watercolour. Public Domain.
Figure 1.9 *Left Bottom*, Burgtor outside city, 1818. Photo: A.Sigel, watercolour. Public Domain.
Figure 1.10 *Above*, Map of Inner-Vienna. Showing the military glacis, urban fabric and city walls, 1800s. Public Domain

As centuries passed, the city grew, the population rose steadily, and the Austrian Empire was an influential leader known across all of Europe. Ironically, the fact that Vienna maintained its idle fortifications while other European cities razed theirs in the 18th and 19th centuries, resulted in a rare vast tract of open land in the center of the expanding city (Figure 1.13). Vienna's slowness was ultimately its biggest success.¹ The City Wall, uniquely surrounded by an undeveloped 500-meter-wide military glacis, created a rare opportunity to plan a large infrastructural belt using new knowledge in urban planning and modern methods and technologies. Thus the decade after the two revolutions of 1848 was characterized by recuperative strategies and military repression.² The new dialogue was not whether or not to maintain the fortress walls, the discussion was "what should we establish once they are down?". Those in

1 Gruber, S. (n.d.). Vienna: Slow capital acupuncture for the city.

2 Ringstraßenwettbewerb. (n.d.). Retrieved from <https://www.geschichtewiki.wien.gv.at/Ringstraßenwettbewerb>



Figure 1.11 Promenade in front of the Burgbastei, before 1800. Public Domain.

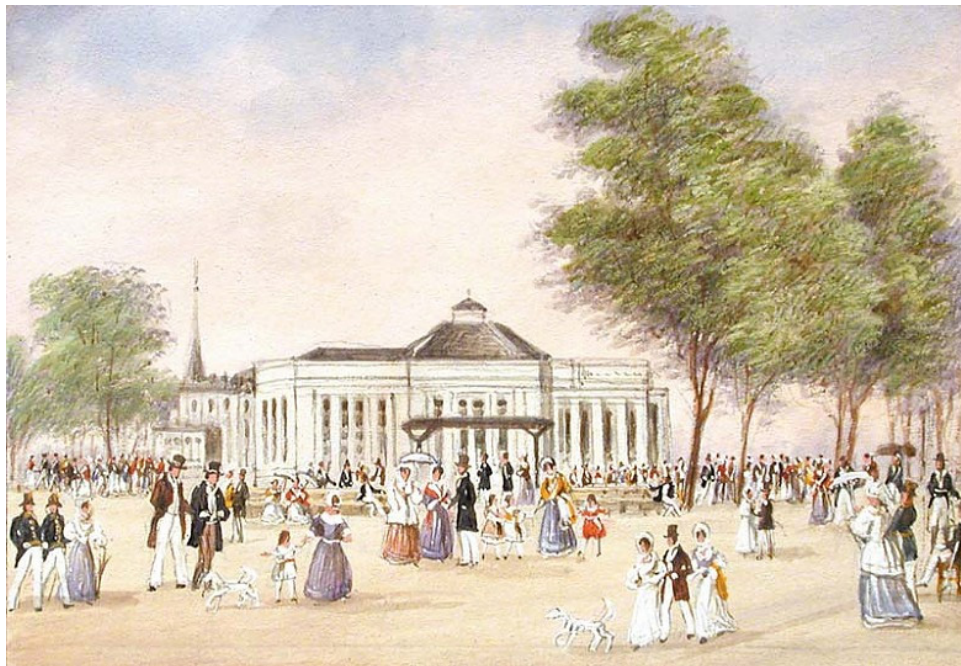


Figure 1.12 The water glaciery in Vienna, around 1815. Public Domain.

favour of demolishing the walls – members of government, the bourgeoisie, and upper-working classes – saw this land as valuable building property in an exclusive location. Alternatively, it can be imagined that the lower classes could have sat on the fence as to if this new zone would cut them off from the conveniences of the center or create some type of mediated connection. The Austrian military also viewed the area as an essential buffer zone for deploying troops in case of attack – not by other empires, but by the suburban proletariat – and as an ideal training space for their army, hence they were not in favour of its elimination. This multifaceted tension was dissolved on December 20, 1857, when Emperor Franz Joseph I ruled against the will of the army and signed for the demolition of the Inner-City walls. Following their destruction in 1858, the responsibility of the barren grounds was transferred to the Ministry of the Interior.³ The minister at the time, Alexander von Bach, reassigned the demolished fortifications and the glacis around it as the *Ringstaßenzone* (Ring Road zone) and into a new *Stadterweiterungsfonds* (City Expansion Fund) as a financially and legally autonomous asset. At this stage, civilians, specifically the upper- classes were given the opportunity to purchase a piece of land on which they would build a residence, have space for a business and would in turn fund the construction of the later public buildings. It is with this auctioning of land parcels that a former military training ground becomes the epitome of liberal bourgeois self-assurance.⁴

This information on the history of Vienna was collected through resources such as the City of Vienna archives⁵, books like *Kleine Geschichte Wiens* (A Short History of Vienna) by Anna Ehrlich and many websites such as the Lonely Planet⁶ and *The World of the Habsburgs*⁷.

3 Wien Geschichte Wiki, a service run by the City of Vienna. https://www.geschichtewiki.wien.gv.at/Wien_Geschichte_Wiki

4 Friehs, Julia Teresa. (n.d.). Military drill must continue! Retrieved from <https://www.habsburger.net/en/chapter/military-drill-must-continue>

5 History of Vienna. (2007, November 22). Retrieved from <https://www.wien.gv.at/english/history/overview/>

6 Vienna travel. (2020, July 10). Retrieved from <https://www.lonelyplanet.com/austria/vienna/history>

7 Friehs, Julia Teresa. *Die Welt der Habsburger*. (n.d.). Retrieved from <https://www.habsburger.net/en>

August 2019

The Big Move 1.3

At the beginning of August 2019, I graduated with a Bachelor of Architecture from the University of Waterloo and packed my bags for a 3-week graduation trip to East Africa. I ate way too much ugali, climbed to the top of Kilimanjaro, and with nothing but a suitcase and hiking backpack, arrived in Vienna by September. Upon my arrival, I slept for 32 hours straight. It was finally here: the one year in Vienna before moving back to Canada to do my Master's in 2020 – or at least that was the plan.



Figure 1.13 *Right Top*, Framed view out at sky on Kilimanjaro, Tanzania, 2019. Photo: Mariah Palantzas (author)

Figure 1.14 *Right Bottom*, Framed view toward Rathaus (City Hall), Vienna, 2019. Photo: 30daysreplay Germany, Unsplash.

We temporarily stayed in a small apartment in the fifteenth district while searching to find our own. This location was near Westbahnhof (a major train and subway station), a three-minute walk from the Gürtel (a main thoroughfare), and at the top of one of Vienna's main shopping streets, Mariahilferstrasse, leading you right to the center of the city in forty-five minutes by foot; or even better, in under fifteen on a bike. Although this commute to the center seemed ideal to me (having grown up in Toronto with an even longer commute to downtown) it was apparently "too far" for our apartment. The echoing voice in my head consistently emphasized,

"...in either district one, the Inner City, or districts six to nine, specifically 'on the end closer to the Ring'."

The Ringstrasse and historic center had particular attributes one could not obtain elsewhere in the city and in return, lacked some as well. Naturally, those interested in a larger apartment with a terrace and cheaper rent would likely search further from the center than those who prioritize a short walk to inner-city conveniences. Similarly, if living adjacent to the Imperial monuments and hustle-and-bustle seems attractive, one would choose to live closer to the Ring, otherwise, the outer districts (10-23) still boast beautiful baroque building blocks, and generally offer a quieter environment. All areas of the city contain the same types of amenities, such as access to schooling, green space, health care, and public transportation, but the formality and number of establishments varies throughout. Take restaurants, for example; due to its allure as a tourist magnet, the entire city center is densely filled with all types of international cuisine and the eating establishments have the benefit of augmented

foot traffic both by locals and tourists. While the First is the neighbourhood where one could easily locate a costly plate, in my experience, gastronomy as a whole is not more expensive than in other gentrified neighbourhoods in the city. But as a reflection of the superiority of food that can be offered in this area, one might look to the city's aggregate of twelve Michelin restaurants; seven of which are situated in the first district, and a further two found within 400m of the Ringstrasse.⁸ Truthfully, amongst bars, cafes, bistros, taverns, lounges, pubs, terraces, and buffets, the collection of businesses is far too laborious to attempt describing; anything one wants to locate, they can locate within the city.



Figure 1.15 Winery Cobenzl (Weingut Wien Cobenzl), 19th district, Vienna. Photo: Mariah Palantzas (author)

In my opinion, the largest differentiation between districts three to nine and ten to twenty-three is the green space. Even though the Ringstrasse zone incorporates a lot of trees and large formal parks, it is clear that just due to the density of the inner districts, large rolling vineyards and former hunting grounds could not have been retained as they have been further out of the city. While some residents enjoy strolls through lavish castle gardens, others sip wine among grape vines, not a bad deal either way if you ask me!

⁸ Map, Vienna Restaurants, Austria. Michelin Guide. <https://guide.michelin.com/en/at/vienna/restaurants/1-star-michelin/2-stars-michelin/3-stars-michelin?showMap=true>

With high hopes in this beautiful city, my first two months in Vienna were accompanied by relentless disappointment; viewing one expensive apartment after the other, either too small or too far from the city center. Then all of a sudden, an old-build (Altbau) unit surfaced online, just a couple streets over from the flat I stayed in the previous autumn in Spittelberg, located directly behind the former imperial stables in the seventh district. As an old enclave outside the city walls, the neighbourhood of Spittelberg retains low Biedermeier buildings and small cobblestone pedestrian lanes just out of the Ringstrasse zone. At a slow pace, one could reach Museums Quartier (the old Imperial Stables) in four minutes, the “twin museums” (Museum of Art History & Museum of Natural History) in seven, and the entrance gate to the Imperial Palace, the Hofburg, in ten – though at my downtown-Toronto-walking-pace, I require nearly half the time.

The listing only had a floorplan attached, the size, price (including a huge deposit), not even one photograph, and was a five-minute walk from the Ringstrasse – seemingly sketchy but ultimately perfect. Surely most people would have been deterred due to the lack of photographs and the upfront payment, but the distinctive layout and location earned this rental a visit. To this day, I think about the exclusivity of this one slightly-more-affordable unit in this historic area and question how it wasn’t occupied sooner.



Figure 1.16 Street in Spittelberg, 7th district, Vienna. Photo: Mariah Palantzas (author)



Figure 1.17 Our apartment in Spittelberg, 7th district, Vienna. Photo: Mariah Palantzas (author)

Within the week, the aged-but-sunny space, with arched entryways, a black ribbon of tiles lining the bathroom, traditional Viennese double doors, and yellowing “Kastenfenster” frames (loosely translated to “casement windows”) was ours to call home. With quiet surroundings and that warm old-Viennese charm, this neighbourhood

habitually drew us outside for strolls and dinners, effortlessly revealing its beautiful qualities. It became our optimal place for dwelling and most importantly, it facilitated access to the inner-city which in turn, made me nonchalantly fall in love with the Ringstrasse.



Figure 1.18 Superimposed military glacis and Linienwall on 19th century Vienna. Map/collage by author.

The Inner-City and Linien Walls 1.4

The mid-nineteenth century was a period during which people had the ability to travel and migrate more than they ever had before. Borders were repelling and sorting people, though most notably, they channeled labor to move in the direction that capital would intend. Oppositely, a port was an opening that permitted movement and progress. The main advantage for a State, was that profit can be squeezed out of things through the intensification of the differences between a port and a border.

Comparing the late 1800s, when major changes arose in Vienna's urban fabric, to the present day, when such changes appear to have reached a stand-still, begins to illustrate how limitations to circulation come in a multiplicity of forms and technologies. Between 1858 and 1894, the Ringstrasse boulevard thrived in place of the City Wall, while the city's second fortification, the Linienwall, still remained intact, which created a intermediary zone of tension.

Borders

Vienna's modern urban expansion began in 1858 when the Inner-City Walls were viewed as obstructions to traffic and demolished to make way for Europe's most influential urban boulevard, the *Ringstrasse* (Ring road). (Friehs, J. T, n.d.) One must consider, however, that the City Wall, along with its partnering *Linienwall* (Line Wall), a second ring of fortifications outside the city, were initially created to obstruct and divide inhabitants, not as an invitation to gather.

Construction

As mentioned in Section 1.2 - *A Brief History*, the City Wall was reshaped and reinforced as a boundary for over 500 years before its demolition. Similarly, the Linien (Line) Wall, built in the early 1700s outside the City Wall, protected Vienna's inhabitants for almost 200 years from external threats. All adult residents of Vienna and its suburbs were designated to construct the Linienwall and the 4-meter-high by 4-meter-wide, approximately 13.5km-long wall, was thus completed in a mere 4 months; a feat entirely unimaginable today. One century and a half after its construction, there were fears of a predicted rebellion of the outer-suburban proletariat. This led to city restructuring and increased security not to fight against external adversaries, but against the "enemy within".

The Suburbs.

In Vienna, the historical terms *Vorstädte* and *Vororte* have very particular meanings. In 1850, the *Vorstädte* (inner suburbs) which were located outside the city walls, but within the *Linienwall*, today's districts 2 to 9, were incorporated into the municipality. The former *Vororte* (outer suburbs), now make up Vienna's outer districts 10 to 23, and were those located outside the Line Wall, or the present-day *Gürtel* (Belt) parkway. (Wiener Vororte, Heimatlexikon (German), Austria Forum) Both the Ring and Line fortifications (and later major boulevards) served as physical and societal limits which formally separated the various Viennese citizens. The suburban factories and working-class dwellings were a negative impression alongside the beautiful image of Vienna which was (and still is) so effective in encouraging tourism. In the present day, articles still negatively associate several outer districts with illness, chaos, crime, and migrants. But over time, a district's placement relative to the Ring was not the main factor equating to affluence. Areas with services, green spaces and activities at proximity became more prosperous and more expensive, with little to no reference in regard to their position within the city.

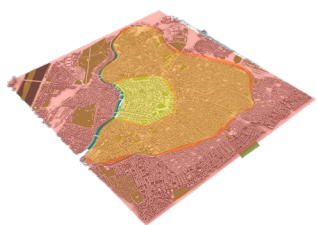


Figure 1.19 1845 tax division
Maps: Mariah Palantzas (author)

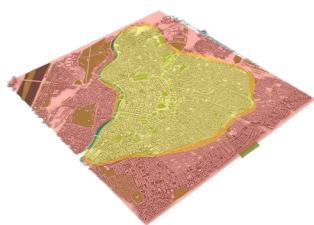


Figure 1.20 1875 tax division



Figure 1.21 2021 tax division

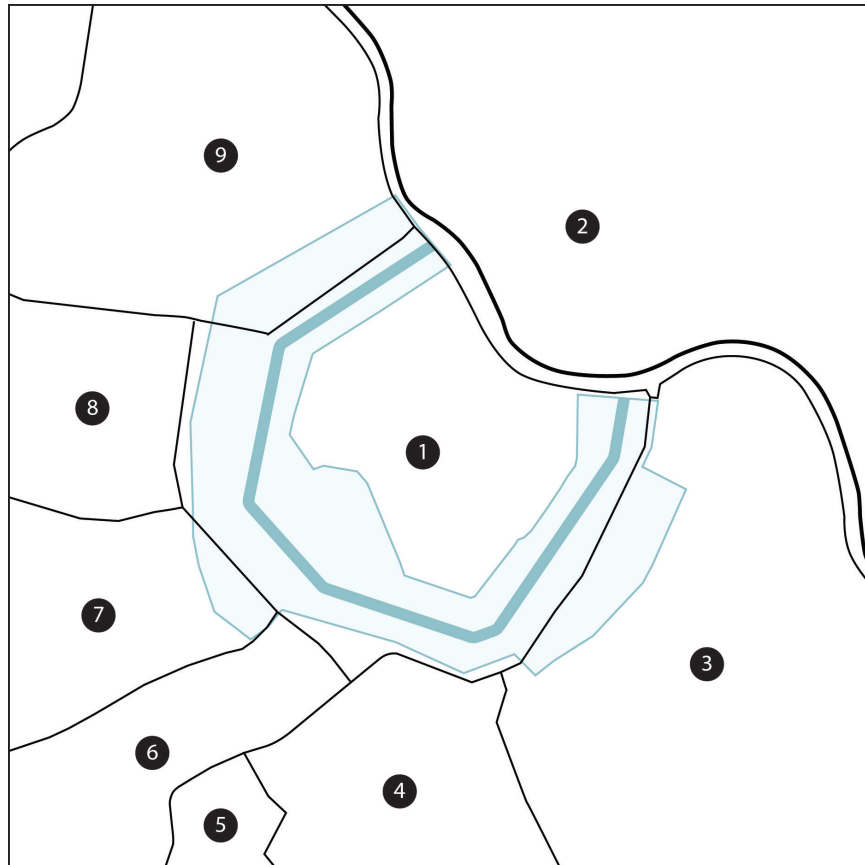


Figure 1.22 Vienna districts 1-9. Ringstrasse periphery in blue
Drawing/Map: Mariah Palantzas (author)

Scale 1:18 000

Ports

Outer-suburban occupants rioted during the Linienwall's construction as gates with drawbridges and *Linienämter* (tax or line offices) were introduced on the main arterial roads. This additional tax was the beginning of the class divide we see in the city today. It was no longer feasible for poor inhabitants of outer suburbs to cross the wall for labor or goods when both themselves and the product were taxed. This was the beginning of enclaves on the outside of the Linienwall, that continue to be present outside the Gürtel with no wall and no tax-variation. The series of gates and openings frequently corresponded with those of the former City Wall and are the mouths of many major through streets today. Today's roads begin as far as Lower and Upper Austria, lead traffic into the city center and connect all of Vienna's rings with little to no interruption.

TABLE 1
 Vienna's Districts (2021)

Postal Code (PLZ)	District	Name	Location
1010	1 First	Innenstadt or Innere Stadt	City Centre
1020	2 Second	Leopoldstadt	Inner Suburbs
1030	3 Third	Landstraße	Inner Suburbs
1040	4 Fourth	Landstraße	Inner Suburbs
1050	5 Fifth	Margareten	Inner Suburbs
1060	6 Sixth	Mariahilf	Inner Suburbs
1070	7 Seventh	Neubau	Inner Suburbs
1080	8 Eighth	Josefstadt	Inner Suburbs
1090	9 Ninth	Alsergrund	Inner Suburbs
1100	10 Tenth	Favoriten	Outer Suburbs
1110	11 Eleventh	Simmering	Outer Suburbs
1120	12 Twelfth	Meidling	Outer Suburbs
1130	13 Thirteenth	Hietzing	Outer Suburbs
1140	14 Fourteenth	Penzing	Outer Suburbs
1150	15 Fifteenth	Rudolfsheim-Fünfhaus	Outer Suburbs
1160	16 Sixteenth	Ottakring	Outer Suburbs
1170	17 Seventeenth	Hernals	Outer Suburbs
1180	18 Eighteenth	Währing	Outer Suburbs
1190	19 Nineteenth	Döbling	Outer Suburbs
1200	20 Twentieth	Brigittenau	Outer Suburbs
1210	21 Twenty-first	Floridsdorf	Outer Suburbs
1220	22 Twenty-second	Donaustadt	Outer Suburbs
1230	23 Twenty-third	Liesing	Outer Suburbs

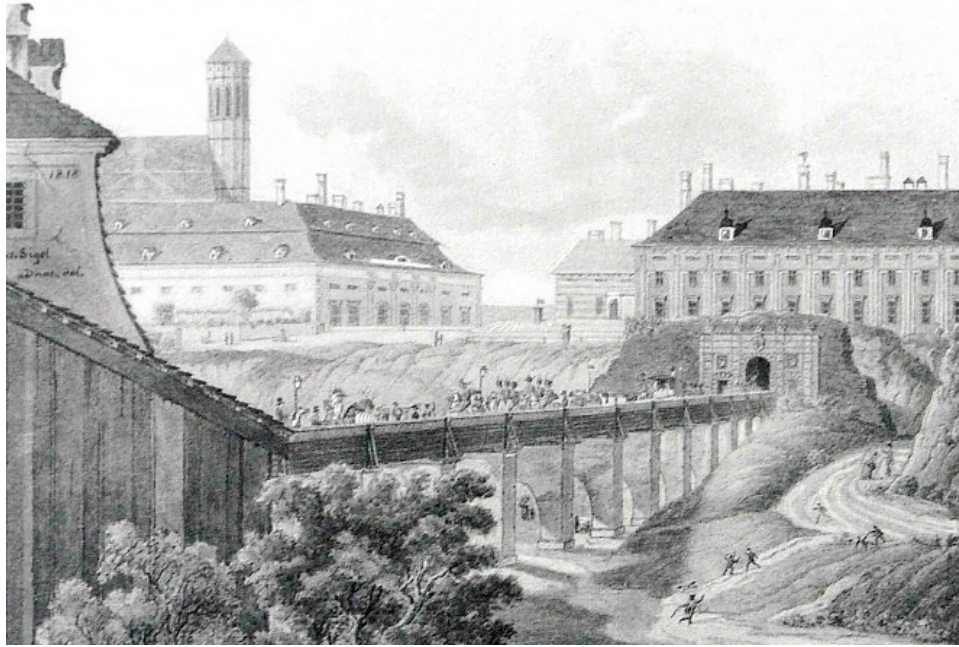


Figure 1.23 Old castle gate *Burgtor* inside the city, 1818. Photo: A.Sigel, watercolour. Public Domain.

Politics + Economy.

New programs in 1859 launched full freedom of trade in Vienna. Vienna's economy grew quickly, along with the city's population. In 1861, Vienna became a municipal government through a freely elected council, which secured a liberal majority and led the development of the city entering the 20th century. Unfortunately, after this streak of multiple prosperous decades, World War I affected the supplies arriving to Vienna and affected all aspects of the economy down to the price of rent; amusingly, the rental law from 1916 was never rescinded and there are still rental units with those original prices in the city today. After the war, the city administration was newly directed by the Social Democrats and "Red Vienna" was the dominant model across all of Austria. While there was general appreciation for the socialist model that created affordable housing and mediated economic strain, there was also strong opposition which did not have much time to protest before the hit of the Second World War. Enter the era of industrialization. On March 12, 1938, Nazi Germany invaded Austria, a moment known as the *Anschluss*. Despite what many would like to admit today, Adolf Hitler was received openly by enormous crowds of Viennese devotees as anti-Semitism in the region had

TABLE 3

Population of Vienna

(Statistics Austria Data, 2020)

Year	Population	Percent			
1637	60,000	—	1939	1,770,938	-8.5%
1683	90,000	+50.0%	1951	1,616,125	-8.7%
1710	113,800	+26.4%	1961	1,627,566	+0.7%
1754	175,460	+54.2%	1971	1,619,885	-0.5%
1840	469,400	+17.0%	1981	1,535,145	-5.2%
1850	551,300	+17.4%	1990	1,492,636	-2.8%
1857	683,000	+23.9%	2000	1,548,537	+3.7%
1869	900,998	+31.9%	2010	1,689,995	+9.1%
1880	1,162,591	+29.0%	2020	1,911,728	+13.1%
1890	1,430,213	+23.0%	1971	1,619,885	-0.5%
1900	1,769,137	+23.7%	1981	1,535,145	-5.2%
1910	2,083,630	+17.8%	1990	1,492,636	-2.8%
1916	2,239,000	+7.5%	2000	1,548,537	+3.7%
1923	1,918,720	-14.3%	2010	1,689,995	+9.1%
1934	1,935,881	+0.9%	2020	1,911,728	+13.1%

intensified in the early 1900s.⁹ Prior to and throughout World War II, many citizens, including over 100,000 Jews, emigrated to the West in order to escape the Nazi regime and Vienna's population decreased by almost 15 percent. (Encyclopedia Britannica, n.d.) At this point, the Linienwall had been gone since 1894 and estrangement no longer relied on major fortifications, but on modest religious beliefs and natural attributes. Shortly after the war, the fall of the communist regime and of the Iron Curtain (from 1945-1990) moved Vienna from the edge of Europe to the center and the city's reputation prospered once more.

With no war in 75 years, the city has now accumulated wealth which has responsibly been put back into the city's maintenance and is reflected in the connectivity across the Ringstrasse and Gürtel roads. Today, we are no longer divided and filtered by walls, but prejudice, societal differences and rejection still exists. There is always room for improvement and although generally recognized as beautiful thresholds, Vienna's boulevards are still elements of the city fabric that can continually be enhanced.

⁹ Austria, Holocaust Encyclopedia. <https://encyclopedia.ushmm.org/content/en/article/austria>

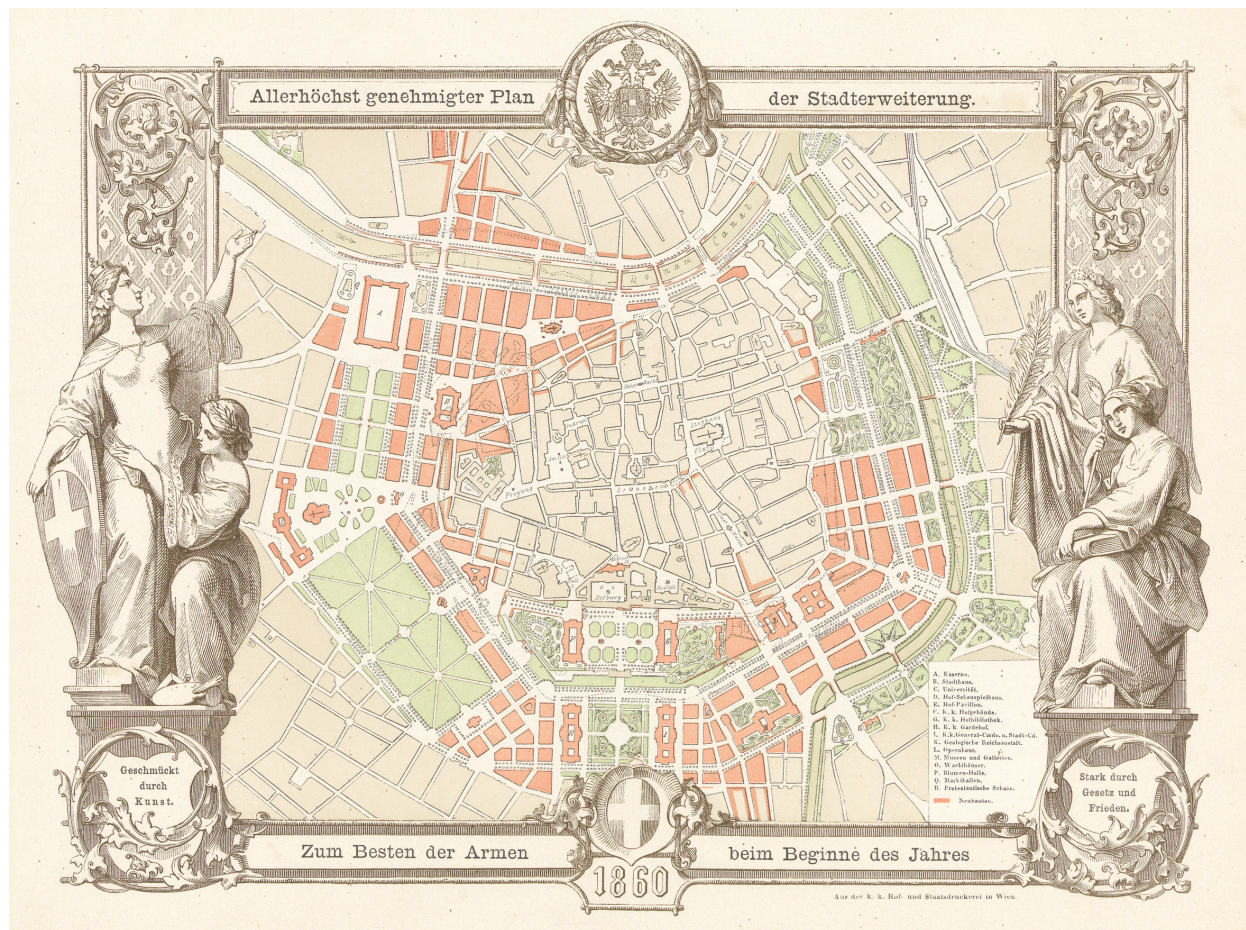


Figure 1.24 Highest approved plan of the city expansion. Coloured wood engraving. *Plan City Extension Vienna, 1860*. Photo: K. k. Court and State Printing Office in Vienna, Public Domain.

Creation of the Ring 1.5

CONFIGURATION OF THE RINGSTRASSE

From the moment that Vienna's Inner-City Walls had been deemed an obstruction to traffic,¹⁰ it was time to make way for Europe's most influential urban thoroughfare, the *Ringstrasse* (Ring road). This promise of urban restructuring was a chance to optimize land use, showcase art, prompt social reformation and most importantly establish a new epoch where the upper-middle class can earn their seat alongside the imperial dynasty and bourgeoisie.

The push in municipal expansion began with the emperor's famous declaration in the *Wiener Zeitung* (Viennese Newspaper):

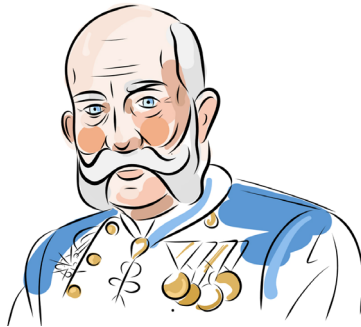
„Lieber Freiherr v. Bach! Es ist mein Wille, daß die Erweiterung der inneren Stadt Wien mit Rücksicht auf eine entsprechende Verbindung derselben mit den Vorstädten ehemöglichst in Angriff genommen und hiebei auch auf die Regulierung und Verschönerung Meiner Residenz- und Reichshauptstadt Bedacht genommen werde. Zu diesem Ende bewillige Ich die Auffassung der Umwallung und Fortifikationen der inneren Stadt, so wie der Gräben um dieselbe. [...]"

*“Dear Baron v. Bach! It is my wish that the expansion of the inner city of Vienna be undertaken at the earliest possible moment with due consideration to an appropriate link with the suburbs. In so doing, thought should also be given to the proper adaptation and embellishment of my capital and imperial seat. To this end, I approve the dismantling of the defensive walls and fortifications of the inner city, as well as its dry moat. [...]"*¹¹

Personal directive issued by Emperor Franz Joseph to Interior Minister Baron Alexander von Bach on December 20th, 1857.

¹⁰ Friehs, J. T. (n.d.). City walls, bastions and glacis – protection or hindrance? Retrieved from <https://www.habsburger.net/en/chapter/city-walls-bastions-and-glacis-protection-or-hindrance>

¹¹ Fogarassy, A. (2014) An Avenue between two Eras or Why This Book? Vienna's Ringstrasse the Book.



FRANZ JOSEPH I
Emperor



THEOPHIL HANSEN
Architect



LEOPOLD ERNST
Architect



HEINRICH VON
FERSTEL
Architect



JOHANN ROMANO
Architect

Figure 1.25 Politician and architect portraits. Drawings: Mariah Palantzas (author)

It is with momentum that a competition was launched and received 85 submissions¹² from which none were selected directly, but certain notions from top proposals were borrowed in a final curation voted upon by all members of the jury in October of 1858. The members listed below represented all facets of the progressive city, including higher education, politics, design and commerce.

- Major General **Julius von Wurmb** from the *Military Chancellery*,
- Ministerial Councilor **Franz Thun** from the *Ministry of Education*,
- Section Councilor **Valentin Streffleur** from the *Ministry of Finance*,
- Government Councilor **Eduard Hohenbruck** from the *police*,
- Privy Councilor **Hermenegild von Francesconi** of the *Railway System*,
- Anton **Edler von Dück** from the *Chamber of Commerce*,
- Castle captain **Joseph Lang** from the *court authorities*,
- Professor **Rudolf Eitelberger** from the *Academy of Fine Arts*,
- Ministerialrat **Joseph von Lasser** from the *Ministry of the Interior*,
- Section Councilor **Franz Matzinger** from the *Ministry of the Interior*,
- Section Councilor **Moritz Löhr** from the *Ministry of Commerce*,
- Lieutenantancy Council **Franz von Žigrovič** from the *Lower Austrian Lieutenantancy*,
- Mayor **Johann Kaspar von Seiller** from the *municipality of Vienna*,
- City building department adjunct **Joseph Melnitzky** from the *municipality of Vienna*,
- Architect **Leopold Ernst**,
- Architect **Heinrich von Ferstel**,
- Architect **Theophil Hansen**,
- Architect **Johann Romano** and
- Court architect **Anton Ölzelt**.

After a long deliberation, the plans were approved by the monarch Franz Joseph on October 8, 1859 and the design of the Ringstrasse was official (See Figure 1.24 for final approved plan of the city expansion).

¹² Stühlinger, Harald R. *The Competition on the Wiener Ringstrasse*, Birkhäuser, Basel 2015

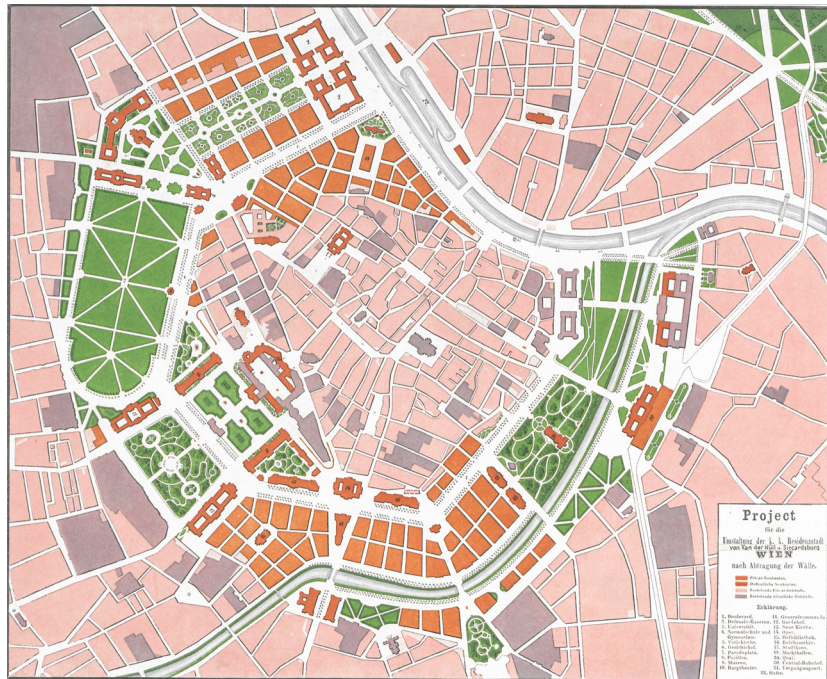


Figure 1.26 City expansion: Award-winning design: Eduard van der Nüll and August von Sicardsburg (Project 66)

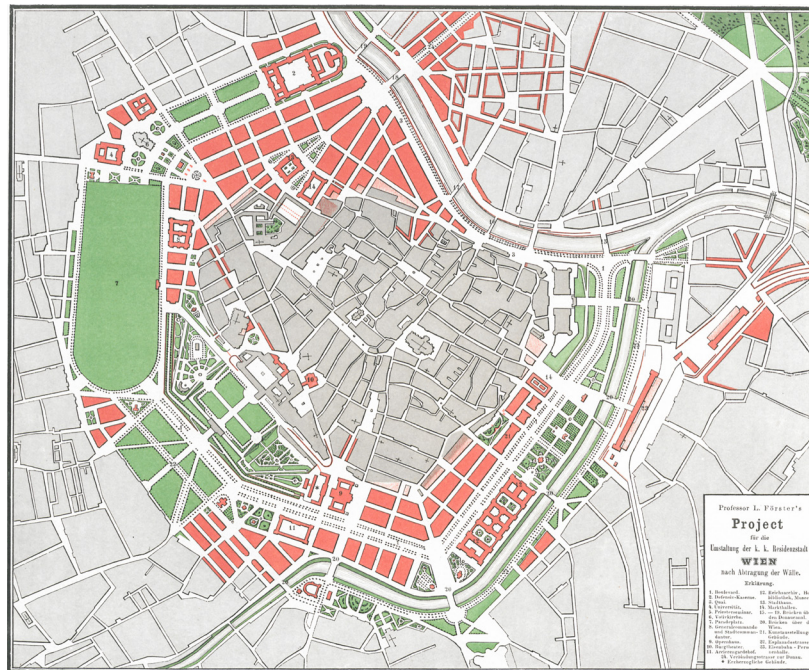


Figure 1.27 City expansion: Award-winning design: Ludwig Förster (Project 59).
Photos: Vienna Archive Information System. Public Domain

For many years the individuals and groups associated with the construction of the Ringstrasse prepared notionally for its construction. Funds were raised and allocated strategically to many of the prestigious edifices that were to be built along the Ring. Once the walls began to be demolished though, these theoretical plans and solutions immediately began to be altered, and the initial plan that was suggested for the development of the entire area was but a mere guideline for what was to actually come to fruition. There were only about a handful of elements that stayed true to the basic plan that had been publicly shared regarding the city expansion zone; the route/positioning of the Ringstrasse street itself, and the 4 street blocks spanning to the left and right of the newly extended Kärtnerstrasse. Additionally, one of the most consistent attributes of all 85 competition entries was the maintained military training ground located on the northwest section of the glacis, because of its importance in the former city's function. Therefore, when it was proposed by the council to fill this field of green with over 10 building blocks, it went against what anybody had previously imagined for the development of this sector. Today this is one of the most visited areas of the Ringstrasse and is the location of some of the Rings most "monumental buildings": the *Rathaus* (City Hall), the Parliament Building of Austria, the National Theatre, and the University of Vienna. Another noteworthy area on the opposite/eastern end of the boulevard that was previously used for military operations is the Franz Joseph Barracks which got replaced in 1900 by the *Stuben Quarter* where we now find the Postsparkasse, also known as the Postal Savings Bank, opposite the former War Ministry. These two buildings mark the exact moment when the city's architecture shifted from the historicist style to the rising modernist mindset of the early 20th century.

As analyzed in the book *Vienna's Ringstrasse* in the article *An Urban Revolution* by Andreas Nierhaus, the state of construction along the Ringstrasse zone in 1910 varies drastically from the initial plan shared by the emperor when he announced the razing of the city walls but aligns almost perfectly when overlaid on a map of the city today. "The new city, erected between 1860 and 1914, no longer followed the logic of the old center and suburbs that had grown up over the centuries." Its approach was entirely self-referential. "It could not join up organically with the existing urban space all around it, for the simple reason that its conceptual and spatial yardstick was completely different, precisely that of the 19th century."¹³

13 Nierhaus, Andreas. *An Urban Revolution. Vienna's Ringstrasse the Book*, 2014.

Today's grand boulevard begins to parade clockwise from the Donaukanal, around the Historic City Center until it meets the water once more. Although called a "ring", the road ultimately follows the path of the former city walls and is shaped in a straight-edged curved formation, creating an almost-ring that is completed by the Franz-Josefs-Kai Street running along the river. The boulevard is further divided into separate portions known as "Ring Roads" which have distinct names, resulting in the addresses along the Ringstrasse to be peculiarly discontinuous.

- Franz-Josefs-Kai since 1858
- **Stubenring** since 1861
- **Parkring** from 1861-1910 and since 1919, from 1910-1919 Kaiser-Wilhelm-Ring
- Kolowratring from 1862-1928, since then **Schubertring**
- **Kärntner Ring** from 1861-1917 and since 1919, from 1917-1919 Kaiserin-Zita-Ring
- **Opernring** from 1861-1917 and since 1919, from 1917-1919 Kaiser-Karl-Ring
- **Burgring** since 1863, today only a small part of the former part
- Franzensring from 1870-1919, then Ring des 12 November, separation in 1934 into Dr.-Ignaz-Seipel-Ring and Dr.-Karl-Lueger-Ring, the latter was renamed **Universitätsring** in 2012. In 1940 the Dr.-Ignaz-Seipel-Ring was renamed to Josef-Bürckel-Ring, which was renamed back to the original name Dr.-Ignaz-Seipel-Ring after 1946. However, this short section was named Parliament Ring in 1949 and has been called **Dr. Karl Renner Ring** since 1956.
- **Schottenring** since 1870 ¹⁴

With even building numbers on the center-side and odd numbers on the periphery every building added to the Ringstrasse zone since the late 18th century acquired their own prestigious address. The original naming of structures and facilities were also made in a clockwise order which subsequently compliments the direction of traffic today. Everything about the organization and creation of the Ring revolved around a newfound freedom following the conservative Biedermeier period of the mid-1800s, for the upper echelon of society.

¹⁴ Stadt Wien. Ringstraße, Wien Geschichte Wiki. Retrieved from https://www.geschichtewiki.wien.gv.at/Ringstra%C3%9F#Wettbewerb_zur_Anlage_der_Ringstra.C3.9Fenzone

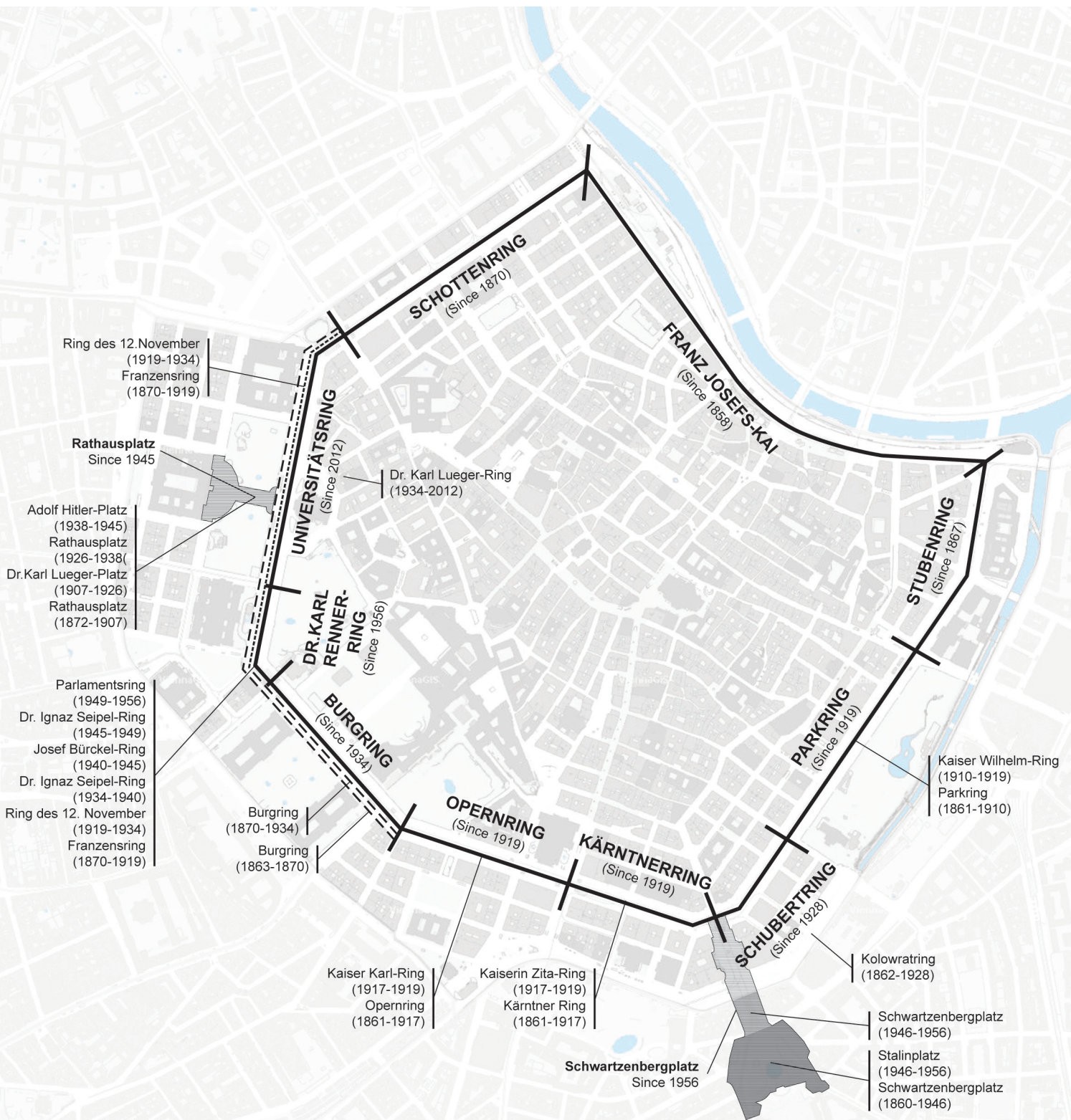


Figure 1.28 History of naming sections along the Ringstrasse. Drawnig/Map: Mariah Palantzas (author)



Figure 1.29 *Top*, Photochrom print (color photo lithograph) of Austrian Parliament between 1890-1905.
Figure 1.30 *Bottom*, The University, Vienna, Austro-Hungary. Forms part of: Views of the Austro-Hungarian Empire in the Photochrom print collection.; Print no. "6446". Public Domain.

Figure 1.31

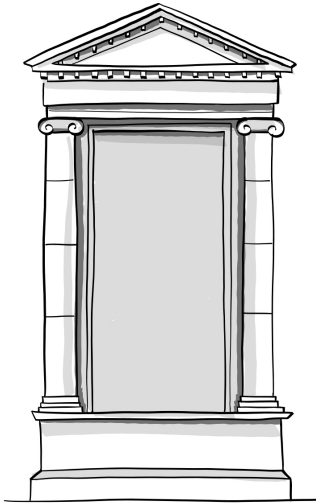
has been removed due to copyright restrictions. It was a painting of the Austrian Federal Parliament building in daylight, with a horse drawn carriage passing in front of it riding along the brand new cobblestone street. Original artist: Richard Pokorny. Retrieved from: <https://www.liveinternet.ru/users/4968747/post466580086/>

Figure 1.32

has been removed due to copyright restrictions. It was a painting of the orange-leaf covered, tree lined Ringstrasse sidewalks in front of the Austrian Federal Parliament building. Original artist: Richard Pokorny. Retrieved from: <https://www.mutualart.com/Artwork/Viennas-Ringstrasse-with-the-town-hall-a/117B14DE33B37A0D>

Figure 1.31 *Top*, Austrian Parliament watercolour by Richard Pokorny, between 1907-1997.
Figure 1.32 *Bottom*, Vienna's Ringstraße with the town hall and the parliament in autumn, signed Rich. Pokorny, 26 x 37 cm, 1907-1997.

ARCHITECTURAL FEATURES

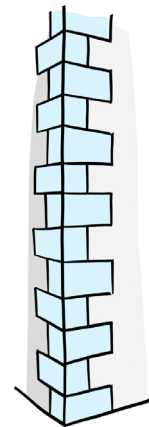


adicule

The period in Vienna during which the boulevard's construction took place was characterized by a modified historicist architecture intended to reflect the grandeur of the city's new flamboyant era, the Viennese Renaissance. This new architectural style was undoubtedly named after the boulevard itself, the *Ringstrassenstil* (Ringstrasse Style) and is manifested in every original building and block lining the street today. The idea of the Historicism is to use previous styles while implementing the technologies and needs of the present day. Each building was accompanied by an architectural style that complimented its program and purpose. For instance, the Imperial Palace was modelled after the colonial Roman forum. The City Hall designed by Friedrich Schmidt suggests civic sovereignty through its neo-Gothic approach. Theophil Hansen's

Parliament is a direct ode to the Hellenistic style of Greece, the birthplace of democracy. Heinrich Ferstel also shows that an architect did not have to commit to one form of historicism as his proposal for the University was motivated by the birth of science and art during the Italian Renaissance, whereas the French Gothic style was preferred for the Votivkirche. One of the key concepts of the Historicist movement was the notion of *Gesamtkunstwerk* (fusion of the arts): The Ringstrasse as a whole as well as each individual building on it was conceived as a work of art.¹⁵ The architecture is by far the most beautiful facet of the modern day Ringstrasse.

Moreover, modern metropolises with daunting skyscrapers such as New York, Toronto or Tokyo that are less than 400 years old were founded over a chiliar after the city of Vienna. These cross-discipline notions and symbolic applications are especially impressive when one realizes that the Ringstrasse opened in 1865, 2 years prior to the foundation of Canada in 1867.¹⁶ Though boasting dense cityscapes and modern infrastructures, large, congested metropolises are expectedly overwhelming and provide an anticipated experience to a visitor.



quoin

¹⁵ Historicism – the architectural style of the Ringstrasse. The World of the Habsburgs. <https://www.habsburger.net/en/chapter/historicism-architectural-style-ringstrasse>

¹⁶ How old is Canada really? Canadian Affair. <https://www.canadianaffair.com/how-old-is-canada>

Contrastingly, the lavish buildings of the Ringstrasse impose a similar intimidating authority via low, heavy, continuous city blocks of which people seldom predict a sense of suppression. While moving along the street, one is immediately engulfed in the rhythm of the curved facades and their repetitive fenestrations. Unlike a straight boulevard, the curved street allows the experiencer to observe its facades without turning one's head. The Ring's ornamental features are picked up by the eye and transformed into a sentiment of belonging as part of this noble promenade.



Figure 1.33 Sketch behind the Parliament and Rathaus park, highlighting the scale of the boulevard, buildings and people. Drawing: Mariah Palantzas (author)

Architectural characteristics:

- repetitive fenestrations
- half-column colonnades
- pillar and column portals
- aedicules
- pilaster-framed windows
- gable relief
- avant-corps (risalite)
- domed corner round tower
- beveled corner projection
- rusticated bottom floors
- basket arches
- spandrel figures
- entablature:
 - o triglyph frieze
 - o cornice with dentils
 - o architrave
- caryatids (women holding up building)
- atlases
- statues and sculptures
- cartouches
- garlands
- putti (little angel reliefs)
- quoins (decorative corner bricks)
- pointed, curved and broken pediments.
- balconies on the bel étage
- oriels
- corbels

Less common:

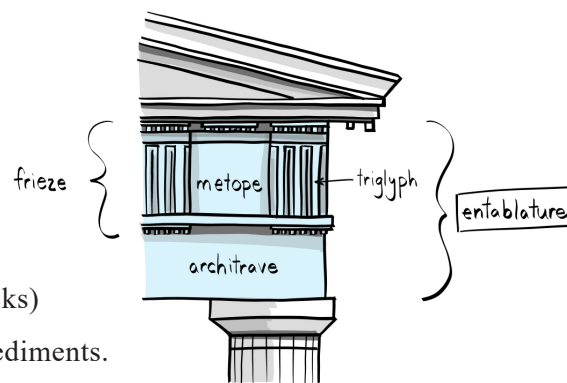
- Courtyards with columns
- Secessionist staircase
- Cupolas
- Arcades

Materials:

- Stone
- Stucco
- plaster
- Marble
- reinforced concrete
- copper
- wrought iron



corbel



entablature



Figure 1.34 The Corso on the Ringstrasse in Vienna. Print after a painting: Theo Zasche, c. 1900. PD.

“It resembles a stealthy conspiracy in the dark, when on the short stretch between Kärntnertor and Schwarzenbergplatz, albeit only on the city side, every evening an ominous mêlée takes place, an urban throng that treads on its own feet and surges up and down arm in arm with itself. ... Whole processions of two-legged beavers and sable squeeze past each other. At the familiar street corner where everybody about-turns on command, gather these groups of the knights of chic, the monocle nobility, the trouser-crease-ocracy...”¹⁷

- Ludwig Hevesi, art critic, c. 1892

The architecture of the Ringstrasse was a tool of the late Monarchy, that supported the rise of the upper-middle classes and acted as a prestigious stage designed precisely for those that wish ‘to see and be seen’.

¹⁷ Friehs, Julia Teresa. The Corso of the Viennese bourgeoisie. The World of the Habsburgs. <https://www.habsburger.net/en/chapter/corso-viennese-bourgeoisie?language=de>



Figure 1.35 Pointed pediment with narrative tympanum, garland frieze, dentil cornice, statues above, and Corinthian columns, Imperial Palace. Photo: Mariah Palantzas (author)



Figure 1.36 Dome and side domes of the Museum of Natural History. Photo: Mariah Palantzas (author)



Figure 1.37 Top central portion of the Hofburg Library, Imperial Palace. Photo: Mariah Palantzas (author)



Figure 1.38 Top central portion of the Vienna State Opera. Scripture: "Kaiser Franz Joseph I 1868"
Photo: Mariah Palantzas (author)



Figure 1.39 Cornice details with dentils and corbels, Opernring 9. Photo: Mariah Palantzas (author)



Figure 1.40 Cornice transition, Opernring 9 to 11. Photo: Mariah Palantzas (author)



Figure 1.41 Simple cornice and corbels, Opernring 4. Photo: Mariah Palantzas (author)



Figure 1.42 Cornice transition, Opernring 6 to 8. Photo: Mariah Palantzas (author)



Figure 1.43 Entablatures and aedicules change with each floor, Openering 9. Photo: Mariah Palantzas



Figure 1.44 Protruding aedicule with pointed pediment, Opernring 9. Photo: Mariah Palantzas



Figure 1.45 Square oriel windows supported by corbels, Opernring. Photo: Mariah Palantzas



Figure 1.46 Balcony with iron railings on the bel étage, Opernring. Photo: Mariah Palantzas



Figure 1.47 Basket arch door, entablature with cartouche and leaf ornaments, Operring 13.
Photo: Mariah Palantzas



Figure 1.48 Segmental arch door, entablature with cartouche reading "1254", Operring 15.
Photo: Mariah Palantzas



Figure 1.49 Portal door, round arch transom, studded casing, cartouche, and corinthian pilasters, Opernring 15. Photo: Mariah Palantzas



Figure 1.50 Double column portal door, round arch transom, corbel supported balcony with garland putti and balastrade, Opernring 15. Photo: Mariah Palantzas



Figure 1.51 Portal door under a corbel supported balcony, Opernring 8. Photo: Mariah Palantzas



Figure 1.52 Corbel supported balcony with diamond balcony, Opernring. Photo: Mariah Palantzas



Figure 1.53 Detailed view of portal columns, Greek key architrave, corbels etc. Photo: Mariah Palantzas

CHAPTER 2

THE EXPLORATION

...

SECTIONS

2.1

10 Design Principals

2.2

The Village vs. the Campus

The “Unification” of the City

Across the Ring

Along the Ring

2.2

How to document a grand boulevard

Methodology: Understanding what it does

Character of Superimposition: Programs of the Ring

Street Organization

2.3

To go down a rabbit hole

The Ringstrasse

10 Design Principals

In order to convey everything that the Ringstrasse offers modern-day Vienna, ten (10) main design principals have been curated to summarize its importance within the city. Each principal introduces a layered facet of the boulevard, and they cumulatively begin to communicate the value of the programs and happenings along the Ring.



Figure 2.1 Campus and Village map.
Photo: Mariah Palantzas

principal

1

CONTROL
LABOUR



Figure 2.2 Dance, Imperial Palace, 1900 Watercolor : Wilhelm Gause. PD.

principal

5

SEPARATE
SOCIAL CLASS



Figure 2.3 Sacher Torte.
Photo: Tim Photoguy, Unsplash.

principal

6

INVITE
TOURISM



Figure 2.4 Empty Ring and trees.
Photo: Mariah Palantzas

principal

7

PROVIDE GREEN
SPACE



Figure 2.5 Karlsplatz.
Photo: Leonie Zettl, Unsplash

principal

2

EXPERIENCE
CULTURE



Figure 2.6 Statue outside Parliament.
Photo: misterfarmer, Pixabay

principal

3

CONNECT
POLITICALLY



Figure 2.7 Car ride near the museums.
Photo: Anelale Nájera, Unsplash.

principal

4

TRANSPORT
PEOPLE



Figure 2.8 Horse-drawn carriage.
Photo: Sandro Gonzalez, Unsplash.

principal

8

MAINTAIN
HISTORY



Figure 2.9 University of Vienna.
Photo: Mariah Palantzas

principal

9

EDUCATE NEW
GENERATIONS



Figure 2.10 Black Lives Matter
Photo: Ali Nuredini, Unsplash.

principal

10

ADVOCATE
CHANGE

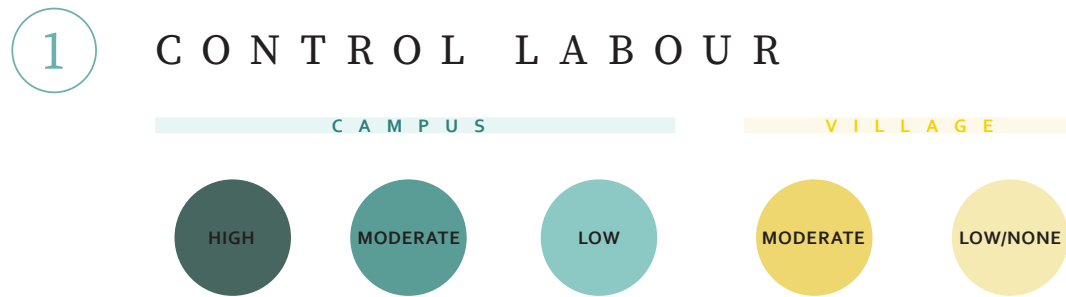


Figure 2.11 Levels of control within the Campus and Village technologies. Created by the author.

Levels of control

The Ringstrasse contains government buildings, upscale housing, theatres, museums, urban parks, an imperial forum and establishments of higher education, all of which make up the gradient campus technology. This technology is contrasted with the surrounding village typology whose agglomerating traits are mirrored along the Ring but are primarily present on either side of the formal boulevard.

Read more in Section 2.2 - The Village vs. the Campus.

2 EXPERIENCE CULTURE



The main allure of the Ring has always been the variety of cultural programs. Vienna's main museums, theatres, opera houses and music halls line the road in their opulence. The history of Viennese coffee house has served as a place of inspiration, communication and recreation since the year 1683. Another recurring building type along the Ring is the Palais; usually used as a place for networking and representation near the Emperor by noble families.

Figure 2.12 Cafe Central.
Photo: Mariah Palantzas (author)

3

CONNECT POLITICALLY

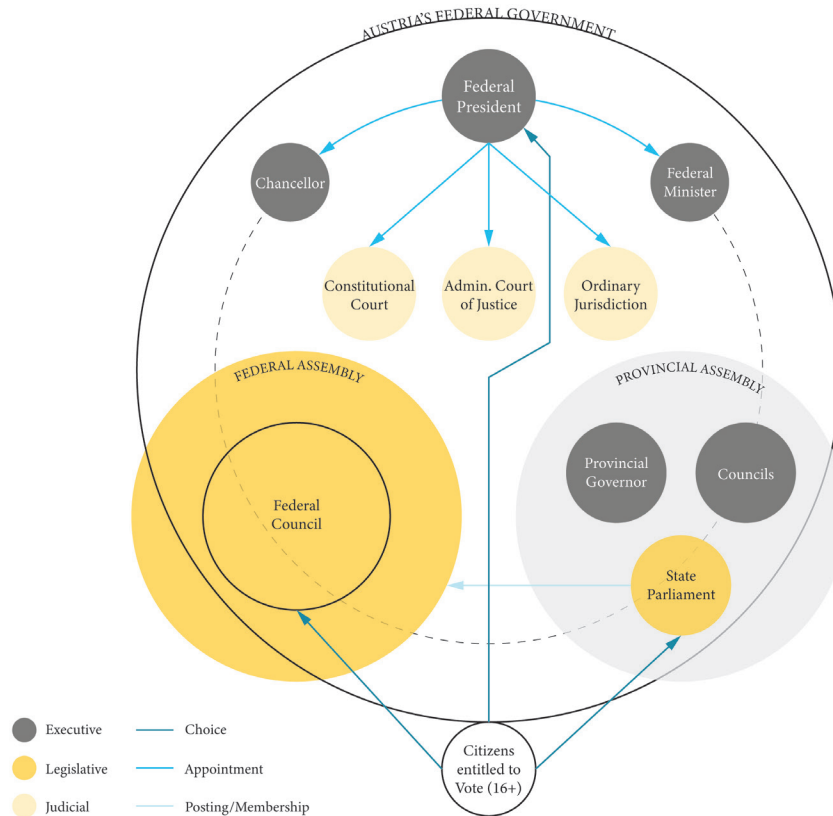


Figure 2.13 Political Structure in Austria. Diagram: Mariah Palantzas (author)

When it comes to Austrian politics, Vienna acts as both a municipality and state, serving as Austria's capital.

The municipal government has elected representatives sitting in the City Hall as well as in district offices spread across the city for more direct and accessible civilian requests.

The federal government is the most influential infrastructure radiating from the Ring. Every 5 years, eligible civilians vote directly for their neutral-partied President, the National Council representative. The parliamentary election is held every 4 years, where the public votes for a party whose leader becomes the Chancellor. Austria is not part of NATO, remains neutral in foreign relations and Vienna continues to be a socialist state.

4

TRANSPORT PEOPLE

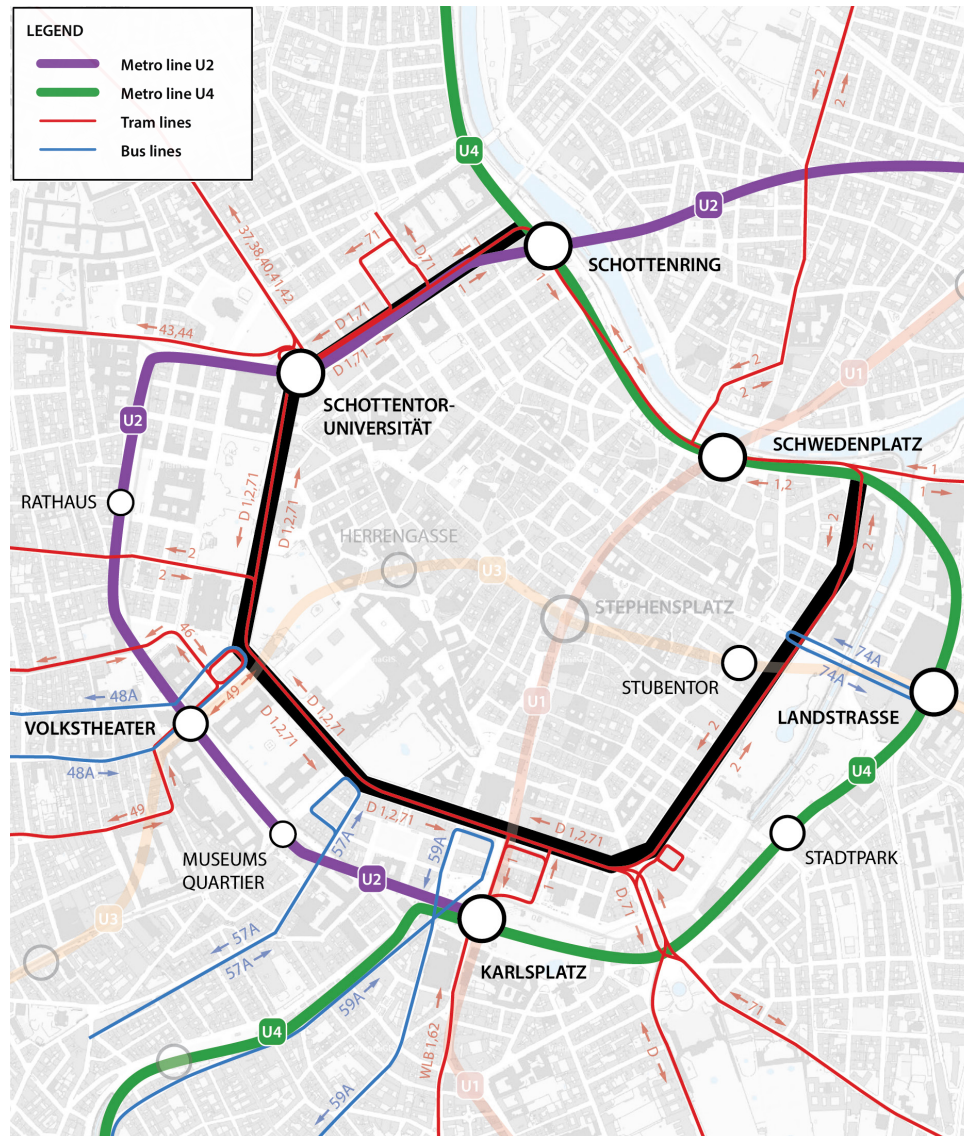


Figure 2.14 Vienna public transportation map pertaining to the Ring. Map: Mariah Palantzas (author).

The main role of the Ringstrasse today is arguably to serve as a thoroughfare. Many use the street merely for transportation and ignore its ability to function in other capacities. Public transportation, for instance, has been organized in relationship to the Ring and situates its users relative to the grand boulevard. Read more in Section 2.2 *The Village vs. the Campus*, or 2.3 *How to document a grand boulevard*

5

SEPARATE SOCIAL CLASS

As outlined in Section 1.4 The Inner-City and Linien Walls, the distinction between classes was greatly emphasized along the Ringstrasse directly following its creation. The imperial boulevard was a place for the bourgeoisie to stroll and flaunt their wealth as the working class served a separate role along the sidelines. Today, the tendency to stroll along the sidewalks of this bustling street is not so popular for the Viennese, and for those that it does interest, it is most definitely no longer a routine or showcasing of one's societal standing. It is true that some may attend the theatre as others pray for spare change, but the contrast of fortune is no longer as evident, nor is it in response to the boulevard; the Ringstrasse acts that once accentuated these differences are now far more limited than they were in the late 19th century.

6

INVITE TOURISM



One of Vienna's main dependencies of the Ringstrasse is its attraction as a tourist destination. Endless articles emphasize a visitor's ability to "see everything they need to see in Vienna by walking along the Ring". If extravagant imperial monuments, coiffed gardens, and huge barren intersections is what you want to see while travelling to the music capital of the world, then their suggestions are spot on!

Figure 2.15 Bach star along the Music Mile Vienna, Kärntner Strasse.
Photo: Mariah Palantzas (author)

7 PROVIDE GREEN SPACE

The number of trees and parks along the Ringstrasse seem endless. A major notion of the creation of the boulevard was to maintain a high level of greenery in order to replace the glacis that preceded it. Most of the trees that line its edges were planted upon its inauguration and have matured into large canopies with beautiful trunks that look as if they are part of a watercolour painting.

See more under *Street Organisation* in Section 2.3 *How to document a grand boulevard*, or read more in Section 3.



Figure 2.16 Writing my thesis on the lawn of Volksgarten. Photo: Mariah Palantzas (author)

8 MAINTAIN HISTORY



Due to its status as a UNESCO World Heritage Site, the entire Historic Center of Vienna (including the Ringstrasse) has the privilege to maintain and showcase the city's culture and history. No matter what programs occupy its ground floors, what political changes occur, or how the economy shifts, the building blocks and colossal monuments emanate the same stories to their passersby as protected treasured sites.

Figure 2.17 Austrian flags and plaque for historic monuments, Opera. Photo: Mariah Palantzas (author)

9

EDUCATE NEW GENERATIONS

Like its political and military establishments, the Ringstrasse's educational facilities are a fundamental component of the boulevard's concentration. The University of Vienna for instance, is an institution sporadically distributed within the city whose main campus is found directly on the Ring next to the City Hall. The main network of buildings is tightly connected on the edge of the 1st and 9th districts, bringing local and international students to conglomerate within and among its different structures. The university also extends into other neighbourhoods (such as the 2nd) to accommodate its growing faculties, student needs for housing and social space. Designs by architects such as Zaha Hadid have drawn international recognition to the University's campuses and have brought great attention to Vienna as a leader in higher education.

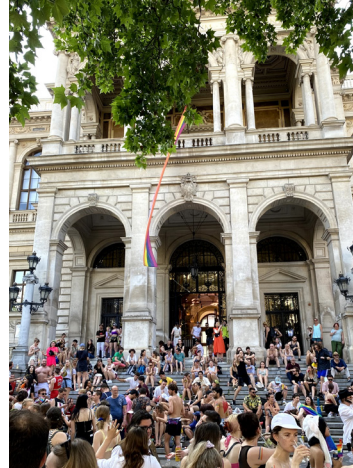


Figure 2.18 Pride Parade in front of the University of Vienna.
Photo: Mariah Palantzas (author)

10

ADVOCATE CHANGE

The Ringstrasse is an adaptable platform that can be temporarily transformed into a place for thousands to gather. Since its creation, the versatile streetscape is where people go to have their voice heard and know that others will be listening. Parades, demonstrations, fundraisers, concerts and so much more fill the Ring with a spirit of community and fights for change.

See Section 2.4 *To go down a rabbit hole* where events are catalogued through the use of news articles.



Figure 2.19 Freedom demonstration, Opera. Photo: Mariah Palantzas (author)

The Village vs. the Campus 2.2

The *campus* and *village* technologies demonstrate the contrasts from one side of the Ring to the other and suggest that perhaps the wonderful boulevard (like the walls before it) arranges/ divides more than it connects. Within the *village*, different programs have similar levels of flexibility: homes, grocery stores, shops, restaurants, public parks, schools, and offices. People move freely within each program and from one place to the other with little interruption, containment, or supervision. Within the *campus*, labor, processes, privacy, admission, and autonomy are disciplined and measured more strictly. The Ringstrasse itself is observed as a campus containing a gradient of internal, secondary campuses with fluctuating levels of control (Figure 2.20).

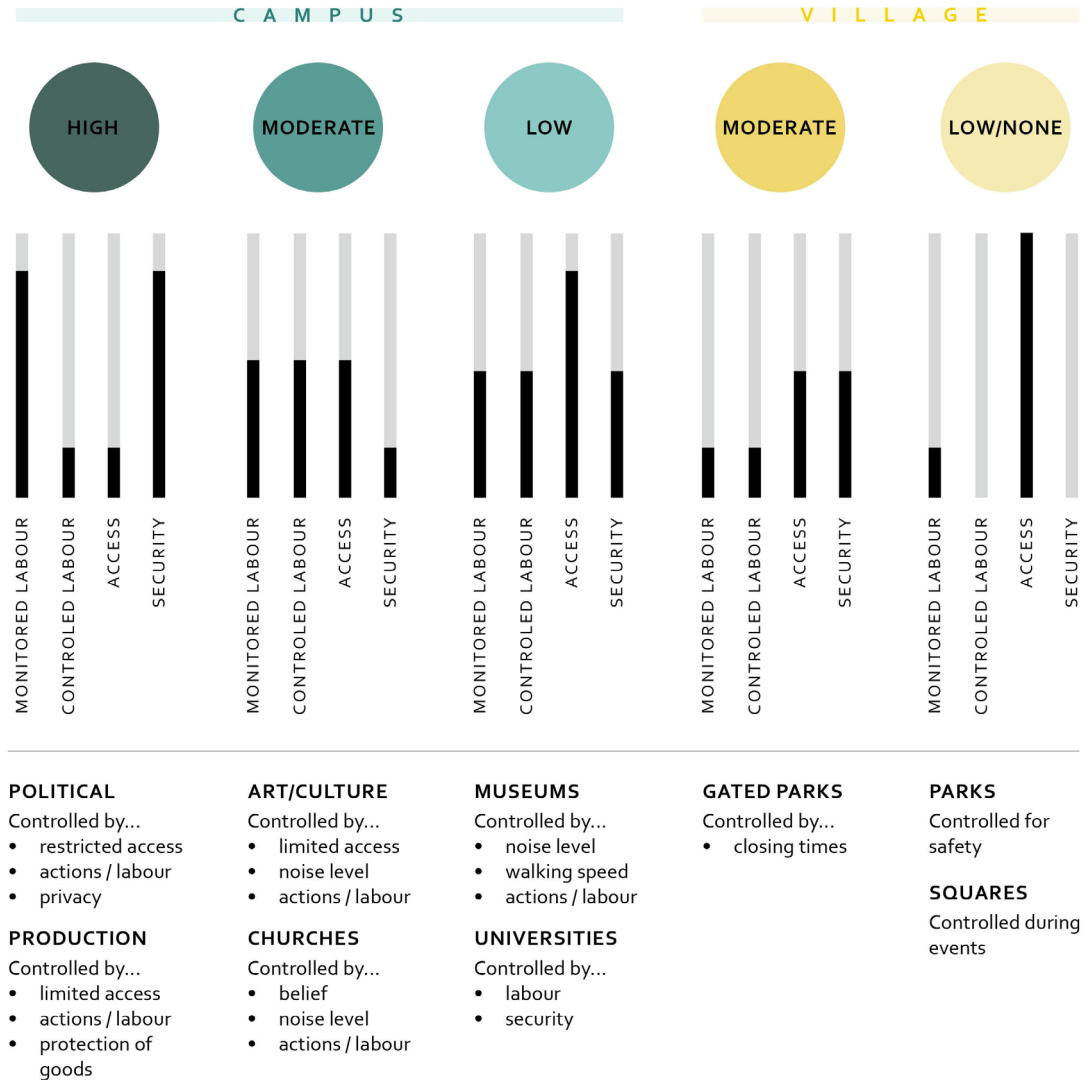
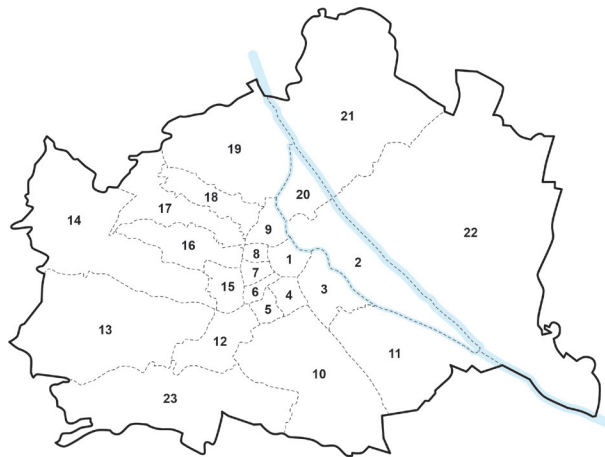


Figure 2.20 Levels of control within the Campus and Village Technologies. Diagram: Mariah Palantzas (author)

Figure 2.21 *Right*, Vienna district map, 2021. Drawing: Mariah Palantzas (author)

THE “UNIFICATION” OF THE CITY

In the late 19th century, when the city walls were demolished and the Ringstrasse was constructed, Vienna undertook a rare opportunity: the development of a vast piece of unbuilt land right in the city center. The planning of the Ringstrasse and its accompanying real estate began with an urban design competition. After receiving 85 international entries, the city ultimately combined the top proposals to form the Ring we know today. There was 2.4 million square meters of space available for construction (Vienna Tourist Board, 2019). After the main streets, parks and public buildings were situated, the rest of the land was auctioned off to private investors who primarily funded the construction of said public buildings. From the beginning, people were incentivized to buy and build with the perk of a 30-year tax break if they completed their building within 5 years. The fast pace of construction was realized by labourers of both sexes, who were paid extremely poorly and were primarily migrants and brickmakers from Bohemia.¹ The rigid scheme, which was characterized by campus-like elements, acted more as a village at the time, since the city entrusted the task of designing and constructing entirely to the individual. But was a belt of “new money” and grandeur around the already-affluent Inner City the solution to the class division between the Inner City and Inner Suburbs? Why is this road still so successful and appealing today even with its limitations and formalities?



¹ Friehs, Julia Teresa. The construction of the Ringstrasse, *The World of the Habsburgs*. Retrieved from <https://www.habsburger.net/en/chapter/construction-ringstrasse>

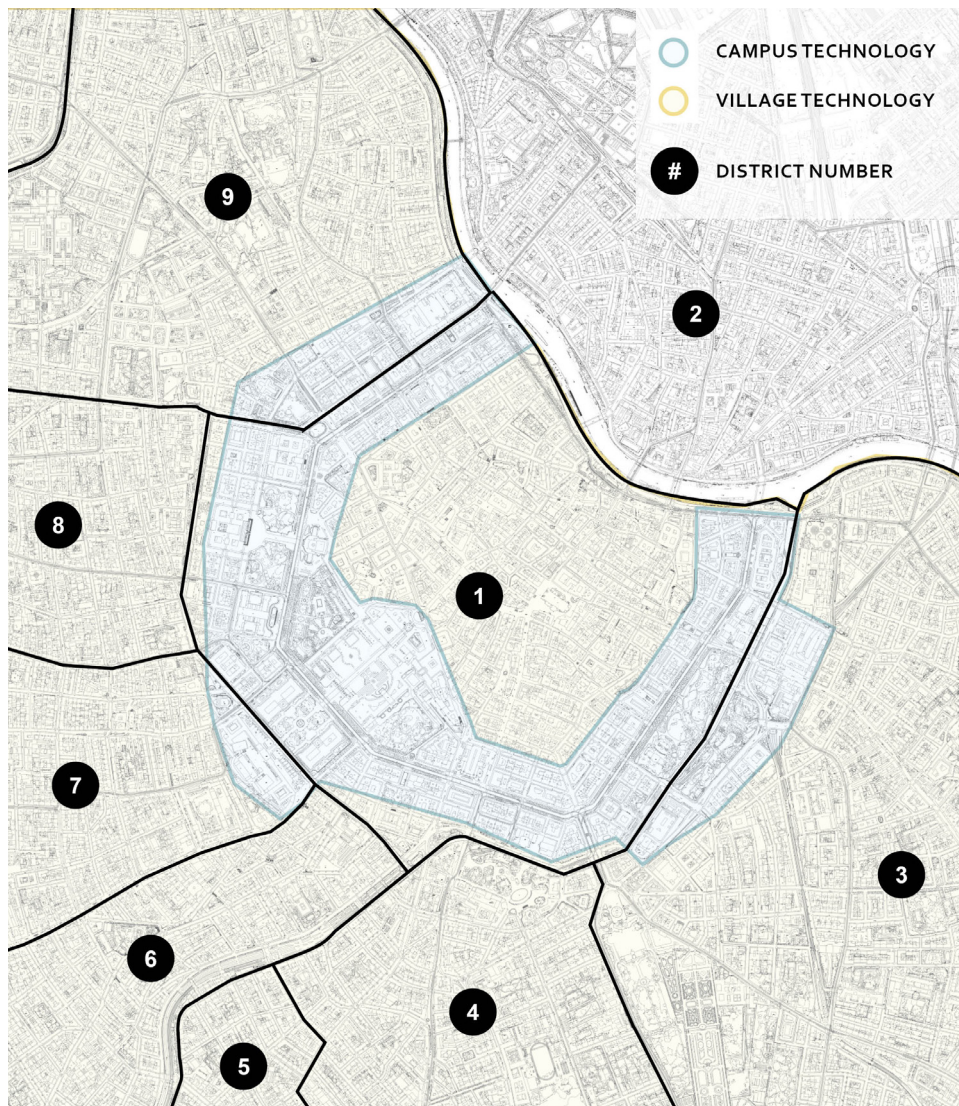


Figure 2.22 District Map overlaid on Campus and Village map, City of Vienna.
Drawing: Mariah Palantzas (author)

Figure 2.23 Right, The vast empty street, view facing west down Burgring. Photo: Mariah Palantzas

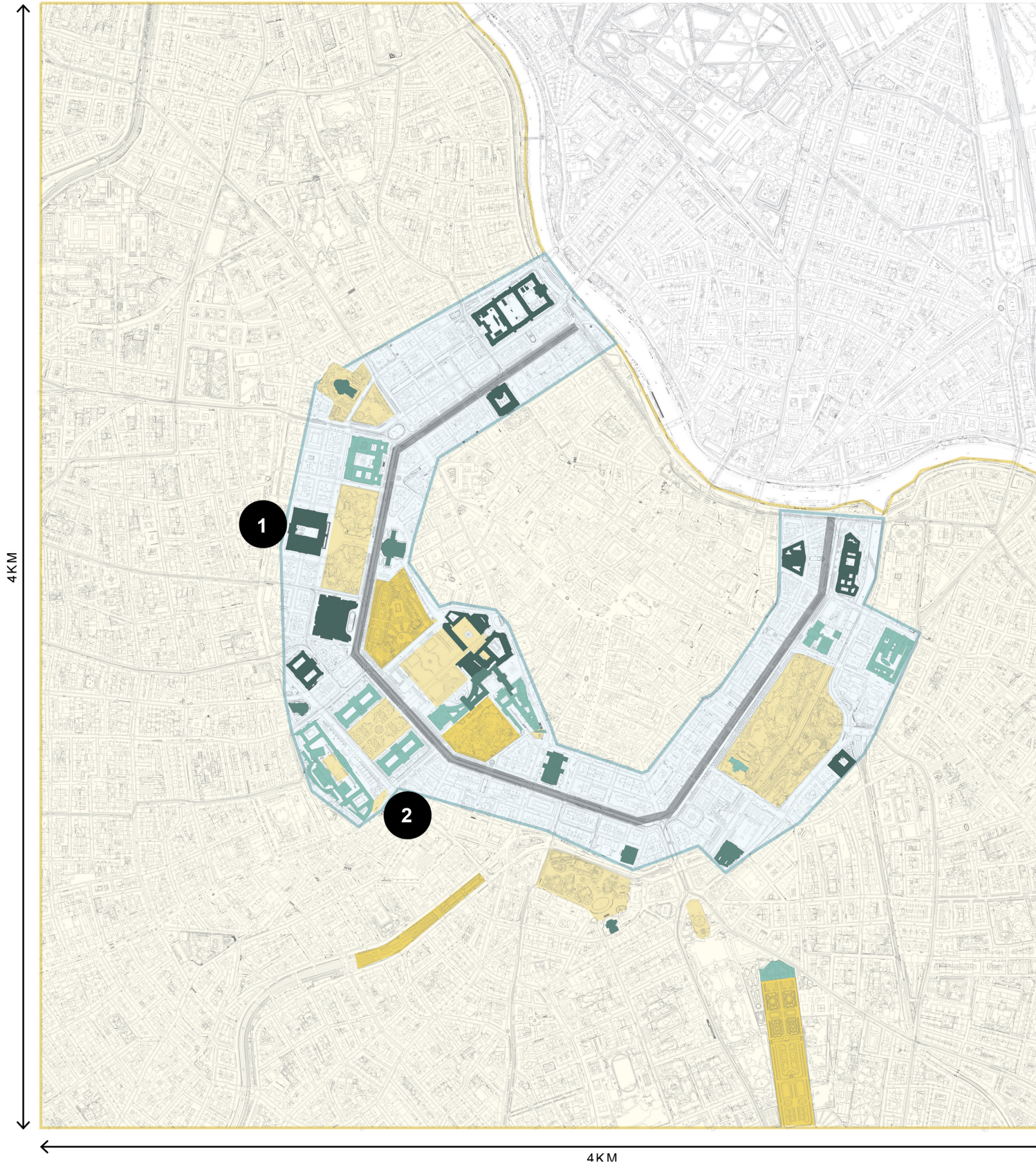
Across the Ring

It is clear that this new boulevard was vital to how the city would be lived. Going “to town” was, and still is, going from the outer districts across the Ringstrasse and into the city’s center. One either walks around the Ring or walks across it from suburb to Inner City and vice versa. You are forced along the campus, or through it; controlled in either situation, either by the programs themselves or by the urban fabric consisting of huge intersections and seldomly-interrupted traffic. (See Section 2.3 - *How to document a grand boulevard*)

It is common to read that the boulevard forms a “link” between the posh city-center and the surrounding no-longer-so-proletarian districts, but it is arguably a linear void surrounding the historic city rather than a series of urban connections (Grids Blog, 2012). Sitte argued that there were superior proposals, including his own, that better-connected the suburbs and the Inner City instead of separating them once again, while Wagner welcomed the modern city and saw monumentality in the street itself, instead of in the buildings. ²



² Dutton Architects, USC School of Architecture. Otto Wagner: Designing the City with Architecture. Grids Blog. Retrieved from <http://www.grid-blog.com/wordpress/otto-wagner-designing-the-city/>





- **CAMPUS TECHNOLOGY**
- **VILLAGE TECHNOLOGY**

- **HIGH CONTROL / REGULATION**
 - PARLIAMENT
 - CITY HALL
 - POST OFFICE
 - MINT
 - WAR MINISTRY (FORMER)
 - STOCK EXCHANGE
 - BARRACKS
 - HOFBURGE PALACE
 - PALACE OF JUSTICE

- **MODERATE CONTROL / REGULATION**
 - CHURCHES
 - LIBRARIES
 - THEATRES
 - OPERA

- **LOW CONTROL / REGULATION**
 - UNIVERSITIES
 - MUSEUMS
 - SHOPPING (VERY LOW)

- **CONTROLLED EXTERIOR PUBLIC SPACE**
 - GATED / CLOSING TIMES
 - PUBLIC PARKS
 - MARKETS

- **UNCONTROLLED EXTERIOR PUBLIC SPACE**
 - RARLEY GATED FOR EVENTS
 - SQUARES
 - PUBLIC PARKS

- ① **POLITICAL ZONE**
- ② **CULTURAL ZONE**

Figure 2.24 Levels of control within the Campus and Village Technologies .
Drawing: Mariah Palantzas (author)

Along the Ring

The Ringstrasse is a large, curved cut through the city fabric which orients its structures to the street rather than to each other or to the existing context. It contains government buildings, upscale housing, theatres, museums, urban parks, an imperial forum, and establishments of higher education, all of which make up the gradient *campus* technology. In certain instances the various settings can control if/when one whispers, requires a key card or ticket for entry, feels pressured to sit, needs permission, should applaud, enters or leaves, must do work, cannot run or has to watch. This requirement to perform is the benefit and attraction of the campus technology. One knows what is expected of them when they partake in these experiences or enters that place.

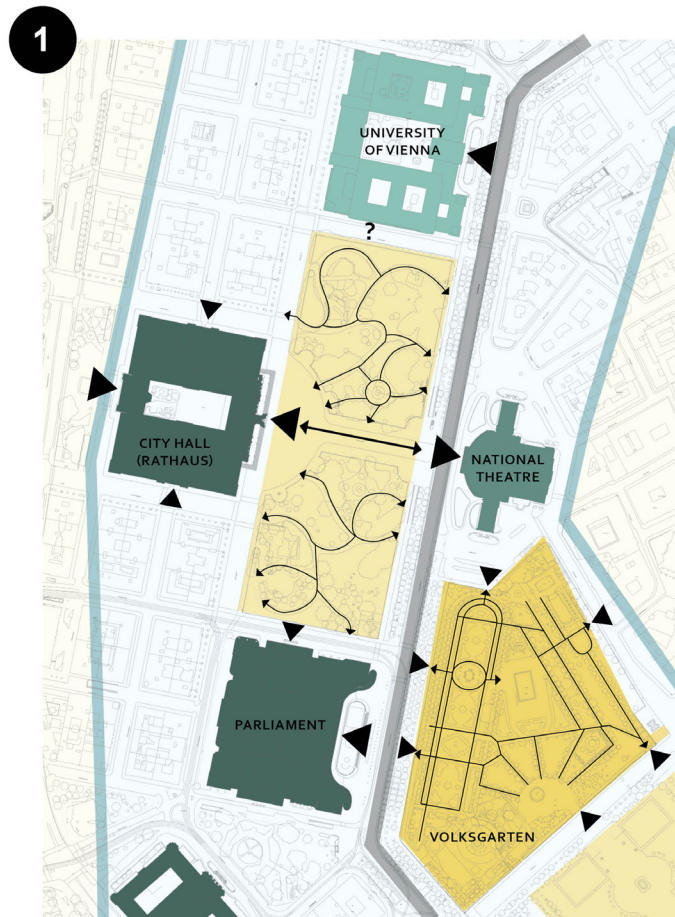
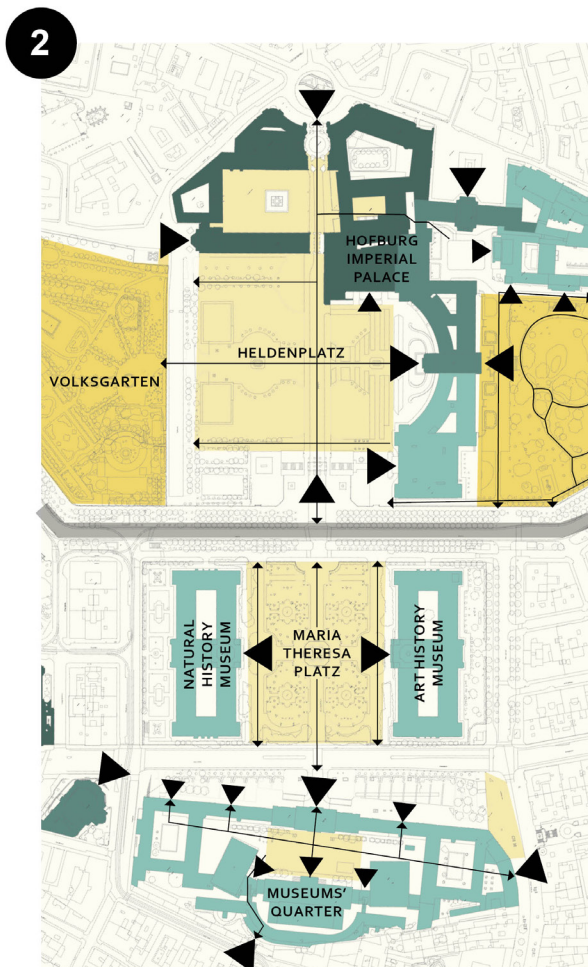


Figure 2.25 Site 1. City Hall, Parliament, University and Theatre.
Drawing: Mariah Palantzas (author)

Passage around or between the buildings and along the street has differing degrees of self-organization as well. If one is commuting by foot, bike, e-scooter, tram, bus or metro, transportation across and around the street in any direction is possible. Cars, (and horse-drawn carriages) on the other hand, are disciplined even further; most notably by the 3-to-4-lane clockwise traffic restriction, and additionally by an endless interruption of one-way streets leading either into or out of the City Centre.



In summary, the Ringstrasse is an urban strip whose components provide distinctive levels of control to generate a hierarchical campus technology in the center of Vienna. This technology is contrasted with the surrounding village typology whose agglomerating traits are mirrored along the Ring but are primarily present on either side of the formal boulevard. The citizens of the city have been continuously encouraged to dwell along or across these grounds where disparate classes overlook their differences and enjoy a stroll among the rows of trees and grand buildings.

Figure 2.26 Site 2. Imperial Palace + Museums.
Drawing: Mariah Palantzas (author)

MOMENTS WITHIN THE CAMPUS TECHNOLOGY



Figure 2.27 Man approaching window at Malowan men's store. Photo: Mariah Palantzas (author)



Figure 2.28 Man looking at items in window at Malowan. Photo: Mariah Palantzas (author)



Figure 2.29 Man convinced by window layout to enter Malowan. Photo: Mariah Palantzas (author)



Figure 2.30 Disruption to the order of the campus technology. Black Lives Matter protest crossing the boulevard as man in suit and Italian convertible waits (im)patiently. Photo: Nick Shandra, Unsplash



Figure 2.31 Visitors sitting in the cafe in the Natural History Museum. Access only available with the purchase of a museum ticket. Photo: Melanie Martin, shared with author to include in book.

1800s-2021

How to document a grand boulevard

METHODOLOGY: UNDERSTANDING WHAT IT DOES

What is the first thing one does to understand a site? It is customary to believe that site analysis begins with sifting through records, looking at site plans or identifying zoning bylaws. Albeit these methods unquestionably benefit research at later stages, at the initiation of a study, a simple site visit exhibits a considerable advantage in facilitating a researcher's grasp of the place of activity. Visiting the site was the point when I realized how much there was to learn and explore when it came to the Ringstrasse. Once I had repeatedly experienced the sounds, suffered the traffic, indulged in the seasonal transformations, entered the buildings, and scrutinized the people, all else that I encountered during my investigation of the Ring was clear with no arduous explanations. After a year of absorbing what this boulevard has to offer – most interestingly seeing it transition from tourist haven to peaceful Imperial promenade for the Viennese due to Covid-19 – it was time to endorse the firsthand knowledge and participation with historical and analytical evidence and reflection.



Figure 2.32 Map of street organization and extension zones at Universitätsring. Drawing: Mariah Palantzas (author)

First was the history. It was immediately evident that most of the information available in English pertaining to the Ringstrasse was curated for tourists; highlighting the same beautiful, but mundane facts and stories from one website to the next, always accompanied by a photo of the Parliament or City Hall. Frankly, though there was a lot of repetitive popular information, I could easily locate a number of historical and modern maps in various styles, colours, and levels of detail, which quickly oriented my research. Disappointingly but expectedly, these maps continually illustrated key monuments along the street – the Imperial palace, main museums, universities, city hall, music venues and churches – while ignoring everything in between. This is where I saw potential in documenting something that seemed to have been overlooked for generations... Or was it the obvious language barrier precluding me from all I was hoping to find? Downloading the *Google Translate for Chrome* extension allowed me to overcome this obstacle, as I could translate entire webpages in real time and uncovered access to all of the existing German online material. Some of the most informative sites were the City of Vienna government website and *Wien Geschichte Wiki*, that do not typically offer much data in English and that are much more reliable sources than those that send men in Mozart costumes to sell tickets in front of the Opera. Discovering the role of the Austrian Empire from the ground up meant investigating the evolution of state plans while concurrently witnessing the most influential maneuver in urban planning come to fruition as the timeline I studied approached the 20th century. It took 3 months of continuous gathering to compile a basic understanding of the political, social, and urban frameworks that formed Vienna and led to the concept of the Ringstrasse boulevard in the mid-1800s.

Next, I sought to find a method which had the ability to represent this cross-era knowledge in the most thorough and accessible manner possible. I initiated my study with scholarly readings on neoliberalism, geography, planning, land division and societal constructs, which instantly broadened my perspective on the Imperial city and made me aware of the bias I possessed. Texts such as “The New Global Market for Land” in *Expulsions: Brutality and Complexity in the Global Economy* by Saskia Sassen and *Invisible Cities* by Italo Calvino, began to shape how I conducted searches and modified what I was looking for in order to comprehend this rich boulevard. From all the readings I scanned, “Questions on Geography” In *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977* - where the editors of the journal *Herodote* interview one of history’s most prominent philosophers,

Michel Foucault - was the most persuasive for my interests. The interview with Foucault aimed to bridge the gap between geography and philosophy and find a place for geography within Foucault's work. The overarching themes of Foucault's theories on power and knowledge were introduced in relation to spatial societal elements and were clearly relevant to the imperial-turned-socialist culture of Vienna. (See influence in section 2.1 – *The Village vs the Campus*).

Ultimately, not only did I want the content I produced to differ from the conventional drawing types supplied by power entities of the 19th century (primarily state plans), but also wanted my curated drawings and photographs to illuminate the contrast between the old imperial capital and the new layered city that has been superimposing itself for the last 16 decades.

Figure 2.33 Architectural sketch of the Viennese State Opera. Drawing: Mariah Palantzas (author)

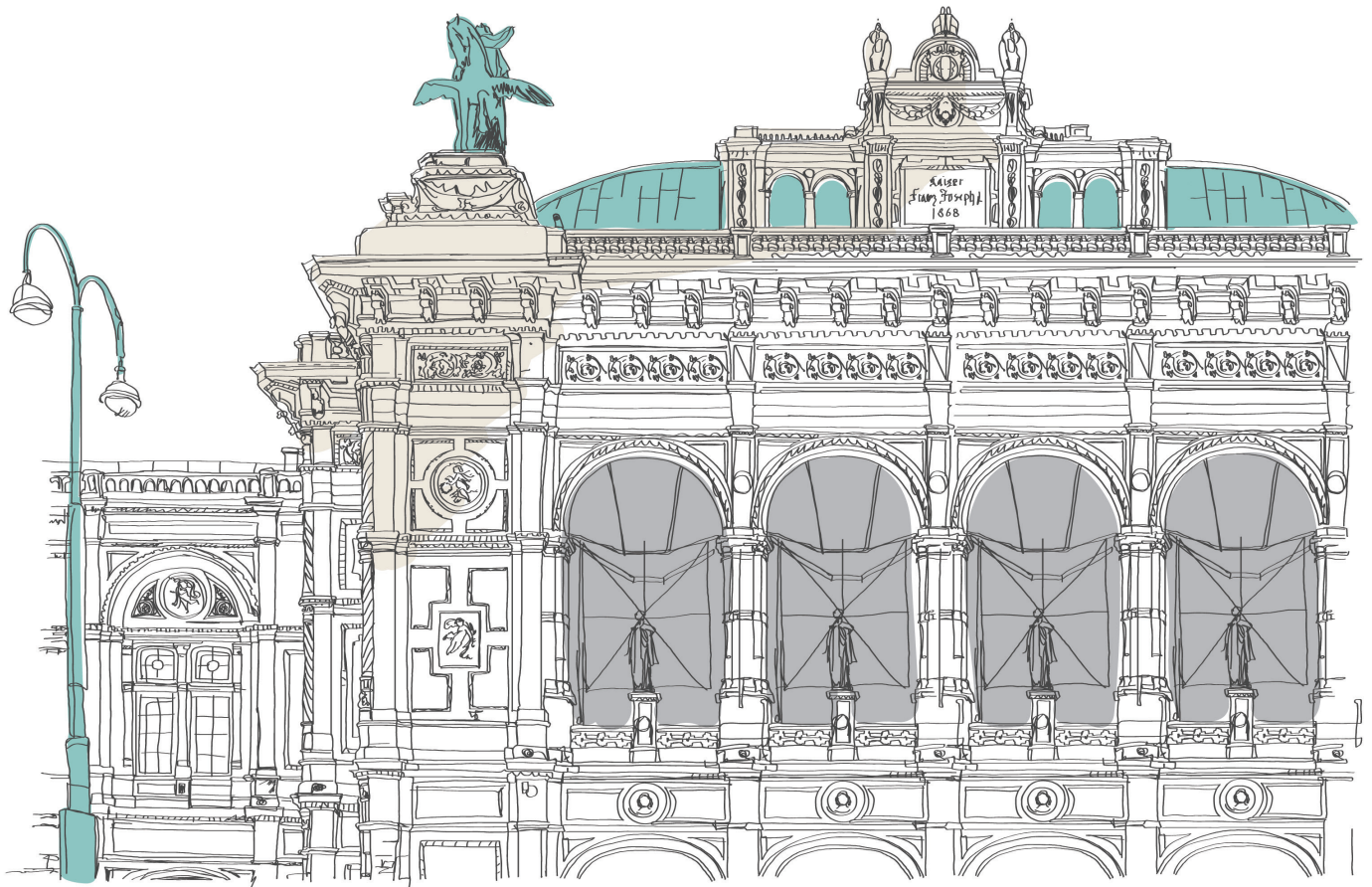




Figure 2.34 Honu Poke, modern restaurant at Operngasse 2. Photo: Mariah Palantzas (author)

CHARACTER OF SUPERIMPOSITION: PROGRAMS OF THE RING

While the city was founded along a simple winding river at the foot of a group of hills covered in forests, it has slowly developed into a historically reminiscent urban city that is admired not only in urban planning but across an array of disciplines today. The leading allure of the Ring for both the Viennese and tourists has always been the sumptuous array of functional, social, and international programs. Guests eagerly enter their names in a yearly draw for tickets to the New Year's Eve Concert at the Viennese Opera, waltz in extravagant gowns and penguin suits at a Ball in the Hofburg or Rathaus, buy VIP tickets to the theater and visit traditional Viennese cafes all over town. Drawing crowds from all over the world with their high demand exhibits, exclusive shows and famous performances, these venues bring people together and connect communities on a global scale.

Operating amongst these monumental buildings though, are the residential and retail edifices which constitute for the majority of the urban fabric of the Ringstrasse zone. These facilities have fluctuated in program over the last 150 years and make up the backbone effectively serving Vienna's center in the twenty first century. The buildings range from 4 to 7 stories and were originally plots of land sold to be developed into residential units, workspaces or palais. Now, it is clear to see by finding the golden buzzer plaques that the upper floors of these city blocks remain predominantly residential but are gradually being used as office spaces in sections of the street such as Universitätsring and Stubenring.

The ground or main floors have been transformed into various retailers from restaurants and cinemas to travel agencies and furniture stores, suited to fulfill the desires of the present-day city. Although seemingly normal to a metropolitan citizen today, these programs could have never been imagined by the Ring's designers over a century earlier. What would Theophil Hansen think of the Subway sandwich shop on the bottom floor of the Heinrichhof (now Opernringhof)? This unanticipated and unthinkable shift in use is what makes the juxtaposition of the baroque architecture and modern programs so exciting.

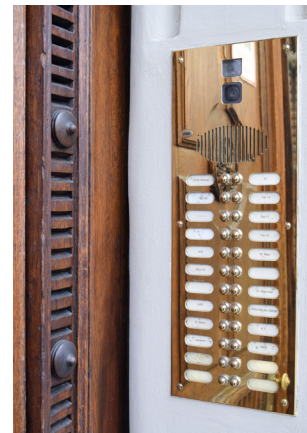


Figure 2.35 Modern doorbells along Opernring with camera and microphone, in an old style.
Photo: Mariah Palantzas (author)



Figure 2.36 Hao Noodle & Tea at the bottom of Opernring 19, reinforced concrete and a secessionist artificial stone facade. Photo: Mariah Palantzas (author)



Figure 2.37 Steinmetz-Bundy hair dressers on the ground floor of Opernring 9, one of four identical early historical facades built in 1861 by Anton Ölzelt. Photo: Mariah Palantzas (author)



Figure 2.38 Galerie Ulysses complementing the early historical facade of Opernring 21, built in 1862 by Andreas Schegar. Photo: Mariah Palantzas (author)



Figure 2.39 JCH Juergen Christian Hoerl retail, Opernring 23, the historic corner house built in 1863 by Anton Baumgarten in the style of the Viennese Renaissance. Photo: Mariah Palantzas

The Ringstrasse era was a time when around 100 new building blocks were built at once in the center of Vienna. Despite their proximity, every edifice was not built the exact same. Function and programs varied throughout, and even within the residential blocks, each family or company governed what building typology would be implemented on their land parcel. By observing the map to the right (created with information from the open data platform of the City of Vienna), one begins to see how land ownership and building shape come hand in hand. It is also interesting to notice how the City of Vienna categorizes these buildings; by program for public buildings, and by building type/form when it comes to private edifices. The map is a great overview, but what does this mean at the scale of the street?

The exploration of a boulevard with such a large magnitude began in an extremely broad search and veered in many directions, aiming to better-comprehend the different elements that make up its essence. Politics, modern urban strategies, parks, events, wars, social housing, religion, music and so much more, each led down a different rabbit hole of fascination. But across all this discovery, the gradual narrowing scope of the investigation stayed constant. At a certain stage, learning at the scale of the continent shifted to the national scale, then to the municipal, which led to the district scale and was then narrowed down further to examining only the Ringstrasse itself. For quite some time, the street-scale suited my research well and could showcase new discoveries and comparisons across the entire boulevard. However, the scope was still too large to explain what it was like to inhabit this grand space. This is why I have chosen to analyze and portray one portion of the boulevard in depth as a model for how one can begin to understand the street as a whole. The street section of Opernring was selected for the study due to its central location along the Ringstrasse, its popularity, and because it includes many of the Ring's predominant programs, such as cultural, educational, retail, gastronomy, residential, and office spaces. Opernring sits between the Imperial Palace at the east end of Burgring and the Vienna State Opera at the transition to Kärtner Ring (read more in Section 3 *Things are different in the company of caryatids*). The boulevard is documented with extensive yet extremely controlled photography, coupled with an analysis of the street organization, some sketches to depict specific architectural elements and maps illustrating variations in program. The methods and conclusions drawn from the Opernring investigation are a starting point for how to deduce the fundamental nature of the entire Ringstrasse.

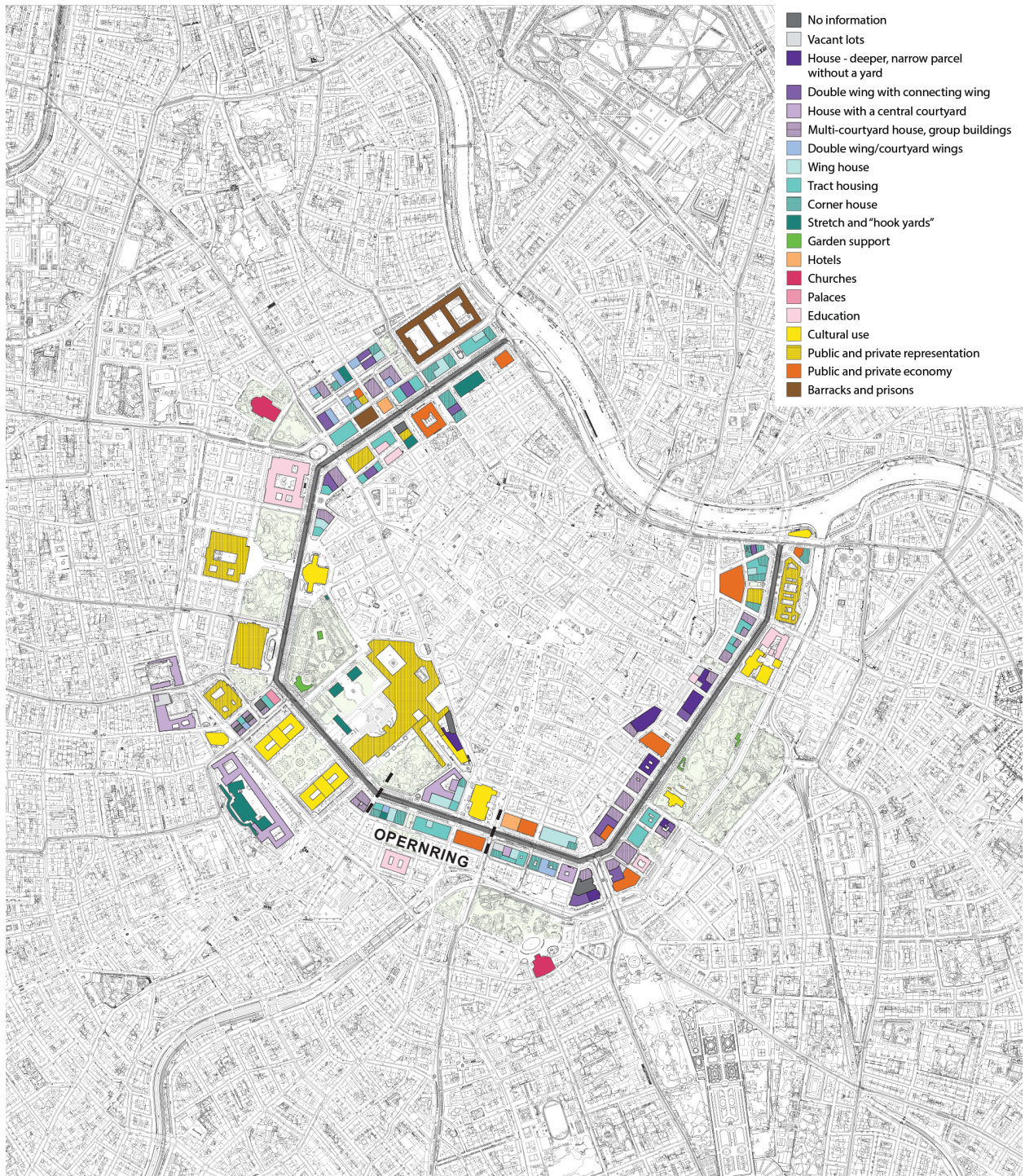


Figure 2.40 Building types and typologies, entire Ringstrasse zone, Vienna. Map: Mariah Palantzas (author)



Figure 2.41 Layer across the boulevard, Opernring. Photo: Mariah Palantzas (author)

STREET ORGANIZATION

A street is a way used by people and their machines in order to reach a place, but it is also so much more. It has layers and it has parts - to pass, to enter, to dwell, to borrow, to ride, to smell, to observe, to wait or to switch. One of the most astonishing aspects of the Ring is the organization of the street and its elements. For someone experiencing the boulevard for the first time today it is difficult to believe that such modern notions had been implemented in the late eighteenth century. The entire boulevard is lined with thousands of trees like the glacis before it, has clean public parks, designated bike lanes that don't interrupt car traffic and a clockwise flow of movement that minimizes conflicts and eases efficiency. City's all over the world are now desperately attempting to implement bike lanes and more greenery into their cores – some with more success and efficacy than others. An additional feat unthinkable in urban centers today is having created such a boulevard without having demolished any buildings. Beginning in the later 1800s as a road with small pavers serving pedestrians, horse-drawn carriages, and the newly invented bicycle (observed in photos and paintings of the time), the Ringstrasse zone was (and still is) a mandatory part of entering or leaving the city center. It has organized its components in a way that modern cities cannot even dream of executing.



Figure 2.42 Aerial sketch of Opernring, Burggarten, the Hofburg Imperial Palaca, Maria Theresien Platz and the twin museums. Drawing: Mariah Palantzas (author)



To begin understanding the magnitude of this boulevard, one can first look to its buildings. Once one sees the amount of buildings in the Ringstrasse zone, they must understand just how large these buildings and continuous urban blocks really are. Without shifting the focus to the scale of the greenery, this is nearly impossible to comprehend. Roughly 15-20 trees line the front of each facade, but how big are these trees? Although the original trees have not lasted 160 years due to street renovations, the current trees seem to range from about 25 to 45 meters tall, and the width of their crown looks to be about half their height. By estimating the size of specific elements such as an individual tree, the proportion of the entire Ringstrasse can be comprehended more easily. The ultimate conclusion is that it is simply huge!

Figure 2.43 Rendering of green spaces and organization of the entire Ringstrasse Zone, 2021. Drawing: Mariah Palantzas (author)







Figure 2.44 *Left Top*, Aerial view ofKunsthistorisches (Fine Arts) Museum and Maria-Theresien-Platz. Photo: Aguettl, Pixabay. Edited by Mariah Palantzas (author)

Figure 2.45 *Left Bottom*, Group of teens hanging in Volksgarten. Photo: Mariah Palantzas (author), 2021

Figure 2.46 *Above*, Theseus Temple and rose garden in Volksgarten. Photo: Szymon Fischer, Unsplash



Figure 2.47 Cyclist crossing in the middle of the street. Photo: Mariah Palantzas (author)



Figure 2.48 Lady and dog j-walking. Photo: Mariah Palantzas (author)



Figure 2.49 Lady and dog j-walking to catch the tram. Photo: Mariah Palantzas (author)



Figure 2.50 Man getting off tram and j-walking toward Opera. Photo: Mariah Palantzas (author)

It does not take a map of the whole Ringstrasse for someone to understand its colossal size. Perhaps from afar, but for those experiencing it, a short walk along the Ring can do the trick. A modest and unspectacular example can be seen in how often pedestrians hesitate, look left and right, and speed walk or lightly jog across the street in the middle of an urban block. Crosswalks are only present at street intersections which are regularly 100-250 meters apart, but can be separated by 320-340 meters in some cases as well. Thus, although not advised nor legal... it is inevitable for people to j-walk across the Ring.

As an overview, the boulevard is organized in strips as follows, from the outside in: edifice/park, pedestrian walkway (2-4 meter width), greenery and trees, shared bike and pedestrian path, greenery and trees, occasionally another strip of pedestrian space, greenery and trees, then a streetcar/tram track, 3-4 lanes of traffic and everything mirrored on the other side! To the right is an example along Universitätsring, where the Ringstrasse is flanked by two parks, there is an entry way to underground parking, and the ground scape is shown to highlight the vast amount of space at street level under the tree canopies. Another example is Opernring, which leads from Eschenbachgasse to Kärntner Straße (counterclockwise) and implements the full spectrum of bike, pedestrian and green strips outlined above (shown on page 160, in Section 3.1 *Things are different in the company of Caryatids*). The street organization is also characterized by the programs that line the ground floor as these are the ones with which users interact with the most. (see list to the right)

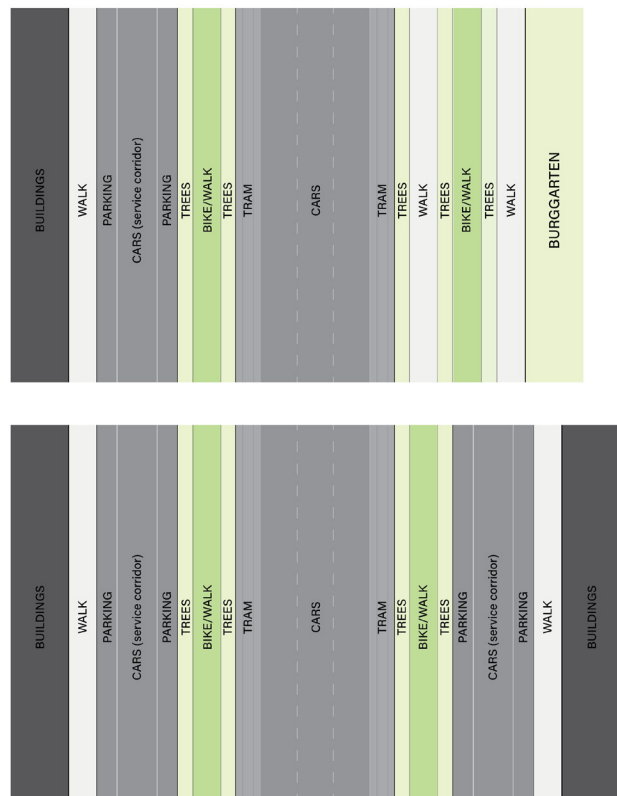


Figure 2.51 Street organization diagram, Opernring. Drawing: Mariah Palantzas (author)

The Ringstrasse is accompanied by a parallel street, mostly two to four blocks further out of town, which was largely built at the same time as the Ring, served the truck and delivery traffic that was then forbidden on the Ringstrasse. Similarly to the Ring, this street was divided into individually named portions there were collectively referred to as “freight street”. Today most people know it as *Zweierlinie* (the name of the section from Stadtpark to Universitätsstraße). Since 1907, tram line number 2 has also run along this street, and with the Ring using side streets and it’s edges as service corridors, this secondary ring is used as a regular thoroughfare today.

Ground floor along Opernring

City center side:

No. 2 Vienna State Opera

Between No. 2 and 4: Dinner Club Albertinapassage (in the former underground pedestrian passage)

No. 4 Optic Opera (optician), Steinecker (bridal shop)

No. 6 Veggiezz (vegan restaurant), Foto Fayer (photo lab)

No. 6/8 Steinway & Sons Wien (piano store)

No. 8 The Life Shop (health and beauty shop)

No. 10 Ligne Roset (furniture store), bulthaup (furniture store)

No. 10 Goethegasse 3: Palais Schey von Koromla

Near No. 10: Goethe Monument

Castle garden (Burggarten) with Mozart and Emperor Franz Joseph I monuments

Peripheral side:

Near No.1 Zur Oper (sausage stand)

No. 1–5 Opernringhof, formerly Heinrichhof

No. 1 L'opéra Restaurant and Café (restaurant)

No.2-5 many stores permanently closed since Covid-19

No. 3-5 Subway (sandwich shop), la Stella Bianca (Italian grocery and deli), Vienna PASS (tourism office)

No. 7 AIDA Café Konditorei (café), Honu Tiki Bowls (restaurant), Buchdruckerei Pinder Franz (shop)

No. 9 Steinmetz-Bundy (hair salon), MUD (make-up school), Klangwelt (store)

No. 11 Das Opernring (hotel), said the butcher to the cow (restaurant)

Nos. 13–15: Feinstück Raum Schmuck (shop), YOU (restaurant), Le

Meridien (hotel), Champagne Garden & more (restaurant)

Between No. 15 and 17: Robert-Stolz- Platz, behind it Schillerplatz with the Schiller monument

No. 17 Kartell Flagstore (furniture store), small souvenir shop

No. 19 Burg Kino (movie theatre), Hào Noodle & Tea (Asian fusion restaurant)

No. 21 Cafe Opernring (café), Galerie Ulysses (art gallery), Galerie Karl Hagenauer (art dealer)

No. 23 Malowan & Co (clothing store), JCH Juergen Christian Hoerl (fashion designer)

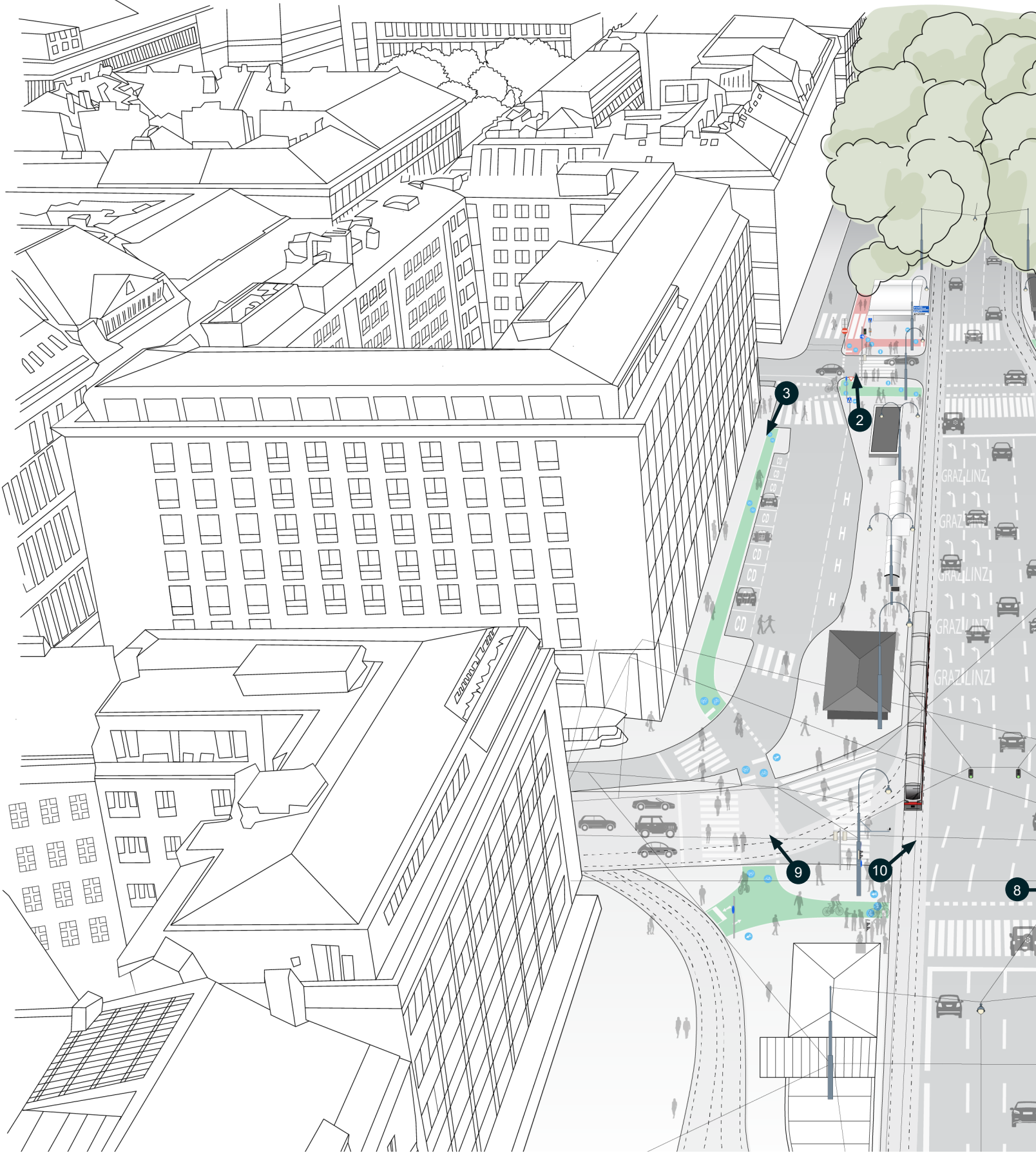


Figure 2.52 Street organization at the east end of Opernring, at the Opernring-Kärtner Strasse intersection. Drawing: Mariah Palantzas (author)

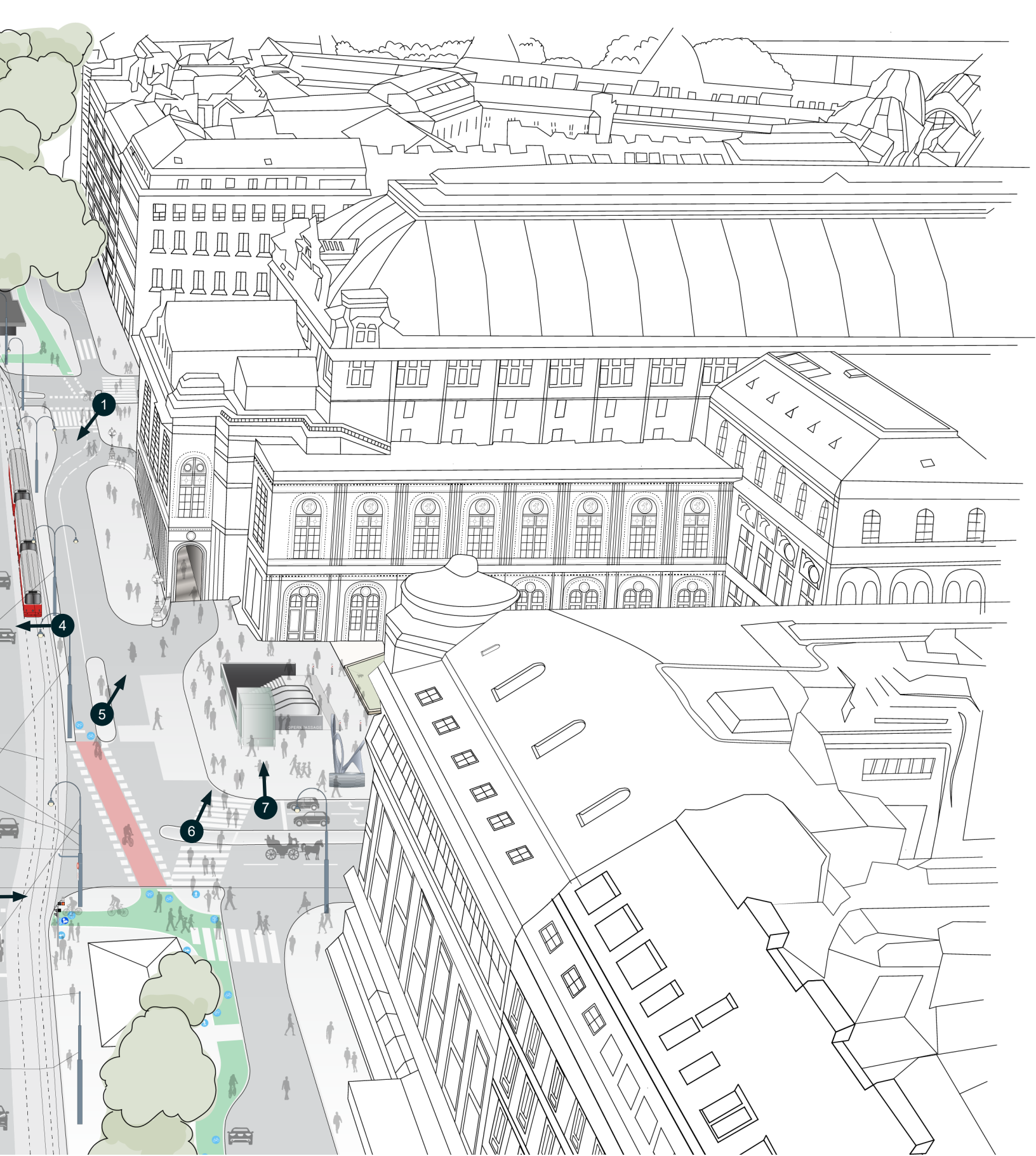




Figure 2.53 View 1, Opernringhof.



Figure 2.54 View 2, Bike lane.



Figure 2.55 View 3, Opernringhof ground level.



Figure 2.56 View 5, Opera entrance for scale.



Figure 2.57 View 4, Opernring tram stop.



Figure 2.58 View 6, crosswalk light.



Figure 2.59 View 7, Opera metro elevator



Figure 2.60 View 8, toward Kärntnerstrasse.



Figure 2.61 View 9, Opernringhof corner and intersection.



Figure 2.62 View 10, toward State Opera

NOTE:

All photos on these two pages are taken by Mariah Palantzas (the author of this thesis) and make reference to the views in the previous aerial perspective/drawing.



1

Figure 2.63 Above, view facing west at tram stop in front of Opera. Photo: Mariah Palantzas, 2021.

Figure 2.64 Below, people attending the Opera during Pride Parade. Photo: Mariah Palantzas, 2021.



2

Figure 2.65 Right, Close-up of street at South-East side of the Opera. Drawing: Mariah Palantzas (author)

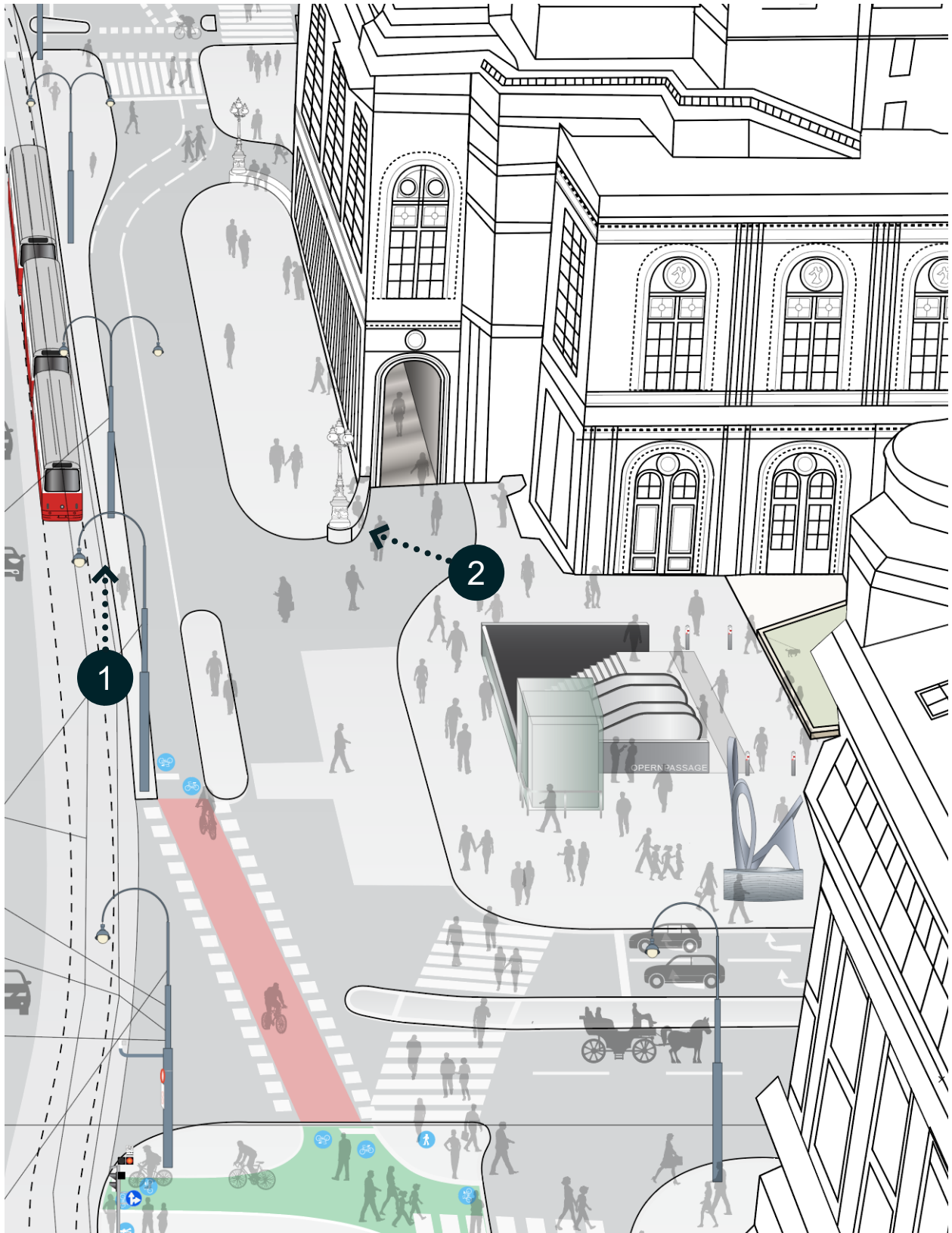




Figure 2.66 Bike lane curve /transition, Opernring. Photo: Mariah Palantzas (author)



Figure 2.67 Bike and pedestrian symbols, Opernring. Photo: Mariah Palantzas (author)



Figure 2.68 Bike lane at Opernring and Kärntner Strasse crossing. Photo: Mariah Palantzas (author)



Figure 2.69 Bike lane at Opernring and Kärntner Strasse intersection. Photo: Mariah Palantzas (author)

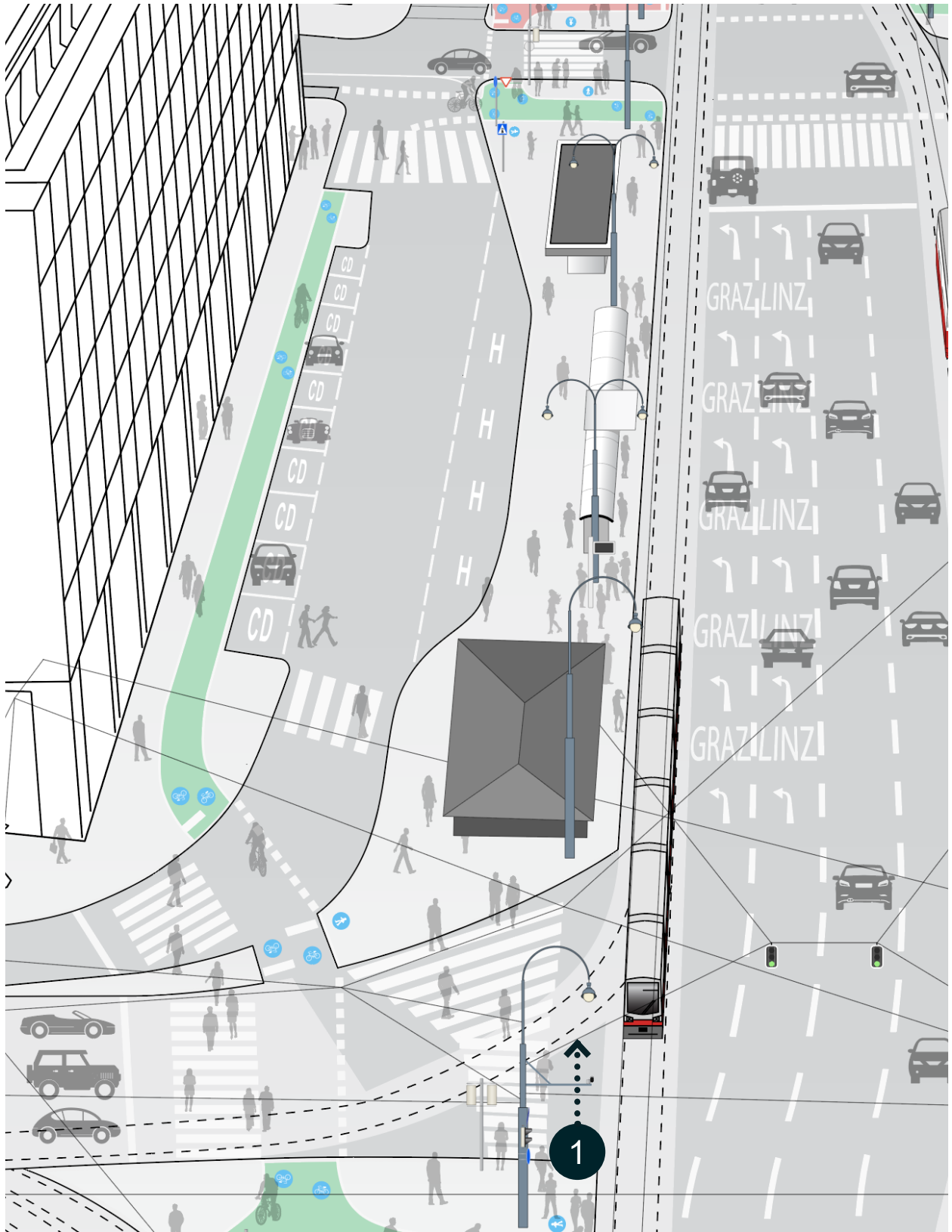


Figure 2.70 *Left*, Close-up of street in front of Opernringhof. Drawing: Mariah Palantzas (author)



Figure 2.71 Crossing from East-to-West on the South side of the Opernring-Kärtner Strasse intersection. Photo: Mariah Palantzas (author)



Figure 2.72 Crossing at Opernring and Kärtner Strasse. Photo: Mariah Palantzas (author)



Figure 2.73 Biker at Opernring and Kärtner Strasse crossing. Photo: Mariah Palantzas (author)



Figure 2.74 Bike lane east side, Opernring and Operngasse. Photo: Mariah Palantzas (author)



Figure 2.75 Bike lane west side, Opernring and Operngasse. Photo: Mariah Palantzas (author)



Figure 2.76 Bike lane east side, Opernring and Operngasse. Photo: Mariah Palantzas (author)

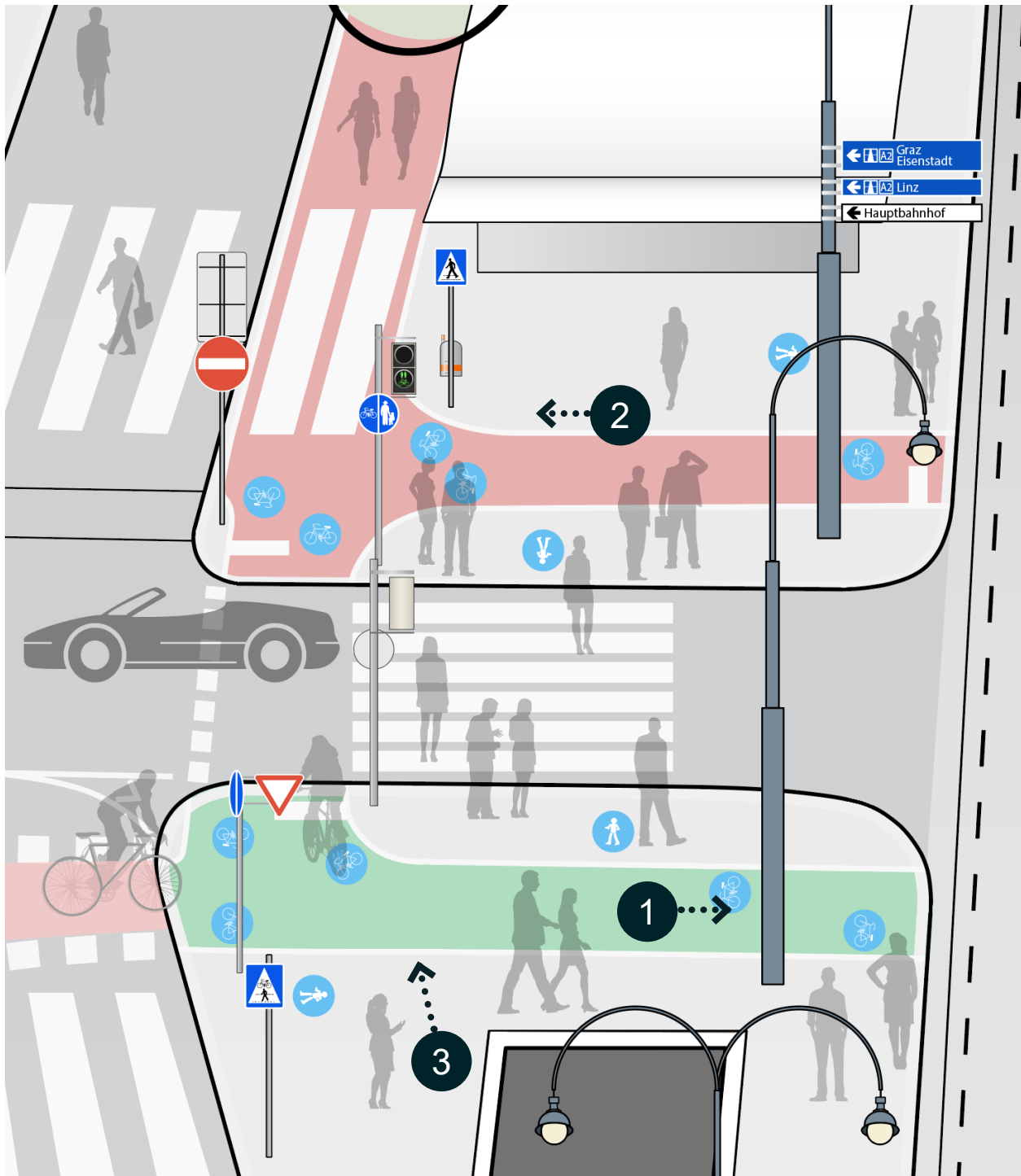


Figure 2.77 Close-up of street at Operngasse-Opernring intersection. Drawing: Mariah Palantzas (author)

To go down a rabbit hole 2.4

The Ringstrasse, as Vienna's main arterial road, does not serve the city merely as a transportation route, but also acts as a platform. It is a space for gathering where people know their voice can be widely heard. This grand circular arena has been utilized for celebrations, demonstrations, marches, exhibitions, marathons and more. While other areas in the city such as the Prater Park are used for gatherings and rallies due to their larger open spaces and flexibility in regard to activities (ie. Barbequing), they do not reach the same demographic as the spaces on the Ring. Positioned on the boulevard are houses of parliament, educational facilities, and many civic edifices whose representatives are commonly protestors' optimal audience. When the Ringstrasse is closed due to a parade or protest, thousands of inhabitants are impacted as trams and cars are redirected to neighbouring streets – depending on the event, pedestrians in the area are also barred off by metal gates and police, prohibited from crossing into the city centre. The Ringstrasse Zone's open squares, medium-large parks and wide avenues are the ideal stage for citizens to gather in the heart of the city.

A perfect depiction of everything that happens along the boulevard is achieved by looking at “newspaper clippings” or nowadays, news websites, as they highlight all the major events in detail. This is a selection of curated titles and photos to show the range of occurrences on the Ringstrasse.

All news headings in this section are originally in German. Unless otherwise noted, all translations are my own.
APA is the Austrian Press Agency.



1953

Universitätsring

STUDENT STRIKE IN VIENNA

Figure 2.78 Demonstration train on the Ring in front of the parliament. Photo: Austrian National Library.

Figure 2.79 has been removed due to copyright restrictions. It was a photo of the Citroen procession along the Ringstrasse in Vienna. Original source: Barbara Bandion (2009) Retrieved from: https://www.flickr.com/photos/citroen_oesterreich/4015607297/in/album-72157622595703388

Figure 2.80 has been removed due to copyright restrictions. It was a photo of a colorful float at the Streetfestival on the Ring. Original source: Herbert Neubauer (APA) OE24. Retrieved from: <https://www.oe24.at/oesterreich/chronik/10-000-besucher-auf-wiener-ringstrasse/1509127>

Oct 2009

Entire Ringstrasse

90 YEARS OF CITROEN - 90 CITROENS ON VIENNA'S RINGSTRASSE

Figure 2.79 "Citroën models from numerous production eras ... will be on display on the Ringstrasse". News article by OE24. Photo: Barbara Bandion

Aug 2010

Entire Ringstrasse

10,000 VISITORS ON VIENNA'S RINGSTRASSE

Figure 2.80 Streetfestival organizers hoped for 40000 guests. News article by OE24. Photo: Herbert Neubauer (APA)

Figure 2.81
has been removed due to copyright restrictions. It was a photo of a man blowing a whistle and students rallying along the boulevard. Source: OE24. Retrieved from: <https://www.oe24.at/oesterreich/chronik/demos-legen-die-ringstrasse-lahm-im-urania-abschnitt/68203260>

Jun 2012 Burgring
STUDENT DEMOS PARALYZE THE RINGSTRASSE

Figure 2.81 Demonstration train on the Ring in front of the parliament. News article by OE24. Photo: APA

Figure 2.82
has been removed due to copyright restrictions. It was a photo of Ursula Stenzel in front of a presentation board with a map of the Ring surrounded by tree models. Source: Mein Bezirk. Retrieved from: https://www.meinbezirk.at/innere-stadt/c-lokales/kahlschlag-am-ring_a235591#gallery=null

Aug 2012 Entire Ringstrasse
CLEAR CUTTING ON THE RING

Figure 2.82 70 trees are to be felled. The district director suspects the ring cycle path as the reason. District head Ursula Stenzel (VP) protests against the announced 70-fold tree murder. News article by Mein Bezirk. Photo: BV 1.

Figure 2.83
has been removed due to copyright restrictions. It was a painting of aristocrats strolling along the Ring in the late 1800s. Source: Austrian Cultural Forum Mexico. Retrieved from: <https://deutsche-mexikozeitung.com/de/nachrichten/die-geburt-des-modernen-wien-ausstellung-zu-150-jahren-wiener-ringstrasse/>

Feb 2015 Burgring
THE BIRTH OF MODERN VIENNA

Figure 2.83 Exhibition on 150 years of the Vienna Ringstrasse. News article German Mexican Newspaper. Photo: Austrian Cultural Forum Mexico

Figure 2.84
has been removed due to copyright restrictions. It was a map of the planned construction site along Burgring and how traffic will be temporarily diverted in this area. Source: vienna.at - Vienna Online. Retrieved from: <https://www.vienna.at/ringstrasse-wird-zur-baustelle-teilsperre-fuer-strassenbahnen-ab-28-maerz-2015/4238290>

Feb 2015 Burgring
RINGSTRASSE BECOMES A CONSTRUCTION SITE

Figure 2.84 Streetcar track renewal stops tram service for 10 days during Easter week between Karlsplatz and Volkstheater. News article/photo: vienna.at - Vienna Online

Figure 2.85

has been removed due to copyright restrictions. It was a photo of the closed Ring, allowing countless Harley Davidson motorcycles to ride along the street. Source: ÖSTERREICH.at - ONLINE NETZWERK OE24. Retrieved from: <https://www.xn--sterreich-z7a.at/chronik/vienna-harley-days-sperre-am-samstag/196495680>

Jun 2015

Entire Ringstrasse

VIENNA HARLEY DAYS

Figure 2.85 “On Saturday it will be loud & hot at the Ring” Around 2,000 bikers on the Ringstrasse. News article by OE24. Photo: Niesner (TZ)

Figure 2.87

has been removed due to copyright restrictions. It was a photo of Tom Cruise getting into a black car, surrounded by paparazzi and fans near the State Opera. Source: ÖSTERREICH.at - ONLINE NETZWERK OE24. Retrieved from: <https://www.xn--sterreich-z7a.at/unterhaltung/ringstrasse-fuer-tom-cruise-drei-tage-gesperrt/196755341>

Jul 2015

Opernring

RING ROAD CLOSED TO TOM CRUISE FOR THREE DAYS

Figure 2.87 Everything around the State Opera is cordoned off for “Mission Impossible”. News article by OE24. Photo: Artner (APA).

Figure 2.86

has been removed due to copyright restrictions. It was a night photo of the thousands of people at the starting line of the annual Vienna Night run. Source: ÖSTERREICH.at - ONLINE NETZWERK OE24. Retrieved from: <https://www.xn--sterreich-z7a.at/sport/rekord-beim-night-run/206450006>

Sept 2015

Entire Ringstrasse

RECORD AT THE NIGHT RUN

Figure 2.86 More participants than ever before, lapped the Ringstrasse. News article by OE24. Photo: Artner (TZ)

Figure 2.90 has been removed due to copyright restrictions. It was a photo of baby horses playing and eating grass in the Burggarten. Source: Kleine Zeitung. Retrieved from: https://www.kleinezeitung.at/oesterreich/4770813/Wien_LipizzanerFohlen-auf-Sommerfrische-im-Burggarten

Figure 2.89 has been removed due to copyright restrictions. It was a photo of Burggarten park filled with people doing yoga on mats in front of a temporary stage and tents. Source: vienna.at - Vienna Online. Retrieved from: <https://www.vienna.at/yoga-im-verregneten-burggarten-das-war-die-joya-yoga-convention-2016-in-wien/4751908>

Jul 2015 Burgring
LIPIZZANER FOALS IN THE CASTLE GARDEN

Figure 2.90 “The Lipizzaner foals from the Spanish Riding School come to Burggarten for another summer retreat.” News article by Kleine Zeitung. Photo: APA

Jun 2016 Burgring
YOGA IN THE RAINY BURGARTEN

Figure 2.89 Around 3,000 weatherproof yogis attended the JOYA Yoga Convention in Vienna’s Burggarten. Austria’s largest open-air yoga event was a complete success. News article by Vienna Online. Photo: Philipp Lipiarski (JOYA)

Figure 2.88 has been removed due to copyright restrictions. It was a photo of lawn people soaking up the sun in temporary lawn chairs spread around the Burggarten park. Source: vienna.at - Vienna Online. Retrieved from: <https://www.vienna.at/sommerlaune-pur-am-ice-vienna-cream-festival-im-burggarten/4830636>

Jul 2016 Burgring
PURE SUMMER MOOD AT THE VIENNA ICE CREAM FESTIVAL

Figure 2.88 Free admission, sweets, cocktails and various ice cream creations in the Burggarten. News article/photo: Vienna Online

Sept 2016 Parkring
**ANTIFA DEMO PARALYZES
EARLY MORNING TRAFFIC IN
VIENNA**

Figure 2.91 The left demonstrated against the government's emergency asylum ordinance. News article by OE24. Photo: autonomous antifa w on Facebook.

Figure 2.91
has been removed due to copyright restrictions. It was a photo of protesters stopping traffic with white full-body sanitation suits, a sign and a construction division net. Source: OE24. Retrieved from: <https://www.oe24.at/oesterreich/chronik/antifa-demo-legt-wiener-fruehverkehr-lahm/250461849>

Sept 2016 Parkring
**CHRISTMAS LIGHTS
EXTENDED**

Figure 2.92 The lighting on the Ring was hung for the first time last year, this year it was expanded.. In addition to the Stubenring, Schuberting and Kärntner Ring, the Parkring and Opernring will now also be illuminated. News article/photo: ORF Vienna.

Figure 2.92
has been removed due to copyright restrictions. It was a night photo of thousands of lit up Christmas lights along the Ring. Source: ORF Online. Retrieved from: <https://wien.orf.at/v2/news/stories/2810940/>

May 2017 Opernring
**GEWISTA BRINGS BAYWATCH
TO THE RINGSTRASSE**

Figure 2.93 "The stop across the Vienna Opera appears in total branding, an attempt to convey that summer feeling." News article by HORIZONT (Manstein Verlag). Photo: Andreas Buchberger

Figure 2.93
has been removed due to copyright restrictions. It was a photo of a bus shelter with display screens advertising the baywatch movie and where the waiting seat has been transformed into a surf board. Source: OE24. Retrieved from: <https://www.horizont.at/agenturen/news/gewista-bringt-baywatch-auf-die-ringstrasse-60679>

Sept 2017 Entire Ringstrasse
**20,206 STORMED VIENNA'S
RINGSTRASSE**

Figure 2.94 Also this year, the Ringstrasse was closed for the annual Vienna Night Run. News article by OE24. Photo: Fuhrich (TZOE)

Figure 2.94
has been removed due to copyright restrictions. It was a night photo of thousands of runners at the annual Vienna Night run. Source: ÖSTERREICH.at - ONLINE NETZWERK OE24. Retrieved from: <https://www.xn--sterreich-z7a.at/chronik/20-206-stuermt-die-wiener-ringstrasse/301369133>

Figure 2.95 has been removed due to copyright restrictions. It was a photo of two security guards in front of the Opera at night. Source: OE24. Retrieved from: <https://www.oe24.at/oesterreich/chronik/wien/strassensperren-rund-um-den-wiener-opernball/320718170>



Figure 2.97 has been removed due to copyright restrictions. It was a photo of an empty Ringstrasse, at the Volksgarten tram stop. Source: OE24. Retrieved from: <https://www.oe24.at/oesterreich/chronik/wien/gruen-mastermind-fordert-wir-brauchen-autofreie-ringstrasse/447201468>

Figure 2.98 has been removed due to copyright restrictions. It was a photo of the view looking at the front facade of the Postal Savings Bank from the Ringstrasse. Source: OE24. Retrieved from: https://www.meinbezirk.at/leopoldstadt/c-regionauten-community/otto-wagner-versus-ludwig-baumann_a4460772#gallery=null

Feb 2018 Opernring
ROADBLOCKS AROUND THE OPERA BALL

Figure 2.95 The Ringstrasse will be closed for ball guests between Johannesgasse and Operngasse from 8p.m. to 11p.m. News article by OE24. Photo: Wallentin Rene (TZ Austria)

Sept 2019 Entire Ringstrasse
THE RING REGULARLY CORDS OFF THE INNER CITY

Figure 2.96 “The inner city is regularly cut off from the rest of Vienna. That is neither acceptable for business people nor for the residents,” says District Chief, Markus Figl. News article by bz-Wiener Bezirkszeitung. Photo: Mariah Palantzas

Sept 2020 Entire Ringstrasse
GREEN MASTERMIND DEMANDS: “WE NEED A CAR-FREE RINGROAD”

Figure 2.97 “The importance of the Ringstrasse as a promenade is not being adequately taken into account at the moment,” says Harald Frey. News article by OE24. Photo: Rolan Schlager (APA)

Jan 2021 Entire Ringstrasse
OTTO WAGNER VERSUS LUDWIG BAUMANN

Figure 2.98 Otto Wagner’s Wiener Postsparkasse is becoming the campus of the University of Applied Arts, the Art University Linz and the Academy of Sciences. News article by bz-Wiener Bezirkszeitung. Photo: Helmut Gring



Jun 2021

Entire Ringstrasse

RAINBOW PARADE: VIENNA PRIDE PURE WALKING AND CYCLING DEMO

Figure 2.100 For the 25th time, the Rainbow Parade will take place around Vienna's Ringstrasse. News article by byz-Wiener Bezirkszeitung. Photo: Mariah Palantzas (author).

Figure 2.99 has been removed due to copyright restrictions. It was a photo of young climate activists in a crowd, (no masks to be seen) one holding a sign saying "It is OUR Future" with a drawing of the globe. Source: OE24. Retrieved from: <https://www.oe24.at/oesterreich/chronik/wien/fridays-for-future-planen-menschenkette-am-ring/469666836>

Figure 2.101 has been removed due to copyright restrictions. It was a photo of JWW chairwoman Barbara Havel in front of the home office container. Source: Vienna Chamber of Commerce. Retrieved from: <https://news.wko.at/news/wien/Junge-Wirtschaft-Wien-macht-Ringstrasse-zum-Homeoffice.html>

Mar 2021 Almost the Entire Ringstrasse

FRIDAYS FOR FUTURE PLANNING HUMAN CHAINS ON THE RING

Figure 2.99 "Mile-long human chains on the Ringstrasse will paralyze the city tomorrow. The chain should reach from the Schottentor to the Stubenring.. but the entire Ringstrasse and even the Franz-Josefs-Kai could be blocked... Mask obligation and distance control" News article by OE24. Photo: Georg Hochmuth (APA), 2021

Jul 2021 Entire Ringstrasse

JUNGE WIRTSCHAFT WIEN TURNS RINGSTRASSE INTO A HOME OFFICE

Figure 2.101 Calling for the home office deductibility for self-employed people without their own office. News article by Vienna Chamber of Commerce. Photo: Adrian Almasan



Figure 2.102: Black Lives Matter protest along the Ringstrasse, 2020. Photo: Ali Nuredini, Unsplash.



CHAPTER 3

THE EVALUATION

...

SECTIONS

3.1

Things are different in the company of Caryatids

Final Remarks

Things are different in the company of Caryatids

SUPERPOSITION OF THE MODERN

In an age of invisible technologies, clichéd egocentrism, and trivial self-fulfillment, it is a conducive time to reflect on an immeasurable factor that keeps Vienna grounded as a developing capital: its architecture. The city that is walked daily by today's citizens is not the developing land that was strolled in 1550, the prosperous empire of 1850, and definitely not the post-war debris of 1950. Her bones have withstood time, atop the same soil and among the same landscape, but her skin, her muscles, her heart and overall spirit, have stretched, grown, broken and evolved, with the shifting character of her actors and audience.

Vienna's citizens have filled her streets, patched old imperfections and created new ones. They have tailored elements of her past to suit their present desires and added essentials for their anticipated future. Today's main boulevard and treetops are bigger and fuller, growing from their roots, which will always date back to the Ringstrasse era, but new details have populated the public realm and changed how people interact with her long curving facades.



Figure 3.1 Viennese State Opera. Photo: Mariah Palantzas (author), 2021



The Ring has developed from a place showcasing the city's prosperity and power, to an adaptable platform that is responsive to its present, accommodating its future and reminiscent of its past. Social examples presented previously (See Chapter 2.0 - The Evaluation) demonstrate the versatility of the streetscape and what extravagant events or happenings can occur as a result of this flexibility.

Among educational, cultural, and political facilities, grounds can be temporarily transformed into a place for thousands to gather for a unique or recurring like-minded experience. But when these bursts of tradition, festivity and collaboration culminate, the boulevard returns to its typical state satisfying quotidian uses and activity.

Figure 3.2 *Top*, Rainbow (Pride) Parade 2021, in front of the Vienna State Opera, Operring. Photo: Mariah Palantzas (author),



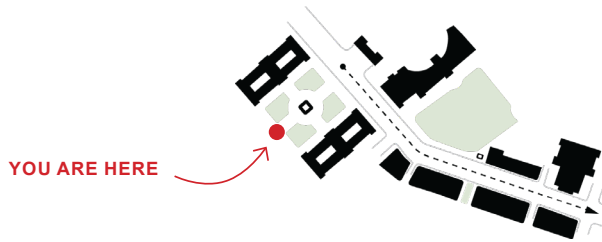
Figure 3.3 *Top*, Rainbow (Pride) Parade 2021, in front of University of Vienna, Universitätsring.
Photo: Mariah Palantzas (author)

Figure 3.4 *Bottom*, Clean up directly following Rainbow Parade. Photos: Mariah Palantzas (author)

By exploring one of the central portions of the boulevard, Opernring, through the use of photography, one can begin to imagine inhabiting this imperial space and what the effects of size, ornamentation and program can have on us as experiencers. This particular journey takes place counterclockwise and documents the architecture beginning at Maria-Theresien-Platz and the “twin museums” of Natural History and History of Fine Arts (Burgring), jumps across the street to the Hofburg Imperial Palace and its adjacent imperial parks, Heldenplatz and Burggarten (transition from Burgring to Opernring), continues along the boulevard highlighting the grandeur and details of the residential-commercial urban blocks on either side of the street, and ends at the Kärtner Ring-Opernring intersection with the Vienna State Opera and Opernringhof.



Figure 3.5 Museum of Natural History, the left “twin museum” facing the Hofburg Imperial Palace.
Photo: Mariah Palantzas (author), 2021



Engulf yourself in the splendor of one of the most frequented segments of the Ringstrasse.



Figure 3.6 Kunsthistorisches (Fine Arts) Museum, the right “twin museum” facing the Hofburg Imperial Palace. Photo: Mariah Palantzas (author), 2021



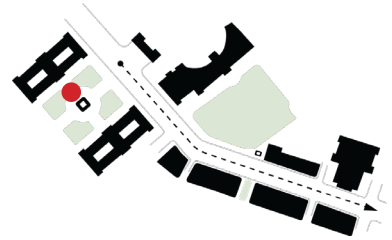


Figure 3.7 *Left Left*, Window ornaments and details, Museum of Natural History. Photo: Mariah Palantzas (author), 2021

Figure 3.8 *Left Right*, Side facade roof details, Museum of Natural History. Photo: Mariah Palantzas (author), 2021

Figure 3.9 *Right*, Biker riding through Maria-Theresien-Platz, front entrance, Museum of Natural History. Photo: Mariah Palantzas (author), 2021



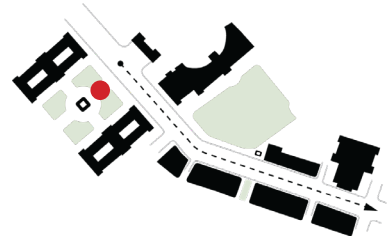


Figure 3.10 *Left Top*, Statue of Maria Theresa between the twin museums. The only female ruler of the Habsburg dominions from 1740 until her death in 1780. Though openly anti-semitic, she mothered 16 children (including Marie Antoinette), instated mandatory education, and is still perceived as one of Austria's most respected rulers. Information: blog.viennapass.com/maria-theresa-facts. Photo: Mariah Palantzas (author)



Figure 3.11 *Left Bottom*, One of four horses, part of statue. Photo: Mariah Palantzas (author)

Figure 3.12 *Right Top*, Statue of Maria Theresien between the twin museums. Photo: Mariah Palantzas (author)

Figure 3.13 *Right Bottom*, Barrier surrounding statue. Photo: Mariah Palantzas (author)



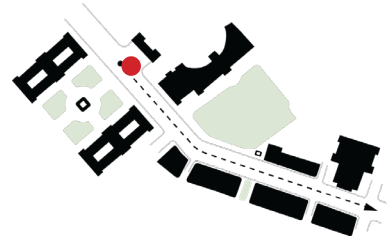


Figure 3.14 *Left Top*, Burgtor, Main Castle Gate across from the twin museums. Photo: Mariah Palantzas

Figure 3.15 *Left Bottom*, Tram in front of Burgtor, Main Castle Gate. Photo: Mariah Palantzas (author)

Figure 3.16 *Right*, Arched entrances of Burgtor Main Castle Gate into Heldenplatz. Photo: Mariah Palantzas (author)



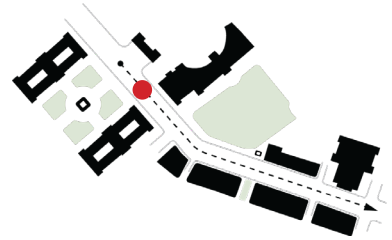


Figure 3.17 *Left*, Pedestrian and bike shared pathway under tree canopy. Photo: Mariah Palantzas

Figure 3.18 *Right Top*, Crosswalk between Burgtor, Main Castle Gate and twin museums. Photo: Mariah Palantzas

Figure 3.19 *Right Bottom*, Tram and bike lanes between Burgtor, Main Castle Gate and twin museums. Photo: Mariah Palantzas (author)



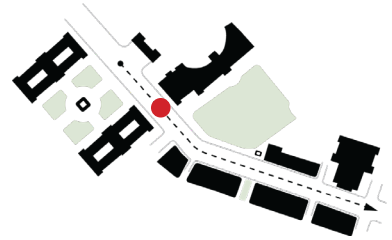
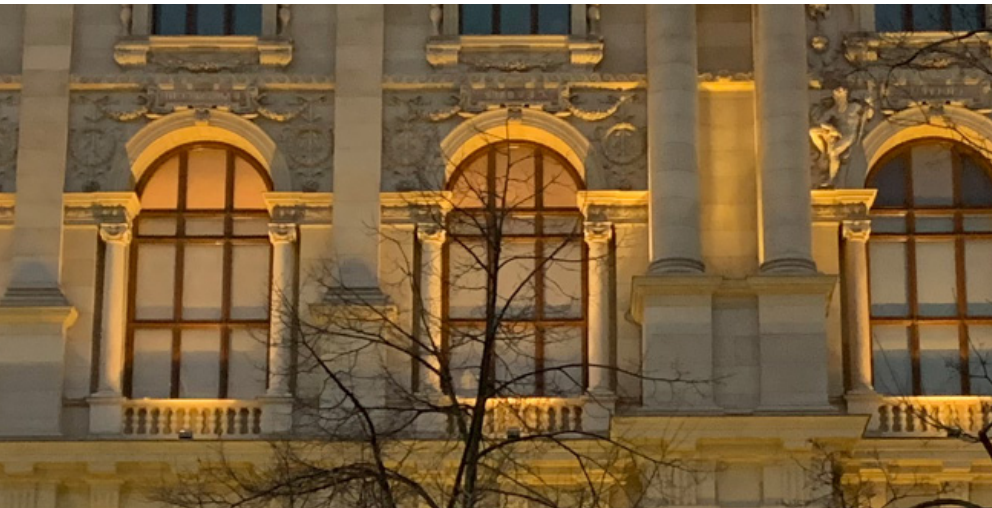


Figure 3.20 *Left*, Pedestrian and bike paths along Burgring at night. Photo: Mariah Palantzas (author)

Figure 3.21 *Right Top*, Night details on the side of the Kunsthistorisches (Fine Arts) Museum, Photo: Mariah Palantzas (author)

Figure 3.22 *Right Bottom*, Night view, side facade, Kunsthistorisches (Fine Arts) Museum, Photo: Mariah Palantzas (author)



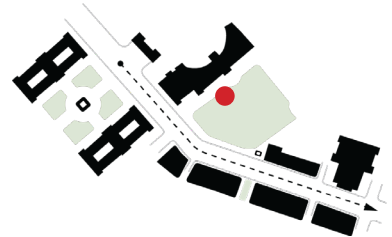


Figure 3.23 *Left Top*, Before renovation, Front side of the Nationalbibliothek (National library) Neue Burg, Hofburg. Photo: Maksym Harbar, Unsplash

Figure 3.24 *Left Bottom*, Details of Nationalbibliothek (National library) Neue Burg, Hofburg. Renovated parts contrasting non-renovated parts. Photo: Herzi Pinki, Free Wikimedia Commons, 2013.

Figure 3.25 *Right*, After renovation, Front side of the Nationalbibliothek (National library) Neue Burg, Hofburg. Photo: Mariah Palantzas (author), 2021



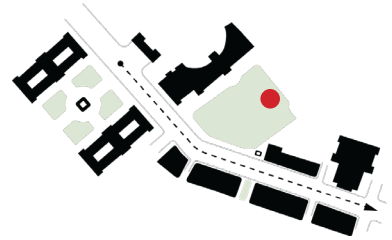


Figure 3.26 *Left Top*, Front facade of Palmenhaus, Burggarten. The middle part is a catering establishment, the left wing houses the butterfly house, and the right wing is used by the Austrian Federal Gardens as a greenhouse. Photo: Mariah Palantzas (author)



Figure 3.27 *Left Bottom*, Summer panoramic view of Burggarten park. Photo: Mariah Palantzas (author)

Figure 3.28 *Right Top*, Ladies on Palmenhaus public terrace/walkway. Photo: Mariah Palantzas (author)

Figure 3.29 *Right Bottom*, View of lawn toward Hofburg, Burggarten. Photo: Mariah Palantzas (author)



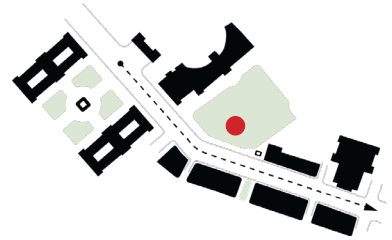


Figure 3.30 *Left*, Statue commemorating Emperor Franz Joseph I, the Habsburg ruler at the time of the creation of the Ringstrasse, Burggarten. Photo: Mariah Palantzas

Figure 3.31 *Right Top*, Young adults enjoying a winter afternoon in Burggarten behind the Mozart statue. Photo: Mariah Palantzas (author)

Figure 3.32 *Right Bottom*, Famous treble clef flowers in front of Mozart statue, Burggarten, Photo: Mariah Palantzas (author)

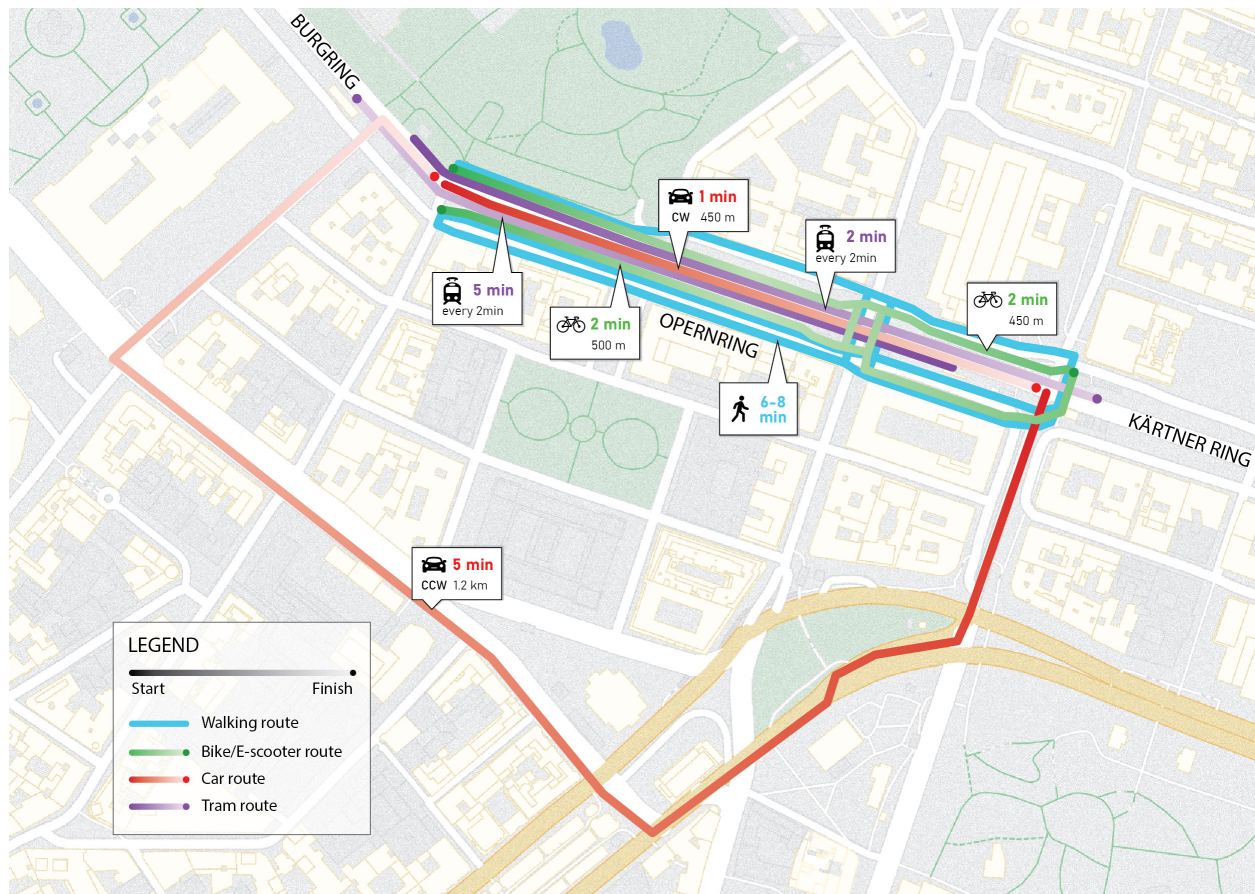


Figure 3.33 Above, Map indicating transportation modes and speeds along Opernring. Drawing: Mariah Palantzas (author), based on information from Google Maps.

As one transitions along the gradually turning corner from Burgring to Opernring, they are engulfed by shadows and a straight stretch of road ahead. In this counterclockwise (toward-East) direction, from Burgring to Kärtner Ring, against the flow of car traffic, one can traverse all of Opernring in five minutes by foot, and in two minutes by e-scooter or bike. In the western/clockwise direction, travel for one minute by car or streetcars/trams, as an alternative to the previous possibilities.



Figure 3.34 *Top*, Opernring at the end of summer. New tram in the style of an older model heading west along the Ring. Photo: Mariah Palantzas (author)

Figure 3.35 *Bottom*, Bike transition from Burgring to Opernring. Photo: Mariah Palantzas (author)



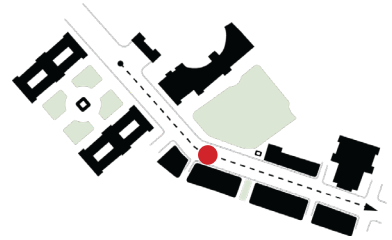


Figure 3.36 *Left Top Left*, Typical Ringstrasse cylindrical advertisement sign, lamp post, biker, street car and Imperial Palace in background. Transition from Burgring to Opernring
Photo: Mariah Palantzas (author)

Figure 3.37 *Left Top Right*, Golden plaque and doorbells/buzzers. Photo: Mariah Palantzas (author)

Figure 3.38 *Left Bottom*, Malowan storefront, Opernring 23. Founded in 1823 as a womens lingerie shop, moved to the Ring in 1875 with unisex apparel and is now purely a gentlemen's store. Photo: Mariah Palantzas (author)



Figure 3.39 *Right Top*, Balconies forming avant-corps of Opernring 23. Photo : Mariah Palantzas (author)

Figure 3.40 *Right Bottom*, JCH Juergen Christian Hoerl flagship store, Opernring 23. Photo: Mariah Palantzas



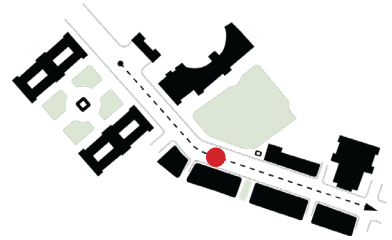


Figure 3.41 *Left Top Left*, Galerie Ulysses, Opernring 21. Top floor from 1977, ground floor since 1992. Photo: Mariah Palantzas

Figure 3.42 *Left Top Right*, Bike lane in winter, Opernring. Photo: Mariah Palantzas (author)

Figure 3.43 *Left Bottom*, Gallery ARTECONT and Galerie Karl Hagenauer, Opernring 21. Photo: Mariah Palantzas (author)

Figure 3.44 *Right*, Square oriel windows, Opernring 21. Photo: Mariah Palantzas (author)



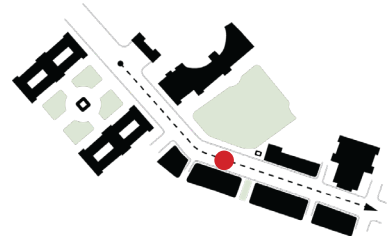


Figure 3.45 *Left*, Hao Noodle & Tea, bottom of Opernring 19. Photo: Mariah Palantzas (author)

Figure 3.46 *Right*, Burgkino, at Opernring 19 since 1912. One of the oldest cinemas worldwide which are still in operation, and the only cinema in the German-speaking regions during the 1950s, 60s and 70s (after WWII). Photo: Mariah Palantzas (author)



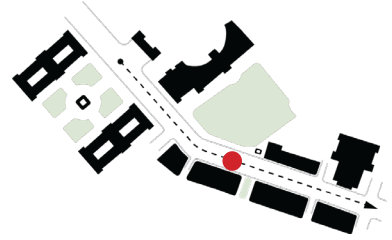


Figure 3.47 *Left Top*, Balconies, Opernring 17. Photo: Mariah Palantzas

Figure 3.48 *Left Bottom*, Front door details, Opernring 17. Photo: Mariah Palantzas (author)

Figure 3.49 *Right*, Full avant-corps, Opernring 17. Photo: Mariah Palantzas



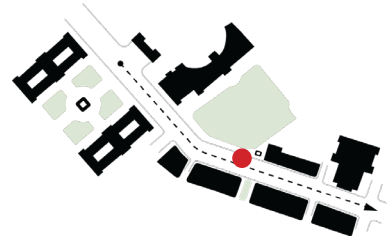


Figure 3.50 *Left Top*, Street layers: 3 lanes of traffic, tram track, green/trees, pedestrian, trees, bike and pedestrian, trees, pedestrian. Photo: Mariah Palantzas (author)



Figure 3.51 *Left Bottom*, Street layers with tram, winter, Opernring. Photo: Mariah Palantzas (author)

Figure 3.52 *Right Top*, E-scooterers along the bike path on Opernring. Photo: Mariah Palantzas (author)

Figure 3.53 *Right Bottom Left*, Bike and pedestrian path symbol sign, Opernring. Photo: Mariah Palantzas

Figure 3.54 *Right Bottom Right*, Bike path symbol on green lane, Opernring. Photo: Mariah Palantzas



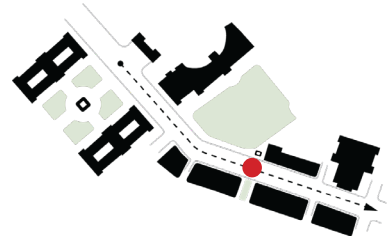


Figure 3.55 *Left Top*, View across bike lane and street Robert-Stolz-Platz, behind it Schillerplatz. Photo: Mariah Palantzas (author)

Figure 3.56 *Left Bottom Left*, Electric car charging station, Opernring. Photo: Mariah Palantzas

Figure 3.57 *Left Bottom Right*, “Einbahn” (one-way) sign, garbage can with cigarette spout and free dog bag dispenser provided by the city of Vienna. Photo: Mariah Palantzas

Figure 3.58 *Right*, Kartell Flagstore, corner of Opernring 17 at Schillerplatz. Photo: Mariah Palantzas



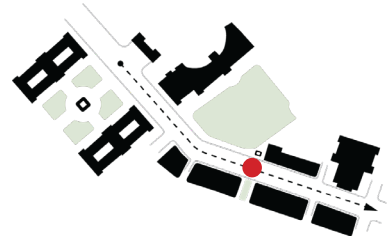


Figure 3.59 *Left Top*, Facade of the Palais Schey von Koromla, bulthaup Opernring store at street level, private doctor's office above. Opernring 10/ Goethegasse 3. Photo: Mariah Palantzas

Figure 3.60 *Left Bottom*, Goethe statue (poet), considered the greatest German literary figure of the modern era. Photo: Mariah Palantzas (author)

Figure 3.61 *Right*, Sketch of the Goethe statue and Palais Schey von Koromla. Drawing: Mariah Palantzas



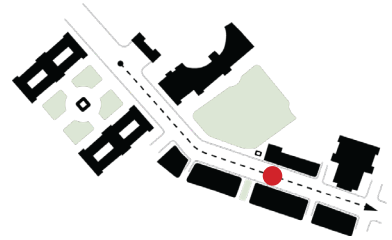


Figure 3.62 *Left Top*, Balconies, Operrning 13-15. Photo: Mariah Palantzas

Figure 3.63 *Left Bottom Left*, View of balcony and rooftop, Opening 15 to 17. Photo: Mariah Palantzas (author)

Figure 3.64 *Left Bottom Right*, Door of YOU restaurant, Opening 15. Photo: Mariah Palantzas (author)

Figure 3.65 *Right*, Facade view, Ligne Roset furniture store, Operrning 10. Photo: Mariah Palantzas (author)



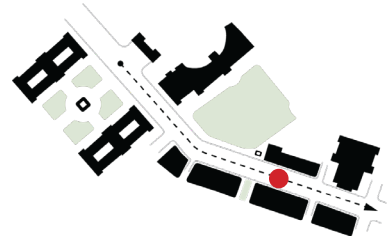


Figure 3.66 *Left Top*, Simple historicist facade with additive gable windows of Opernring 8. Bottom floor houses THE LIFE SHOP No.8 (formerly a Greece travel agency), and Steinway & Sons Piano house
Photo/collage: Mariah Palantzas

Figure 3.67 *Left Bottom*, Feinstück Raum, fashion accessories store, Opernring 13. Photo: Mariah Palantzas

Figure 3.68 *Right*, Full facade, Opernring 13, from opposite side of street. Photo: Mariah Palantzas



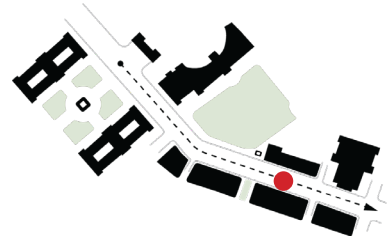


Figure 3.69 *Left Top*, Main window avant-corps, with garland putti, Opernring 11. Photo: Mariah Palantzas



Figure 3.70 *Left Bottom*, Das Opernring main entrance awning, Opernring 11. Photo: Mariah Palantzas

Figure 3.71 *Right Top*, Simple facade and iron balconies, Opernring 11. Photo: Mariah Palantzas

Figure 3.72 *Right Bottom*, “Burgers, gin & cheesecake” awning above said the butcher to the cow restaurant (closed since Covid-19), Opernring 11. Photo: Mariah Palantzas



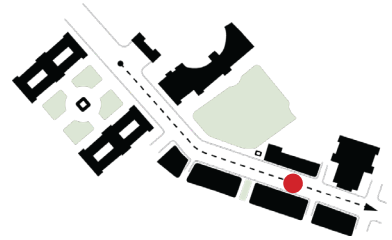


Figure 3.73 *Left*, Man in window under balcony for scale, Opernring 9. Photo/collage: Mariah Palantzas

Figure 3.74 *Right*, Corbels, intricate balustrades, iron details and greenery on large main balconies of Opernring 9. Photo/collage: Mariah Palantzas



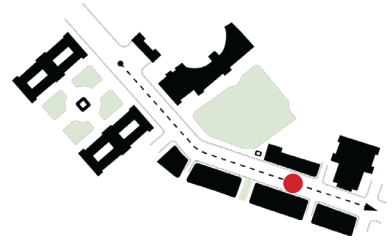


Figure 3.75 *Left Top*, Large sign of Veggiezz vegan restaurant, Opernring 6. Photo: Mariah Palantzas

Figure 3.76 *Left Bottom Left*, Klangwelt storefront, Opernring 9. Photo: Mariah Palantzas

Figure 3.77 *Left Bottom Right*, Steinmetz-Bundy hair salon storefront, Opernring 9. Photo: Mariah Palantzas

Figure 3.78 *Right*, Teens renting Lime scooters in front of Opernring 9. Photo: Mariah Palantzas (author)



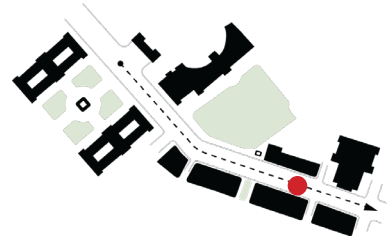


Figure 3.79 *Left*, Buchdruckerei Pinder Franz, Opernring 7. Photo: Mariah Palantzas

Figure 3.80 *Right Top*, Entrance door, Opernring 9. Photo: Mariah Palantzas

Figure 3.81 *Right Bottom*, Honu Tiki Bowls sign, Opernring 7. Photo: Mariah Palantzas (author)



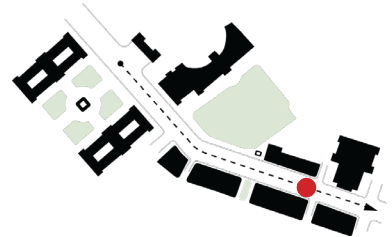


Figure 3.82 *Left*, Elevator entrance to either the bar downstairs or the underground Opera passage, unclear. Photo: Mariah Palantzas (author)

Figure 3.83 *Right*, Facade of Opernring 7, above AIDA Café Konditorei, a traditional austrian cafe and pastry shop. Photo: Mariah Palantzas (author)



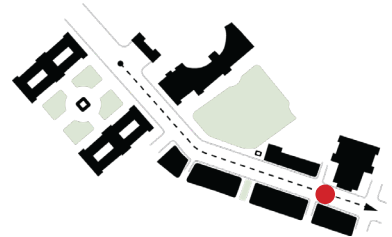


Figure 3.84 *Left*, Cross walk across Opernring at Operngasse toward Opera. Photo: Mariah Palantzas

Figure 3.85 *Right Top*, DHL bike rider in front of Opera passage entrance and Opernringhof. Photo: Mariah Palantzas (author)

Figure 3.86 *Right Bottom*, Facade of la Stella Bianca, a tiny Italian deli and grocery store, one of my favourites. Opernring 3-5. Photo: Mariah Palantzas (author)



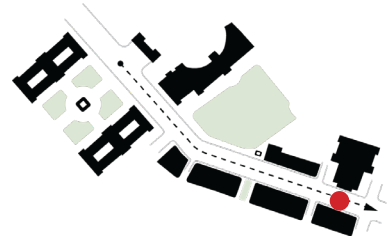


Figure 3.87 *Left Top Left*, Night details of the Vienna State Opera. Photo: Mariah Palantzas (author)

Figure 3.88 *Left Top Right*, Approaching the Opera from the west at night. Photo: Mariah Palantzas

Figure 3.89 *Left Bottom*, West/left wing and fountain at night, Vienna State Opera. Photo: Mariah Palantzas

Figure 3.90 *Right*, Front facade person for scale and no cars (a rarity), Opera. Photo: Mariah Palantzas



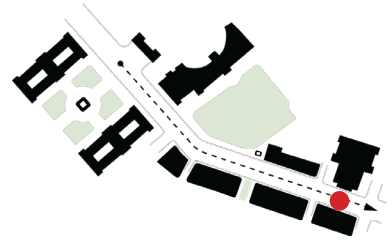


Figure 3.91 *Left*, Front of Vienna State Opera and Mjam driver on a motorbike/scooter and his phone. Photo: Mariah Palantzas

Figure 3.92 *Right*, Facade of Opernringhof, escalator entrance to Opera passage (leads to metro) and tram. Photo: Mariah Palantzas (author)



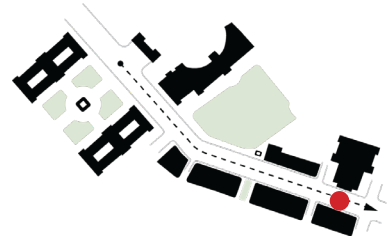


Figure 3.93 *Left*, Front window iron details and statues, Vienna State Opera. Photo: Mariah Palantzas

Figure 3.94 *Right Top*, Lamp post outside Opera. Photo: Mariah Palantzas

Figure 3.95 *Right Bottom*, Austrian flags and plaque for historic monuments, Opera. Photo: Mariah Palantzas (author)

FINAL REMARKS

The Ringstrasse crowd takes part in indoor and outdoor acts which, as outlined in Section 2.1 - The Village vs the Campus, are passively governed by the formality of spaces and imperceptible regimentation. Though the heavy, continuous urban blocks are no more than seven stories tall, they instate impeding forces which act upon the boulevard's users. While one may be unaware of the former Ringstrasse-society, expressing themselves through their palaces, art and pageants,

the stories of its inhabitants still linger above the sidewalks in the residences bordering the rows of tree crowns lining the street. As a canopy watching over the new society that has formed, the spirit of high nobility and bourgeoisie shadows all that pass beneath it. As with all shadows, they usually go unnoticed, are taken for granted, are only perceived when transitioning from one space to another and are searched for only to benefit oneself.



Figure 3.96 Bike and pedestrian path at Robert-Stolz- Platz and Goethe statue. Photo: Mariah Palantzas



Figure 3.97 Classic cars spotted on the Ring, by the twin museums. Photo: Mariah Palantzas



Figure 3.98 View toward Votiv Kirche (church). Photo: Martin Fahlander, Unsplash.

To understand the Ringstrasse as a whole, one must experience her segments and piece them together, not once or twice, but over seasons and time. The experiencers understand her by walking hand-in-hand, repeatedly biking around her until they can do it in under 20 minutes and driving their Italian convertibles with the top down in the snow. By sweating in a streetcar where the old lady won't open the window on Monday and shivering while waiting for the next one on Wednesday, 5 months later. Smelling the crisp cold air with snowflakes on their eyebrows, her people dream of how she'll be in a blanket of heat. The regular watchers, and the one-time passers, exchange looks at the base of the Opera, all taking part in her continuous production. The people who need her to have their voice heard are dependent and loud and show others her ability to support her inhabitants. And those looking at nothing but their phone screens unless it's to see if the crosswalk is clear, live in her parallel world,

shared globally by many. She is respected by those who walk the extra block to dispose of their cigarettes in the spout of a trash bin and disrespected by the litterers and bottle-breakers. One hears piano practice escaping a cracked 4th story window above the piano store that's always empty and sees riders on green bikes delivering food to the entire city. The street radiates outward by its transportation systems, the inviting nature of its Christmas lights and markets, and its political and educational networks.

The Ringstrasse is everything while being seemingly nothing. The rare modern-day flaneurs that stroll along the Ring just to stroll along the Ring are the spirit of its past that lingers on. It can be endlessly explored, documented, drawn, and enjoyed - I plan on continuing to do just that.



Figure 3.99 Sunset at Burggarten, summer 2020. Photo: Mariah Palantzas

The Viennese Ringstrasse has developed from an expansive bourgeois park to a bustling thoroughfare with modern storefronts and long urban blocks, rarely frequented by inhabitants. The boulevard where the upper classes would stroll at dusk is now a charm bracelet with nodes of tourists, between which the inclination to enjoy or linger has dissipated over time. While its architecture and ornaments are beautifully maintained and charming as ever, its streetscape has lost the spirit with which it was created, only revealing itself for temporary events. As a whole, the Ring is no longer a place of socialization, leisure, and enjoyable surroundings. Its quaffed parks are the last zones in which citizens are vaguely persuaded to dwell and the rest, filled with bike lanes, service corridors and parking, is nothing but lost potential. Serving the city as a huge roundabout, drivers enter the one-way boulevard from Vienna's arterial streets and conveniently get whipped around to the other side of the city. This ability to transport is the main purpose of the Ringstrasse today. But along with its capacity to move its population, a boulevard should also satisfy its inhabitants at the pedestrian scale.

Certain sections of the road, such as Opernring or Burgring, are more gratifying than those along Schottenring or Franz Josephs Kai, as more attention has been paid to assure tourist satisfaction. The organization of its strips is suitable for travel but has not been optimized for a pleasant user experience. It is easy to be distracted by the Ringstrasse's main attractions and ignore the inconveniences that are present along the street, such as shared pedestrian-bike lanes, convoluted intersections, and negligible benches to sit along its edges. Perhaps diminishing the number of traffic lanes, or the speed of traffic, is a solution allowing for a more flexible and spacious pedestrian realm. Another consideration is a bike-only lane, either replacing a current lane of car traffic or one of the many pedestrian strips. Riders would have less obstacles and pedestrians and cars would still have ample space to pass. Why not allocate certain portions of the Ringstrasse as purely pedestrian zones with limited car traffic? It has been successfully implemented in other areas of the city such as Mariahilferstrasse, but the intimidating nature of the Ring renders this possibility outrageous and impractical to those that may consider it. The ratio between enjoyable urban infrastructure and bustling commuter traffic on the Ringstrasse is currently greatly unbalanced and there is boundless opportunity to transform its underutilized fragments into vibrant public space.

Initially, it was unbelievable that today's inhabitants were overlooking what seemed to me, as an outsider, to be such a magnificent boulevard. I questioned why researchers were not documenting the stunning buildings, lively events, and present-day uses of the Ringstrasse. But as my two years in Vienna passed, my fascination with the boulevard grew along with my understanding of why the Viennese took it for granted. They have lost the stars in their eyes, and for good reason. The momentary awe of colonial monuments accentuated by ambient lighting in the evening is starkly contrasted by the lack of enjoyable space during the day. There is a communal disregard for this grand boulevard which has the possibility to accommodate its people in a unique environment endorsed by an unparalleled history. Today, pedestrians abide by relentless traffic and are subservient to the wasteland that we now still call the Ringstrasse. There is still a chance to relive the chronicle of its prosperous past – or to at least make the most of what it has become – that is being ignored by planners, architects, and politicians. The municipality focuses on proposals for car-free districts, plans projects that jeopardize its UNESCO status, and implements pathetic mist stands that drench sidewalks throughout the summer, all while ignoring their 4-kilometer-long thoroughfare with the potential to support practical and stimulating urban spaces.

As told by Calvino, a city can have the same name as one prior to it, sit on the same soil, and house the same people, but it is a new city, vaguely to do with the old, that reminisces in its past to hold on to an opulence that is no longer there.

“...If the traveler does not wish to disappoint the inhabitants, he must praise the postcard city and prefer it to the present one, though he must be careful to contain his regret at the changes within definite limits: admitting that the magnificence and prosperity of [the Ringstrasse], when compared to the old, [aristocratic Ringstrasse], cannot compensate for a certain lost grace, which, however, can be appreciated only now in the old postcards... one can look back with nostalgia at what it was. ... Sometimes different cities follow one another on the same site and under the same name, born and dying without knowing one another... The old postcards [depict] a different city which, by chance, was called [the Ringstrasse], like this one.”¹

1 Calvino, Italo. (1972) *Invisible Cities*, p.26. Vintage.

BIBLIOGRAPHY

- Austria, Holocaust Encyclopedia*. (n.d.). Retrieved from <https://encyclopedia.ushmm.org/content/en/article/austria>
- Balgaranov, D. (2021) *UNESCO may remove Vienna from endangered heritage list by 2022, The Mayor*. Retrieved from <https://www.themayor.eu/en/a/view/unesco-may-remove-vienna-from-endangered-heritage-list-by-2022-8249>
- Boztepe, K., & Hammer, P. (2018) *Wiener Bezirke und MigrantInnen*, Eigentümerin & Herausgeberin: Stadt Wien, Magistratsabteilung 17 - Integration und Diversität. Retrieved from <https://www.digital.wienbibliothek.at/wbrup/content/titleinfo/3108767>
- Capuzzo, P. (1998). *Transportation system and urban space. Vienna 1865–1938: . Jahrbuch für Wirtschaftsgeschichte / Economic History Yearbook*, 39(2), 153-168. Retrieved from <https://doi.org/10.1524/jbwg.1998.39.2.153>
- Chen, Y.-S. (2017) Social networking practices of Viennese coffeehouse culture and intangible heritage tourism. Retrieved from <https://www.tandfonline.com/doi/abs/10.1080/14766825.2017.1400037>
- Dutton Architects, USC School of Architecture. (n.d.). *Otto Wagner: Designing the City with Architecture. Grids Blog*. Retrieved from <http://www.grid-blogs.com/wordpress/otto-wagner-designing-the-city/>
- Fogarassy, A. (2015) *An Avenue between two Eras or Why This Book? Vienna's Ringstrasse the Book*. pg. 6-7, Hatje Cantz.
- Franz, Y. (2011) *PART III URBAN SPRAWL AND GENTRIFICATION IN THE CITY CENTRES. Gentrification Trends in Vienna*. pg. 189-208. Retrieved from https://www.researchgate.net/publication/261925471_PART_III_URBAN_SPRAWL_AND_GENTRIFICATION_IN_THE_CITY_CENTRES
- Friebs, J.T., (n.d.) *Die Welt der Habsburger*. Retrieved from <https://www.habsburger.net/en>
- Friebs, J. T., (n.d.) *City walls, bastions and glacis – protection or hindrance?* Retrieved from <https://www.habsburger.net/en/chapter/city-walls-bastions-and-glacis-protection-or-hindrance>
- Friebs, J. T., (n.d.) *Historicism – the architectural style of the Ringstrasse. The World of the Habsburgs*. <https://www.habsburger.net/en/chapter/historicism-architectural-style-ringstrasse>
- Friebs, J. T., (n.d.) *Military drill must continue!* Retrieved from <https://www.habsburger.net/en/chapter/military-drill-must-continue>
- Friebs, J. T., (n.d.) *The construction of the Ringstrasse, The World of the Habsburgs*. Retrieved from <https://www.habsburger.net/en/chapter/construction-ringstrasse>
- Friebs, J. T., (n.d.) *The Corso of the Viennese bourgeoisie*. The World of the Habsburgs. Retrieved from <https://www.habsburger.net/en/chapter/corso-viennese-bourgeoisie?language=de>

- Gerzabek, D.M., (2012) *The Viennese Ringstrasse - Sketch of an intense constructional period*. Österreichische Ingenieur- und Architekten-Zeitschrift, Jg., Heft 7-12/2012, 167-176. Retrieved from <https://openlib.tugraz.at/download.php?id=56a7a39282f83&location=browse>
- Gruber, S. & Schmidt-Conlinet. L. (2011). *Vienna: Slow capital acupuncture for the city*. Vienna: Academy of Fine Arts, Institute for Art and Architecture.
- “Gründerzeit.” *Wikipedia*. (2020) Retrieved from <https://en.wikipedia.org/w/index.php?title=Gr%C3%BCnderzeit&oldid=973816490>.
- History of Vienna*. (2007) Retrieved from <https://www.wien.gv.at/english/history/overview/>
- How old is Canada really? Canadian Affair*. (n.d.) Retrieved from <https://www.canadianaffair.com/how-old-iscanada>
- Koerner, J.L. (2016) *The Ringstrasse at 150 years, the Burlington Magazine*, as part of The VIENNA PROJECT at Harvard University. Retrieved from https://viennaproject.fas.harvard.edu/files/vienna_project/files/koerner_ringstrasse.pdf
- “Linienamt.” *Wikipedia*. (2020) Retrieved from <https://de.wikipedia.org/w/index.php?title=Linienamt&oldid=204155206>.
- “Linienwall.” *Wikipedia*. (2018) Retrieved from <https://de.wikipedia.org/w/index.php?title=Linienwall&oldid=184199008>.
- Loos, A. (1898) “*Potemkin Village*,” *Ver Sacrum*. Retrieved from http://depts.washington.edu/vienna/documents/Loos/Loos_Potemkin.htm
- m53ber. (2015) *Eine Stadt, zwei Millionen Chancen - Regierungsubereinkommen*. Retrieved from <https://www.wien.gv.at/politik/strategien-konzepte/regierungsuebereinkommen-2015/>.
- Michelin Guide, (n.d.) *Map, Vienna Restaurants, Austria*. Retrieved from <https://guide.michelin.com/en/at/vienna/restaurants/1-star-michelin/2-stars-michelin/3-stars-michelin?showMap=true>
- Musterd, S. et al. (2017) “*Socioeconomic Segregation in European Capital Cities. Increasing Separation between Poor and Rich*.” *Urban Geography*, vol. 38, no. 7, pp. 1062–83. Taylor and Francis+NEJM, doi:10.1080/02723638.2016.1228371.
- The New York Times. (1918) *Vienna After the War*, Section E, pg. 33. Retrieved from <https://www.nytimes.com/1918/12/29/archives/vienna-after-the-war.html>
- Nierhaus, A. (2014) *An Urban Revolution*. Vienna’s Ringstrasse the Book. pg. 18-39. Hatje Cantz.
- Nierhaus, A. (2015) *Der Ring - Pionierjahre einer Prachtstraße*. Residenz; 1., zahlr. Abb. edition.
- Oezelt, N., & Rachbauer, S. (2021) *Die Wiener Ringstraße: Kreislauf der Pracht*. Retrieved from <https://kurier.at/chronik/wien/die-wiener-ringstrasse-kreislauf-der-pracht/401166429>
- ORF News. (2017) *Letzte Frist vor Aberkennung (Last deadline before withdrawal)* Retrieved from <https://orf.at/v2/stories/2398218/2398221/>

Panin, T. & Preamechai, S. (2017) *Camillo Sitte and Otto Wagner: Contrasting Theoretical Positions towards Modern Cities*. Retrieved from <https://so04.tci-thaijo.org/index.php/NAJUA-Arch/article/view/105381/83684>

Reisenleitner, M. (2018) *Ruts of Gentrification: Breaking the Surface of Vienna's Changing Cityscape*. York University Toronto. HAL archives. Retrieved from <https://hal.archives-ouvertes.fr/hal-01870474>

Ringstraßenwettbewerb. (n.d.). Retrieved from <https://www.geschichtewiki.wien.gv.at/Ringstraßenwettbewerb>

Schorske, C. (1981) *THE RINGSTRASSE, ITS CRITICS, AND THE BIRTH OF URBAN MODERNISM*, Fin-de-Siècle Vienna. pg. 24-115. Cambridge University Press

Stadt Wien (City of Vienna) (n.d.) *STEP 2025 Wien* pg 68-69. Retrieved from <https://www.wien.gv.at/stadtentwicklung/studien/pdf/b008379a.pdf>

Stadt Wien (City of Vienna) (n.d.) *Buiding the City. Examples for and from Vienna*. Retrieved from <https://www.wien.gv.at/stadtentwicklung/studien/pdf/b0082061.pdf>

Stühlinger, H.R., (2015) *The Competition on the Wiener Ringstrasse*, Birkhäuser, Basel.

The Vienna Integration Concept - Basis and Five Pillars. (n.d.). Retrieved from <https://www.wien.gv.at/english/social/integration/facts-figures/integration-concept.html>.

"*Timeline of Vienna*." *Wikipedia*. (2020) Retrieved from https://en.wikipedia.org/w/index.php?title=Timeline_of_Vienna&oldid=984471776.

UNESCO. (2015) Report of the ICOMOS Reactive Monitoring mission to the World Heritage property of the "Historic Centre of Vienna" (Austria). Retrieved from <https://whc.unesco.org/en/documents/140325/>

"*Vienna - Evolution of the Modern City*." *Encyclopedia Britannica*. (n.d.). Retrieved from <https://www.britannica.com/place/Vienna>.

"*Vienna - The Economy*." *Encyclopedia Britannica*. (n.d.). Retrieved from <https://www.britannica.com/place/Vienna>.

Vienna travel. (2020). Retrieved from <https://www.lonelyplanet.com/austria/vienna/history>

Wehdorn, M. Wehdorn Architekten Ziviltechniker GmbH (2009) *The Historic Centre of Vienna World Cultural Heritage and Vibrant Hub*. City of Vienna, Municipal Department 19 (Architecture and Urban Design). Retrieved from <https://www.wien.gv.at/stadtentwicklung/studien/pdf/b008028.pdf>

Wien Geschichte Wiki, a service run by the City of Vienna. (n.d.). Retrieved from https://www.geschichtewiki.wien.gv.at/Wien_Geschichte_Wiki

Wien Geschichte Wiki, a service run by the City of Vienna. (n.d.). Retrieved from https://www.geschichtewiki.wien.gv.at/Ringstra%C3%9Fe#Wettbewerb_zur_Anlage_der_Ringstra.C3.9Fenzone

Wien Kulturgut. (n.d.). Retrieved from <https://www.wien.gv.at/kulturportal/public/grafik.aspx>