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**1 Alfred Hrdlicka**  
***Mahnmal gegen Krieg und Faschismus*** 1988

The Vienna City Council commissioned the Austrian sculptor Alfred Hrdlicka (1928–2009) to conceive a *Monument against War and Fascism*. Controversially discussed at the time, the ensemble shows suffering, pain, and humiliation as consequences of fascism, war, and anti-Semitism.

**1010 Vienna, Albertinaplatz**  
■ U1, U2, U4 Karlsplatz;  
trams 1, 2, 0 Öper

**2 Michael Kienzer**  
***Stylit*** 2005

In his work *Stylite*, Michael Kienzer (\*1962) interprets space as an archive of objects, which he juxtaposes with an elongated vertical sculpture. On the end of a several-meter-long rod or pipe, which grows out of a pot-like pedestal, he mounts a well pump which—unreachable for pedestrians passing by—sits at the height of the treetops and street lights.

**1010 Vienna, corner Stubenring/Weiskirchnerstraße**  
■ U3, tram 2 Stubentor

**3 Ken Lum**  
***Pi*** 2006

The permanent media installation *Pi* in the western underground pedestrian passageway on Karlsplatz was created by the Canadian artist Ken Lum (\*1956). In the middle of the passageway we find the transcendent number pi (π) with 478 decimal places, with the most recently calculated figures being shown on the display.

**1010 Vienna, subway station Karlsplatz, western passageway, exit Secession**  
■ U1, U2, U4 Karlsplatz

**4 Olaf Nicolai**  
***Denkmal für die Verfolgten der NS-Militärjustiz*** 2014

During the Second World War Nazi military justice handed out more than 30,000 death sentences most of which were passed against deserters. The *Memorial for the Victims of Nazi Military Justice* by the German artist Olaf Nicolai (\*1962) stages the situation of the individual and demonstrates respect for all those who position themselves against the current system.

**1010 Vienna, Ballhausplatz**  
■ U2, U3 Volkstheater; trams 1, 2, 0 Dr.-Karl-Renner-Ring

**5 Rachel Whiteread**  
***Mahnmal für die österreichischen jüdischen Opfer der Shoah*** 2000

The *Memorial to the Austrian Jewish Victims of the Shoah* on Judenplatz reminds us of the 65,000 Jews murdered under the Nazi regime. The façades of the reinforced concrete cube conceived by the British artist Rachel Whiteread (\*1963) present themselves as walls of library shelves turned outward.

**1010 Vienna, Judenplatz**  
■ U3 Herrengasse

**6 Honet**  
***Totem Modern*** 2013

14 concrete columns of the subway line U2 along the Vorgartenstraße form the stage for this Street Art project. The minimalist figures of the French artist Honet (\*1972) visually refer to the superheroes of the 1970s, linking them up to a modern totemism.

**1020 Vienna, columns between Trabrennsstraße and Stella-Klein-Löw-Weg**  
■ U2 Krieau



© Andrea Huemer, 2009



U2 station Donaustadtbrücke © Lisa Rast, 2013



© Iris Ranzinger, 2014



© Christian Wachter, 2008

**11 Julie Hayward**  
***abtauchen/auf tauchen*** 2009

The Austrian artist Julie Hayward (\*1968) has designed the short passage from here to there and vice versa as a zone of switching from one to the other. People coming from the city go underground in the direction of the Donaukanal (Danube Canal). Guided by the bright blue of the passage, the way leads them toward the water – and back into the light again.

**1030 Vienna, pedestrian underpass Angelo-Soliman-Weg, connects Löwengasse and Treppelweg (Danube Canal)**  
■ trams 1, 0 Radetzkyplatz



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**7 Helmut & Johanna Kandi**  
***Denkmal für eine Nobelpreisträgerin*** 2006

After collecting stories and anecdotes in the Volkertplatz neighborhood for years, the Austrian artist duo Johanna (\*1954) and Helmut (\*1953) Kandi condensed this material to the fictitious biography of a woman who will be awarded the Nobel Prize for Economics in 2045. The *Monument to a Female Nobel Prize Winner* is dedicated to her.

**1020 Vienna, Volkertplatz**  
■ tram 2 Taborstraße/Heinestraße;  
bus 80A Volkertplatz

**8 Pedro Cabrita Reis**  
***two drawings in the sky, two paintings underneath*** 2013

Marking the façades of the subway stations Donaumarina and Donaustadtbrücke with paint, light, and form, the Portuguese artist Pedro Cabrita Reis (\*1956) has established a visual connection with the architecture of the two subway buildings on the north and on the south bank of the Danube River.

**1020 Vienna, U2 station Donaumarina**  
**1220 Vienna, U2 station Donaustadtbrücke**  
■ U2 Donaumarina and U2 Donaustadtbrücke

**9 Speto**  
***3 Brothers*** 2014

The work by the Brazilian artist Speto (\*1971) pays homage to the Villas Bôas brothers and the narrative cultures of Brazil's indigenous population. The former colonizers Leonardo, Orlando and Cláudio Villas Bôas became dedicated advocates of indigenous rights and environments from the 1960s onwards.

**1020 Vienna, columns between Trabrennsstraße and Stella-Klein-Löw-Weg**  
■ U2 Krieau



© Iris Ranzinger, 2012



© Iris Ranzinger, 2013



© Iris Ranzinger, 2012



© Iris Ranzinger, 2012



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© Rainer Igler

**13 Gerold Tagwerker**  
***mirror.grid.passage*** 2012

Together with the architect Anna Wickenhauser, the Austrian artist Gerold Tagwerker (\*1965) designed a horizontal grid band of grey ceramic tiles for the walls of the pedestrian underpass, which is ornamentally rhythimized by mirror tiles interrupting the band both vertically and horizontally.

**1030 Vienna, pedestrian underpass Adolf-Blamauer-Gasse/Ghegastraße**  
■ tram 18 Heinrich-Drimmel-Platz

**14 Ernst Caramelle**  
***Ohne Titel*** 2013

The Austrian artist Ernst Caramelle's (\*1968) "fresco-like" wall painting *Untitled* responds to the architectural situation of the main passageway. Asymmetric color fields as well as mirror bands along the opposite wall create new symmetries and offer different points of view.

**1040 Vienna, subway station Karlsplatz, main passageway**  
■ U1, U2, U4 Karlsplatz

**15 Franz Graf**  
***SUED*** 2012

The Austrian artist Franz Graf (\*1954) has selected a variety of pictorial motifs from his art archives for his four-part installation in the passageway, which comprises 65 glass panels, and assembled them to complex compositions. The subjects follow star charts and connecting lines which reflect relationships between words and thoughts of passengers.

**1040 Vienna, passageway Vienna Central Station/U1 Südtiroler Platz – Central Station**  
■ S-Bahn, U1 Südtiroler Platz – Central Station

**16 Peter Kogler**  
***U-Bahn-Station Karlsplatz*** 2011

The Austrian artist Peter Kogler's (\*1959) solution for the intermediate level of the *Subway Station Karlsplatz* is aimed at virtually extending its real spatial structure. A network of computer-generated tube forms seems to dissolve the boundaries of architecture and, with its dynamically intertwined shapes, alludes to the level's transfer function at the same time.

**1040 Vienna, subway station Karlsplatz, U1/U2 intermediate level**  
■ U1, U2, U4 Karlsplatz

**17 Henry Moore**  
***Hill Arches*** 1973

The British sculptor Henry Moore (1898–1988) donated his work *Hill Arches* to the City of Vienna on the occasion of the redesign of Karlsplatz in 1975 in 1978. The sculpture was installed in the reflecting water basin in front of St. Charles's Church. Its softly flowing lines describe two rhythmically moving bodies, whose gaps are as important as their material forms.

**1040 Vienna, Karlsplatz**  
■ U1, U2, U4 Karlsplatz

**18 Ulrike Lienbacher**  
***IDYLLE*** 2002

The facade of the municipal tenement complex shows a wall picture by the painter Rudolf Böttiger which unfolds a family idyll of the Nazi era. In 1945, only the swastika adorning the work was removed. The Austrian artist Ulrike Lienbacher (\*1963) has mounted a pane of glass with the word *IDYLLE* (*IDYLL*) in mirror image in front of the painting.

**1050 Vienna, Brandmayergasse 27**  
■ tram 6 Margaretengürtel/Arbeitergasse;  
bus S9A Reinprechtsdorfer Straße/Arbeitergasse



© Markus Hanakam, 2010



© Hannah Stippl, 2013



© Marianne Greber, 2010



© Norbert Pruscha

**23 INOPERABLE Gallery**  
**presents ROA** 2013

The Belgian street artist ROA realized a large-scale street painting on the facade of the Amerling School on Schadekgasse in Mariahilf by positioning regional animals (beaver, fox, rabbit, chamois) on top of and next to each other. ROA's works rely on simple means: black and white house paint and spray paint recall the aesthetic of naturalistic drawings. Since Summer 2015 the work is partially overpainted.

**1060 Vienna, Schadekgasse, vis-à-vis No. 18**  
■ U3, buses 13A, 14A Neubaugasse



© Heinz Holzmann, 2009

**19 W. M. Pühringer**  
***Hic et nunc*** 2004

*Hic et nunc* (*Here and Now*) is a large sculpture by the Austrian artist W. M. Pühringer (\*1945). The work is an eleven-meter-high metal object that breaks through public space. "The sculpture resembles the materialized ray of a remote galaxy" (quote by W. M. Pühringer).

**1050 Vienna, Margarettenstraße/Grohgasse**  
■ U4 Pilgramsgasse; buses 12A, S9A Bacherplatz

**20 Hannah Stippl**  
***work in progress*** 2010

The Austrian artist Hannah Stippl (\*1963) used the retaining walls of the Ernst-Arnold-Park as the ground for a dialogically structured artistic intervention. Reacting to the sprayer and graffiti scene, she worked on the design for the walls from 2010 to 2013.

**1050 Vienna, retaining walls of the Ernst-Arnold-Park**  
■ U4 Pilgramsgasse

**21 Heimo Zobernig**  
***raumteitel*** 2010

Ivy is a motif associated with both nature and walls. The Austrian artist Heimo Zobernig's (\*1958) ornamental design for the walls of the intermediate level in the form of a mosaic aims at producing an impression of depth by layers of color. In *untitled* a photographic model is translated into glass mosaic stones, the former's pixels corresponding to the latter's size.

**1050 Vienna, tram station Laurenzgasse**  
■ trams 1, 62 Laurenzgasse

**22 Ronald Kodritsch**  
***Reason to Believe*** 2009

*Reason to Believe* by the Austrian artist Ronald Kodritsch (\*1970) is a life-size figure of a man with glasses and a plain grey suit carrying an attaché case, which was mounted on the edge of the roof ledge of a corner building. The economic crisis is viewed from a new perspective from above. Where does one step further get me?

**1060 Vienna, rooftop Getreidemarkt 17/ corner Mariahilfer Straße**  
■ U2 Museumsquartier

**28 Esther Stocker**  
***TONSPIR... passage*** 2006

The *SOUNDTRACK... passage* is one of five passages in the *MuseumsQuartier Wien* dedicated to a certain theme. It is located between courtyards 7 and 8. The vault design was developed by the South Tyrolean artist Esther Stocker (\*1974). quartier 21 presents sitespecific sound works by international artists there on a temporary basis.

**1070 Vienna, Museumsplatz 1**  
■ U2, U3 Volkstheater/exit Burgasse;  
U2 Museumsquartier

**24 Lawrence Weiner**  
***In the Still of the Night*** 1991

The US conceptual artist Lawrence Weiner (\*1942) mounted the poetic comment *ZERSCHMETTERT IN STÜCKE* (*IM FRIEDEN DER NACHT*) / (*ISMASHED TO PIECES* (*IN THE STILL OF THE NIGHT*)) on the Esterházypark flak tower. The text reminds us of the threat of Vienna's destruction through nightly air raids in the Second World War and thematizes the incompatibility of violence and peace.

**1060 Vienna, Esterházypark, flak tower**  
■ U3 Neubaugasse; buses 13A, 14A, S7A Haus des Meeres



© Ulrike Wagendorfer, 2009



© Mische Erben, 2011



© Manfred Seidl, 2006



© Kay-Wee Rossenborg, 2006



© Barbara Horvath / KÖR GmbH, 2014



© Nora Höglinger / KÖR GmbH, 2015

**25 Franz West**  
***Gerngross-Säule*** 2000/2007

The Austrian artist Franz West (1947–2012) dedicated this column to the architect, exhibition organizer, and journalist Heidulf Gerngross (\*1939). The *Gerngross Column* is intended as a metaphor of an exhibition organizer's Herculean task. An egg with the mirror image of Gerngross's name caps the garbage can tower.

**1060 Vienna, Rohlsgasse 5 (traffic circle)**  
■ U2 Museumsquartier

**26 Iris Andraschek**  
***Tell these people who I am*** 2011/2012

The Austrian artist Iris Andraschek's (\*1963) work comprises three "carpets" milled into different sidewalks of Vienna's seventh district. The patterns of the carpets carry information on three female personalities (Gisela von Camessina de San Vittore, Olly Schwarz, and Vally Wiesethier).

**1070 Vienna, Lerchenfelder Straße 131 (Augustinplatz and Stiftgasse 2)**  
■ U6, trams 5, 46 Thaliastraße

**27 Heinz Gappmayr**  
***Raumtexte*** 2006

From 1961 on the Austrian artist Heinz Gappmayr (1925–2010) devoted himself to language at the interface between the realm of concepts and that of fine art. For *Spatial Texts* he chose the word ECHO for the façade of Vienna's Central Library, the word ZEIT (TIME) for the entrance hall to the subway, and six astronomical names referring to stars for the foyer.

**1070 Vienna, Central Library – Gürtel, Urban-Loritz-Platz 2 a**  
■ U6 Burgasse – Stadthalde;  
trams 9, 18, 49 Urban-Loritz-Platz

**28 Esther Stocker**  
***TONSPIR... passage*** 2006

The *SOUNDTRACK... passage* is one of five passages in the *MuseumsQuartier Wien* dedicated to a certain theme. It is located between courtyards 7 and 8. The vault design was developed by the South Tyrolean artist Esther Stocker (\*1974). quartier 21 presents sitespecific sound works by international artists there on a temporary basis.

**1070 Vienna, Museumsplatz 1**  
■ U2, U3 Volkstheater/exit Burgasse;  
U2 Museumsquartier

**29 Lois Weinberger**  
***I-Weed, YOU-Weed*** 2013

The installation designed for the lift tower of the Street Art Passageway Vienna forges an artistic link to the tags and graffiti that mark the streets bordering Vienna's 7th district. Weinberger's (\*1947) work takes up both their writtenness and their proliferating, intoxicating aspects, and mirrors them into the MuseumsQuartier.

**1070 Vienna, lift tower of the Street Art Passageway in the MQ, Museumsplatz 1**  
■ U2, U3 Volkstheater/exit Burgasse;  
U2 Museumsquartier

**30 VALIE EXPORT**  
***Kubus EXPORT – Der Transparente Raum*** 2001

*Cube EXPORT – The Transparent Room* is a glass volume designed by the Austrian media artist VALIE EXPORT (\*1940) and installed under an arch of the elevated track of the city's former metropolitan railway. It was conceived as an open space for communication, creativity, and contemplation and serves as a venue for presentations by artists.

**1080 Vienna, Lerchenfelder Gürtel, Gürtelbogen 48**  
■ U6, tram 2 Josefstadt Straße

## About KÖR

*Kunst im öffentlichen Raum (KÖR) GmbH* (Public Art Vienna) is committed to breathing new life into the city of Vienna's public space with permanent or temporary art projects. Its endeavors are aimed at strengthening the identity of the city and of individual neighborhoods in terms of contemporaneity and at reviving public space as an agora – a place of sociopolitical and cultural discussion. KÖR does not understand art in public space as décor, but as an offer for the confrontation with aesthetical contents and radical solutions and a symbolic marking of hitherto culturally abstemious territories.

KÖR manages art projects, commissions artists, organizes competitions for projects in public space, allots subsidies to artists or partner organizations, and engages in activities related to these tasks (symposia, publications, educational programs, etc.).

Cover: Speto, *3 Brothers*, 2014  
Photo: Iris Ranzinger, 2014



quartier21





© Markus Hanakam, 2010



© Jörg Auszinger, 2005



© Markus Hanakam, 2010



© Stephan Wyckoff, 2010



© Werner Kaligorsky, 2009



© Johannes Stern, 2008

**31 Hofstetter Kurt**  
**N.I.C. – nature is cool** 2009  
*N.I.C. – nature is cool* is a sculpture by the Austrian artist Hofstetter Kurt (\*1959). Three spheres with a diameter of 111 cm each are positioned one on top of the other; offset from the general axis, the middle sphere laterally touches the one above and below it. This arrangement conveys a feeling of hovering lightness.

**1080 Vienna, corner Lange Gasse/ Laudogasse**  
tram S Laudogasse

**32 Lois Weinberger**  
**Dachgarten Wienbibliothek** 2005  
The Austrian artist Lois Weinberger (\*1947) designed an installation with plants for the roof of the underground depot of the Vienna City Library, which, though inspired by natural processes, strikes us as abstract. The ramifying lines of *Roof Garden of the Vienna Library* recall larval galleries of the bark beetle Ips typographicus.

**1082 Vienna, City Hall, Hof Nr. 6** [visible from the elevator], Mon–Fri 9 am to 6:30 pm  
tram U Rathaus

**33 Fritz Wotruba**  
**Große stehende Figur** 1962  
Fritz Wotruba's (1907–1975) *Large Standing Figure* is a representative work from the Austrian artist's late period, in which he aimed at a figurative representation of man in abstract terms. After Wotruba had returned from his exile in Switzerland in 1945, he had increasingly broken up the figurative in favor of geometric abstraction.

**1082 Vienna, Friedrich-Schmidt-Platz 6**  
tram U Rathaus

**34 Maria Theresia Litschauer**  
**[transkription]** 2010  
Relating to Alfred Crepaz's sculpture (1939), the Austrian artist Maria Theresia Litschauer's (\*1950) installation *[transcription]* is aimed at a contextualization of National Socialist art. It not only critically thematizes the ideological background of this statue by means of sign, concrete band, and text panel, but also highlights a partly visible Hitler quotation from 1933.

**1090 Vienna, Thury-Hof, Marktgasse 3–7**  
trams S, 33, 37 Nußdorfer Straße/ Alserbachstraße

**35 Inés Lombardi**  
**Ohne Titel (Projekt „Garten mit Brunnen“)** 2009  
This work by the Austrian artist Inés Lombardi (\*1958) relates to the district's local history and topographical context. *Untitled (Project "Garden with a Well")* is comprised of an apparently overgrown piece of garden in which a well object made of bronze and fragments of a fence are to be found.

**1090 Vienna, Zimmermannplatz**  
tram U6, tram 43 Alser Straße

**36 Julia Schulz**  
**Schlüssel gegen das Vergessen** 2008  
*Keys Against Oblivion* by the Austrian artist Julia Schulz (\*1979) was realized as a commemorative symbol for the Verein Servitengasse 1938. The glass display case in the ground accommodates 462 keys with the name tags of Jewish residents who lived in this neighborhood until 1938.

**1090 Vienna, corner Servitengasse/ Grüntorgasse**  
tram U4 Roßauer Lände; tram D Schlickgasse



© Sonja Huber / K&R GmbH, 2012



© Stadt Wien – MA 7, 2014



© Iris Ranzinger, 2012



© Votava / PID, 2005



© Peter Gugereit, 2011



© Brigitte Kowanz

**37 Maria Hahnenkamp**  
**Ornament-Vorhang** 2008/2012  
Originally, the Austrian artist Maria Hahnenkamp (\*1959) had realized the installation *Ornamental Curtain* in the Kabelwerkpark in 2008 in collaboration with the architect Willi Frötscher. The work was transferred to the Kurpark Oberlaa in autumn 2012. Showing overlapping lines of an ornamental drawing, the four glass panels condense the park's nature in individual display windows.

**1100 Vienna, Kurpark Oberlaa**  
tram 67 Oberlaa – Therme Wien

**38 Peter Sandbichler**  
**Trans-form** 1997  
Carriers of an aesthetical and socio-cultural meaning, the Austrian artist Peter Sandbichler's (\*1964) objects explore the relationship between the private sphere and the realm of the public: positioned right in the middle of a shopping street, the aluminum sculpture offers a refuge from the hustle and bustle of its urban environs.

**1120 Vienna, Meldlinger Hauptstraße/ corner Zeleborgasse**  
tram U6 Philadelphiabrücke; U6 Niederhofstraße

**39 Iris Andraschek & Hubert Lobnig / Atelier Auböck + Kárász**  
**Turnertempel Erinnerungsort** 2011  
Andraschek (\*1963) & Lobnig (\*1962) and Atelier Auböck + Kárász chose a web of black concrete beams as the site's central element which symbolizes the burst roof truss of the Turner Temple which was destroyed in the night from ninth to tenth Nov. 1938. The mosaics of *Memorial Site Turner Temple* feature fruit and plants mentioned in the torah.

**1150 Vienna, Turnergasse 22/ Dinkelstedtgasse**  
tram U6, bus 57A Gumpendorfer Straße

**40 Christine & Irene Hohenbüchler**  
**Wand der Sprachen** 2000  
Based on aphorisms, poems, and comments, the work *Wall of Languages* by the Austrian artists Christine and Irene Hohenbüchler (\*1964) highlights the Schwendermarkt as a multicultural place of encounter and exchange. The graffiti-like wall painting was realized by the artists in cooperation with various schools in the neighborhood.

**1150 Vienna, Schwendermarkt**  
trams 52, 58 Rustengasse

**41 Nam June Paik**  
**Tele-Archäologie** 1994  
The sculpture *Tele-Archeology* by the Korean composer and artist Nam June Paik (1932–2006) is a figure shaped like a railway wagon, laid with old bricks from the Vienna Brick Museum. Monitors showed videos about Vienna's subway, its Museum of Technology, and the city's historical development.

**1150 Vienna, U3 station Schweglerstraße/ exit Märzstraße**  
tram U3 Schweglerstraße

**42 Brigitte Kowanz**  
**ein-hundert-und-vier-und-zwan-zig a** 1998  
The Austrian artist Brigitte Kowanz (\*1957) has uncompromisingly relied on expressions, numbers, and light for her works since the early 1980s. Written out in full, the house number *124 a* has been cut into a steel sheet wall. The project also comprises a dynamic orientation system for the various stairs and the day care center.

**1160 Vienna, Hasnerstraße 124 a**  
tram U3, trams 46, 2 Ottakring



© Markus Hanakam, 2010



© Helke Langenbach

**43 Manfred Wakolbinger**  
**Energie, die aus dem Inneren kommt** 1998  
The three-part work *Energy from Inside* by the Austrian artist Manfred Wakolbinger (\*1952) comprises sculptures enclosed in cubic glass bodies. A productive tension arises between the simple geometry of the shell and the dynamic, room-spanning wave-like forms inside.

**1160 Vienna, Palttaufgasse**  
tram U3, trams 46, 2 Ottakring

**44 Leo Zogmayer**  
**JETZT** 1999  
The text sculpture in concrete was conceived by the Austrian Leo Zogmayer (\*1949) and realized together with the landscape architects Ivancsics & Langenbach. The artist chose the word *JETZT (NOW)* for the area in front of the school building. The work is a negative imprint of the word: it does not show its letters, but the spaces in between.

**1160 Vienna, Thaliastraße 125**  
tram U3, trams 46, 2 Ottakring

**45 Maria Anwander & Ruben Aubrecht**  
**Memorial Persecution, Resistance and Struggle for Freedom** 2015  
The memorial is dedicated to people from Hernals who made a stand against the terror of National Socialism between 1934 and 1945. To commemorate these persons their names are shown on flip dot displays. They came from different political, ethnic, ideological and religious backgrounds.

**1170 Vienna, Park der Freiheit, forecourt of the municipal railway station Hernals**  
tram S45, tram 43 Hernals

**46 Isabella Kresse**  
**FÜR JOHANNA** 2011  
In memory of Johanna Dohnal (1939–2010) the Austrian artist Isabella Kresse (\*1976) had 23 trees planted in public parks of all 23 municipal districts of Vienna. The birch trees *FÜR JOHANNA* are to remind us of Austria's first Minister for Women's Issues and to inscribe her activities and endeavors into the collective memory. The 23 places are shown on <http://www.koer.or.at/kresse/>.

**1200 Vienna, Anton-Kummerer-Park**  
tram U6 Jägerstraße; tram 31 Wexstraße/ Klosterneuburger Straße

**47 Peter Fattinger**  
**PARKLIFE** 2010  
Realized in the context of a course at Vienna's University of Technology by 24 students under the supervision of Peter Fattinger (\*1972), the building provides a stage, a platform, a room for activities, and a multifunctional sculpture for local childcare in the midst of the housing estate's massive apartment blocks.

**1220 Vienna, playground, Rennbahnweg 29**  
tram U1 Rennbahnweg; bus 27A Theodor-Kramer-Straße

**48 Stephan Huber**  
**Aspern Affairs** 2013  
Aspern made world history on two occasions: in 1809 Napoleon suffered his first defeat on the battlefield in Aspern, in 1912 the then largest and most modern airport of Europe was inaugurated. The German artist Stephan Huber (\*1952) has visualized the two events in maps and drawn the "life lines" of the personalities mentioned in the maps on the station windows.

**1220 Vienna, U2 station Aspern Nord**  
tram U2 Aspern Nord

**49 Christian Jankowski**  
**Die große Geste** 2014  
The German artist Christian Jankowski's (\*1968) project for the subway station Donaupark deals with general questions of art commissioning. *The Great Gesture* consists of 18 text and sign images that are placed throughout the station. Its impact derives from both its conceptual precision and its highly phantasmatic content.

**1220 Vienna, U2 station Donaupark**  
tram U2 Donaupark

**50 Richard Deacon**  
**Zeitweise** 1993  
For his monumental sculpture *From Time to Time* the Welsh sculptor Richard Deacon (\*1949) combined organic principles of composition with mechanical engineering techniques. The weight of steel seems to be completely suspended through the sculpture's curved form. The work's layout resembles the form of Vienna's UNO City and grants a view of Leopoldsdorf.

**1220 Vienna, Donaupark, at Reichsbrücke 400 m upstream**  
tram U1 Donaupark



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