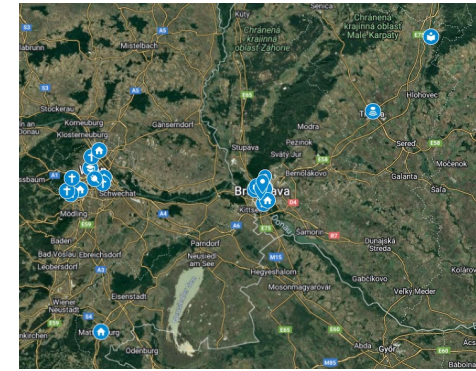


Excursion Bratislava-Wien: Brutalism, Post-socialist Housing Policy and Municipal Buildings between 1965-1985

This excursion was a cooperation between the TU Vienna, Institute for spatial Planung and the STU Bratislava, Institute for Management, during the Summer Semester 2025.



Excursion Bratislava-Wien - brutalism, post-socialist housing policy and municipal buildings between 1965-1985

This excursion was a cooperation between the TU Vienna, Institute for spatial Planung and the STU Bratislava, Institute for Management, during the Summer Semester 2025.

This two-day academic excursion between Bratislava and Vienna (13-14 June 2025) examines the architectural and socio-political parallels and divergences in the housing policies of both cities during the years 1965-1985, focusing on the comparative analysis of brutalist architecture and post-socialist housing concepts in two cities that were separated by the Iron Curtain despite their geographical proximity.

In Bratislava, the characteristic large housing estates of Petržalka and Rača in particular will be analysed as examples of systematic urban development under socialist planning. These will be contrasted with the Viennese municipal buildings of post-war modernism, exemplified by the Alt-Erlaa complex and the Per-Albin-Hansson-Siedlung Ost. The excursion sheds light not only on the architectural manifestations, but also on the underlying planning ethics and their respective visions of a fair distribution of living space.

Of particular interest is the question of the current relevance of these historical planning approaches in the context of contemporary urban development challenges. While some of the principles of the housing policy of the time - such as the importance of affordable housing and the integration of social infrastructure - are still valid today, the limitations of these historical approaches are also critically reflected upon. The comparative analysis provides insights into the transformation of urban planning models in conflict between socialist planned economy and social democratic municipal policy. We will focus also on the contribution of this architecture to urban semiotics of both cities.

In German-Slovak Teams, the students (in total 23) created a digital web map and a digital excursion reader of the attractions. These products contain photos and evaluations of the attractions and their nowadays' significance for settlement policy in Austria and Slovakia.

[*Here's the google map*](#)

Hartmut Dumke completed a carpentry apprenticeship in Germany after graduating from high school and later went on to study spatial planning at TU Wien from 1991. Since receiving his diploma in 1997, he has been researching and publishing on topics of regional planning, cross-border planning, integrated spatial and energy planning, as well as energy governance. Up until 2011, he worked for mecca environmental consulting, and since then has been engaged at the Institute of Spatial Planning. His doctoral thesis "Erneuerbare Energien für Regionen - Flächenbedarfe und Flächenkonkurrenzen" (2017) – which has also been published as a book by TU academic Press – won the Rudolf-Wurzer-Prize of the Faculty of Architecture and Spatial Planning, as well as the Sixtus Lanner Prize 2019 (category "Rural Development"). The basic approach of his work is that innovative spatial development always requires bridging the very challenging gap between physical and social spaces.



Milan Husar (PhD Spatial Planning), a Fulbright scholar, is an Associate Professor at Spectra Centre of Excellence of the EU, specialising in cross-border governance and policymaking in the fields of energy governance and biodiversity protection and studying planning cultures. His most recent research has examined the concept of positive energy districts and smart cities.



Matej Jaššo (graduate in social psychology) is an Associate Professor at Spectra Centre of Excellence of the EU, specialising in soft issues in spatial planning – regional identity, urban semiotics, participative planning, theory and ethics of planning etc. His current research is dedicated to planning cultures in Europe. He is a network coordinator of scientific network Space.net.



Index of the Attractions - [*Here's the google map*](#)

- [50 Shades of Grey Concrete](#): Schröer, Elisabeth, e12433748@student.tuwien.ac.at and Yang, Yucheng, e12402335@student.tuwien.ac.at and Tapaninen, Sakari, e12444034@student.tuwien.ac.at.
Attractions: Alterlaa; Glaubenskirche, Wien; Múzeum Slovenského národného povstania, Banská Bystrica
- [The Concrete Jungle Jammers](#): Slámová, Simona, xslamova@stuba.sk and Sandner, Veronika, e12011190@student.tuwien.ac.at.
Attractions: The SK Radio Building; Wotrubakirche; OD Prior – shopping mall (Bratislava)
- [The Brutal Truth Housing Trust](#): Balgová, Jessica, xbalgova@stuba.sk and Mechtler, Paula, e11740737@student.tuwien.ac.at.
Attractions: Wotrubakirche; Umspannwerk Favoriten; Dom umenia Piešťany – Concrete Tribute to Slovak Modernism
- [Concrete Dreams & Housing Schemes](#): Benk, Jan-Christian, e1625722@student.tuwien.ac.at and Hvizdoš, Martin, xhvizdos@stuba.sk.
Attractions: [Hotel Panorama - Štrbské Pleso, High Tatra, SK](#); [Universität Wien](#); [Neues Institutsgebäude \(NIG\)](#); Bratislava 5 - Housing estate
- [Grey Matter Matters](#): Gromovská, Tamara, xgromovska@stuba.sk and Bogensperger, Katharina-Elena, e11814789@student.tuwien.ac.at.
Attractions: SK Radio Building, Alt Erlaa, Petržalka
- [Plan B\(rutalism\)](#): Plotnyk, Roman, xplotnyk@stuba.sk and Fischer, Iris, e12009170@student.tuwien.ac.at.
Attractions: Experimental (Terraced) Residential Building, Monument SNP in Banska Bystrica, Oblatenkloster in Hietzing, Vienna
- [The Cement Sentiment Movement](#): Balážová, Terézia Mária, xbalazovat@stuba.sk and Pimperl, David, david.pimperl@tuwien.ac.at.
Attractions: Petržalka (Bratislava); House of Culture (Trnava) – Slovakia; Florasdorf am Zentrum (Vienna)
- [The Harry Glück Religion](#): Schöllhuber, Verena, e12116861@student.tuwien.ac.at and Welwert, Anna, anna.welwert@tuwien.ac.at.
Attractions: Experimental (terraced) residential Building; Neues Rathaus Linz; The Slovak National Archive (SNA)
- [The Affordable Absurdists](#): Grünstäudl, Tobias, e12115552@student.tuwien.ac.at.
Attractions: Main square shopping mall Bratislava; Cultural Centre Mattersburg; Slovak National Gallery Bratislava
- [The Blockbusters](#): Dola, Anna, xdola@stuba.sk and Bernard, Nina, e12018118@student.tuwien.ac.at.
Attractions: Wohnpark Alt-Erlaa Vienna; Terrassenhaussiedlung Graz St. Peter; Faculty of Electrical Engineering and Information Technology (FEI STU) Bratislava
- [The BratislUFOs](#): Juhart, Liliane, e11816584@student.tuwien.ac.at.
Attractions: Breitenfurter Fish Settlement; Pfarrkirche Zum Guten Hirten (Vienna)

Alterlaa

<https://maps.app.goo.gl/YdqsvYvDX9RwfEVHA>



Alterlaa from the rooftop



greenery and brutalism hand in hand

Brutalistic design

- Exposed concrete, glass, steel
- Terraced rooftops, social clubs, Separate infrastructure systems,
- Pros: High living quality, strong community, self-sufficiency
- Cons: risk of isolation, 'a city within the city'

Socio-politic context

- Policies: Focus on social housing, affordability, equal access to quality living
- Philosophy: 'Luxury for everyone' (Harry Glück)
- Integration of nature, community facilities and services directly into residential structures
- Shift in urban governance towards long-term public investment rather than market-driven solutions



Alterlaa from the rooftop



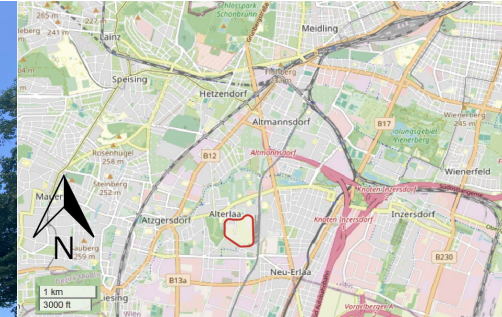
Architecture detail design

Today's importance

- Internationally seen as a successful example of humane large-scale housing
- Original social diversity has partially declined
- The utopian ideals of the 1970s are less apparent in daily life

What we like and don't like

- Sense of community created by shared facilities, greenery and pools on the roof! They improve quality of life, Glück's philosophy about water becomes apparent.
- The design challenges typical elitism in housing by offering high-quality living for all; shows that good functionality can be part of social housing, not just exclusive projects!
- Brutalist architecture and functional design shapes the place's strong identity and influences how people relate to their environment through its bold, transparent expression.



Location of Alterlaa in Vienna

Historic factbox

- 1973–1985 (built in three phases)
- Designed by **Harry Glück**
- At the time, it was Austria's largest housing project
- Total area: approx. 240,000 m²
- Around 3,200 apartments, up to 27-floor tall, apartments of varying sizes
- Located in Liesing, Vienna

Glaubenskirche, Wien

<https://maps.app.goo.gl/pXF2yiHZWvdP7fqZA>



Tower bell and façade facing to street, own photo



Glass block cross at altar wall, own photo

Historic factbox

- Year of construction: 1962 - 1963
- Designed by **Roland Rainer**
- Plot Size: 20m x 24m
- Building Size: 284 m²
- Address: Braunhubergasse 20, 1110 Wien

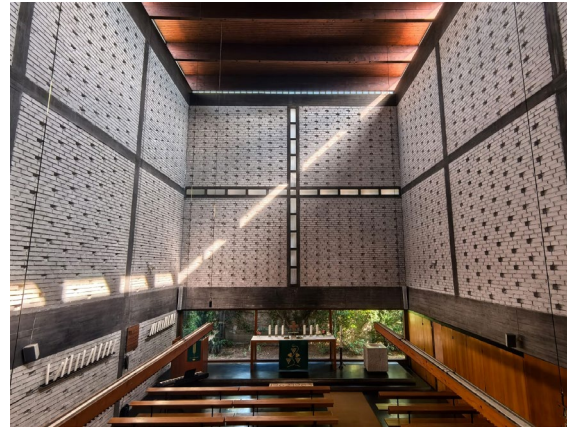


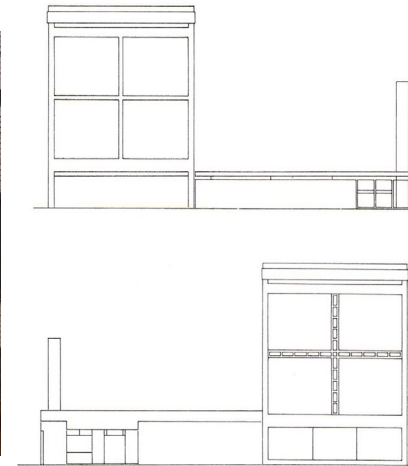
Photo from inside the church

Brutalistic design

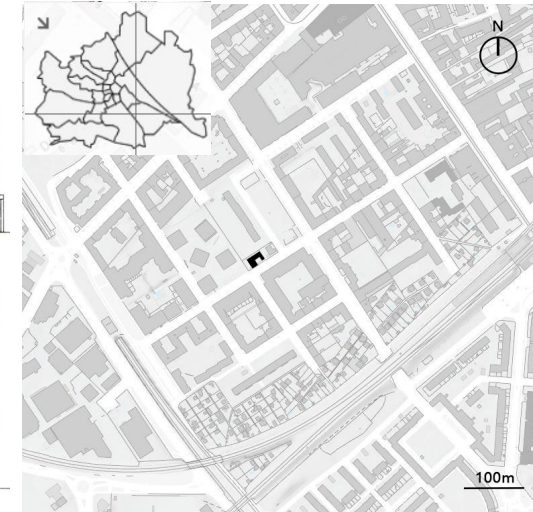
- Concrete façade without any decoration
- Glass block cross at altar wall
- U-shaped courtyard ensemble
- Integration of structure and aesthetic
- Inward-facing, protective spatiality

Socio-politic context

- Built for a growing Protestant minority in a working-class, post-war district
- Supported by international Protestant aid (Gustav-Adolf-Werk, Lutheran World Federation)
- Provided social infrastructure during Austria's reconstruction and refugee resettlement
- Reflects values of affordability, modesty, and community-centered design
- Embodies post-fascist democratic ideals through non-hierarchical, inclusive architecture



Façade of the chapel,
(Internationale Zeitschrift, 1965)



Site Location in Simmering & in Wien,
(Stadt Wien, 2025)

Today's importance

- Community center for the religious life and social life
- Children and youth center for surrounding neighborhoods
- A symbol of post war religious buildings in Vienna

What we like and don't like

- Pros: Nice and peaceful garden
- Pros: Iconic bell tower creates genius loci
- Pros: Holy atmosphere created by illumination
- Cons: Tree in the garden is too high, which hides the façade
- Cons: Surrounding environment is too boring. There is no interaction with other fields.

Summer Semester 2025

50 Shades of Grey Concrete (Elisabeth Schröer | Sakari Tapaninen | Yang Yucheng)

Múzeum Slovenského národného povstania, Banská Bystrica

<https://maps.app.goo.gl/BYH5YgJ6TC1Vgo6c6>



Photo taken from the street facing side of the museum



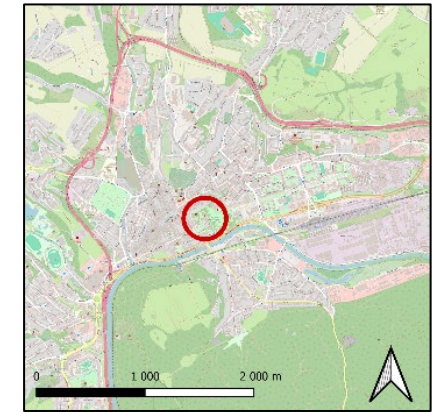
Picture from the park facing side of the museum with the stairs leading up to the museum



Detail picture of the glass façade facing the center of the building



The museum under construction in the 1950s



Location of the museum in Banská Bystrica

Today's importance

- Symbolic place reminding people about the Slovak National Uprising
- The brutalistic architecture symbolizes the time it was built in, but also what the museum represents and thus it is a timeless masterpiece

Brutalistic design

- Mostly built out of concrete. There are also glass and steel parts on the building
- The building seems cold and very brutalistic from the outside, but between the two parts of the building it has big glass walls on both sides providing plenty of light inside
- The two parts of the building create a very nice composition from the outside, but inside it's harder to navigate.

What we like and don't like

- Pros: A calm yet beautiful building that echoes peace rather than violence
- Cons: Built perhaps in the best place in the whole city and does not connect the two areas on both sides as well as this place should

Historic factbox

- Built in 1955
- Designed by architect **Dušan Kuzma**
- The building combines the museum and memorial in one
- Located in between the old city center and the main park of the city

Socio-politic context

- The museum was built during the early Cold War period when memorials were used to reinforce national identity and socialist ideals.
- The building itself has emphasis on monumentality and symbolism

Sources

Content slide 1



Own photo by Elisabeth Schröer



Own photo by Elisabeth Schröer



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Own photo by Elisabeth Schröer

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Content slide 2



Own photo by Yang



Own photo by Yang



Own photo by Yang

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- Stadt Wien. *Kulturgut – Grafiksammlung*. Retrieved July 12, 2025, from [Wien Kulturgut](#)

Content slide 3



National tourism promotion agency Slovakia Travel
<https://slovakia.travel/en/snp-museum>



National tourism promotion agency Slovakia Travel
<https://slovakia.travel/en/snp-museum>



Article about the history of the museum
https://www.archdaily.com/889079/a-brief-history-of-slovakia-and-the-soviet-postmodernist-influence-in-photos?ad_medium=gallery

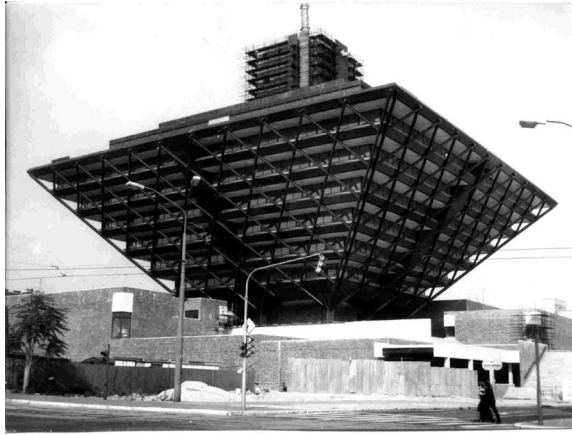


Picture from the museum's website
<https://muzeumsnp.sk/muzeum/historia-muzea/>

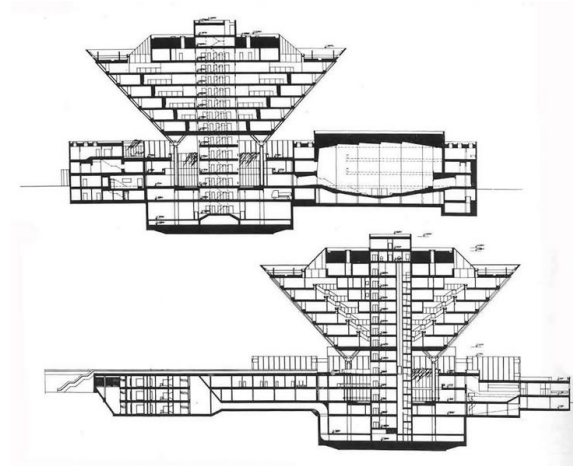
- Museum Slovenskeho Narodneho Povstania. The museum's website.
<https://muzeumsnp.sk/en/museum/museum-history/>
- Slovak Travel. <https://slovakia.travel/en/snp-museum>
- Monuments of remembrance.
<http://monuments-remembrance.eu/en/panstwa/slowacja-2/251-memorial-of-slovak-national-uprising>

The SK Radio Building

<https://maps.app.goo.gl/zPaCc2RpoZwKGvLQ6>



Historic picture



drafts

Historic Facts and Socio-political context

- Built between 1967 and 1983
- Designed by **Štefan Svetko**, **Štefan Ďurkovič**, and **Barnabáš Kissling**
- Central headquarters for national radio broadcasting
- Built during the communist era -> Create monumental buildings that symbolize modern socialist ideals
- State-of-the-art media complex
- Among the first major steel-structured buildings in the former Czechoslovakia

Today's importance

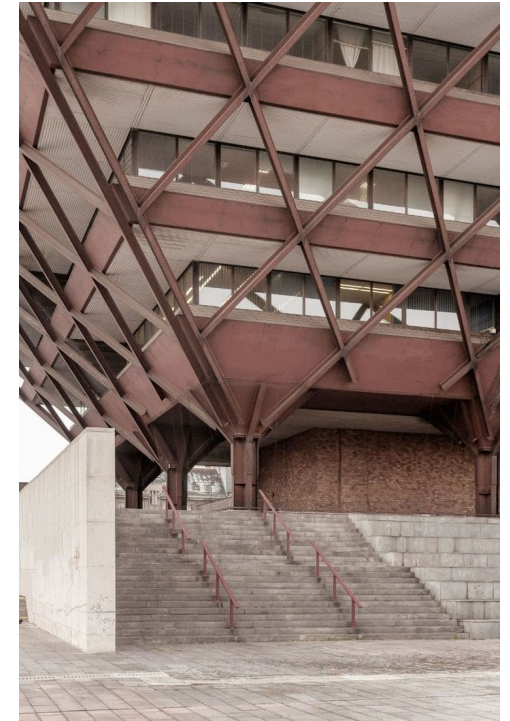
- Officially declared a National Cultural Monument in 2017
- Symbol of Slovak modernism
- Landmark for the city

Brutalistic design

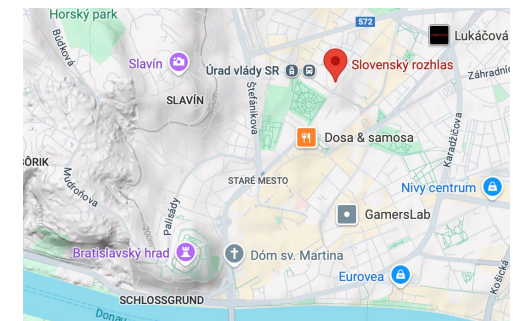
- Raw concrete, steel, and glass
- Innovative and infrastructure design details
- Unpolished or exposed, celebrating the 'truth' of the material
- Inverted pyramid concept: upside-down pyramid shape
- Symbolizes innovation and boldness



roof edges



Zoom from a cool detail



location

What we like and don't like

- + Timeless design
- + Special feeling standing in front of it
- Empty place, feels unused

Summer Semester 2025

The concrete jungle jammers (Simona Slámová | Veronika Sandner)

Wotrubakirche

<https://maps.app.goo.gl/WSrTTSaSWwsEtGs9A>



today



material



construction



location



at night

Brutalistic design

- Reinforced concrete (152 blocks), vertical glass slits, minimal interior finishes
- Block composition creates spatial rhythm and filtered daylight
- Two-level structure: church above, community hall below

Today's importance

- Landmark of modern sacred architecture in Vienna
- Serves both liturgical and cultural functions
- Once radical form now widely appreciated

Historic factbox

- Built between 1974 and 1976
- Designed by **Fritz Wotruba** (concept) & **Fritz Gerhard Mayr** (architectural execution)
- 400 m² church interior & 350 m² community space in basement
- Georgenberg hill, 23rd district (Liesing)

Socio-politic context

- Built as a public church during 1970s urban decentralization in Vienna
- Embraced modernist ideals: abstract, anti-historic, community-focused
- Funded under tight postwar budgets where minimalism was necessity and statement

What we like and don't like

- The light inside creates a calm, reflective atmosphere (+)
- I appreciate its multipurpose use as both church and cultural space (+)
- The exterior can feel cold and uninviting at first (-)
- Acoustics aren't great for music or speech clarity (-)

OD Prior – shopping mall

<https://maps.app.goo.gl/4PQCPny8j2TxAgUF6>



old picture



model



The place



OD clock



location

Historic factbox

- Constructed between 1964 - 1968
- Designed by **Ivan Matušík**
- Square footprint of approximately 60 × 60 meters
- Located in the city centre
- Large façade clock by Jaroslav Kočiš that makes sounds
- Largest shopping center in the country
- Placed to align with Hotel Kyjev

Brutalistic design

- Exposed concrete structures
- Harsh and blocky geometries
- Combination of concrete and natural stone
- Escalators placed for maximum efficiency

Socio-politic context

- A break from historicist styles
- Commerce was built for the masses, not elites
- Symbolized the rise of a new Slovak identity (modern, urban, and industrial)

Today's importance

- Cultural and Historical Landmark
- Rare surviving example of 1960s socialist retail design in Central Europe...
- Forming the city centre

What we like and don't like

- + Futuristic and old feeling at the same time
- + Bright open place
- No greenery
- Empty

8/8

Sources

Attraction 1:

- Historic picture:
<https://www.register-architektury.sk/en/objekt/165-slovak-radio-building>
- Draft:
<https://at.pinterest.com/pin/352336370833950090/>
- Roof edged:
picture taken by Veronika Sandner
- Zoomed detail:
<https://at.pinterest.com/pin/200410252157075395/>
- Location:
google maps

Other Sources

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Attraction 2:

- today
<https://www.f2p.at/zubau-wotrubakirche/>
- At night
https://www.meinbezirk.at/meidling/c-lokales/noch-24-tage_a2415722
- construction
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- material
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- Location:
google maps

Other Sources

<https://www.wien.info/de/sehen-erleben/sehenswuerdigkeiten-a-z/wotruba-366352>
<https://www.geschichtewiki.wien.gv.at/Wotruba-Kirche>
<https://www.db-bauzeitung.de/architektur/kulturbauten/wotruba-kirche-wien/>

Attraction 3:

- Old picture
<https://www.register-architektury.sk/en/objekt/142-department-store-and-hotel-on-kammenne-namestie>
- Model
<http://www.supissoch.sk/hodiny-na-fasade-od-prior/>
- Place
picture taken by Veronika Sandner
- Zoomed Glock
picture taken by Veronika Sandner
- Location:
google maps

Other Sources

<https://mapy.com/de/zakladni?source=osm&id=136368670&gallery=1&x=11.2307002&y=-Infinity&z=-Infinity>
<https://www.archinfo.sk/diskusie/co-viem-o-obchodnom-dome-a-hoteli-kyjev-na-kamennom-namesti-v-bratislave.html>
<http://www.supissoch.sk/hodiny-na-fasade-od-prior/>

Wotrubakirche – a very special church

<https://maps.app.goo.gl/t2e2jFSzv8kJK5FXA>



Exterior of the building



Inside detail



Altar



Location



Interior

Historic factbox

- Built between 1974 and 1976
- Constructed by **Fritz Wotruba**, a significant sculptor living 1907–1975
- Located in Vienna's 23rd district, sitting on the city's outskirts, nestled in greenery at an elevation of about 330 m

Brutalistic design

- Main structure composed by 152 concrete blocks, giving the building its sculptural appearance
- Expressive shapes created by an interplay of concrete and glass elements making it massive and light at the same time

Socio-politic context

- Wotruba himself was not religious but rather a socialist capturing the modernist zeitgeist of his time in his design
- When the plans were first published, the building faced criticism for its bold and unconventional architecture — a critique that gradually faded after its completion.
- The critique was centered around the high building costs and its modernistic look

Today's importance

- Recently (2014) the building has been equipped with a wheelchair friendly access and the community rooms beneath the church (inside of the hill) have been extended
- It's monumental structures creating a spiritual feeling inside the church, making it a popular attraction beyond Vienna's borders

What we like and don't like

- The building has an intriguing aura to it and incorporates natural daylight in a beautiful way creating an atmosphere that evokes a sense of calm and groundedness
- The building had a unique and captivating aura. Unlike in many churches, I did not feel small or out of place. On the contrary, the space felt welcoming and inclusive, allowing me to simply be present and at ease

Umspannwerk Favoriten – a former substation as monument

<https://maps.app.goo.gl/2g9X4qKspASsdzM59>



Old poster



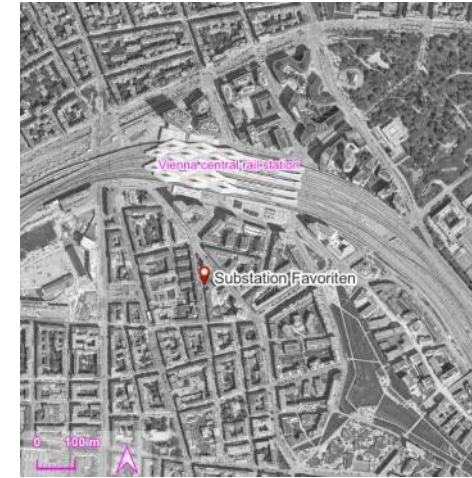
Front View



Round edges, view from Humboldtgasse



Inside view



Location

Brutalistic design

- Example of early 20th-century industrial architecture, merging functionality and expressive design
- Composed of monumental cylindrical and square-shaped volumes to accommodate large transformers for power supply
- While it exhibits key brutalist features (e.g. raw materiality and sculptural massing) it is also shaped by modernist

Historic factbox

- Year of construction: 1929-1931
- Located in Vienna's 10th district (Favoriten), next to today's main rail station
- The Architects **Eugen Kastner** and **Fritz Waage** were reputable representatives of the inter-war period

Socio-politic context

- The building reflects the search for new architectural expressions after the first World War.
- The design was guided by modern ideas of technological progressiveness within an increasingly industrial city
- It is also influenced by the socialist spirit characteristic of the Red Vienna period

Today's importance

- Since the late 1990s, much of its function as a power supply center has been relocated, leaving the building largely unused today (even though it still operates some of its infrastructural functions)
- Occasionally it is also used as a film set

What we like and don't like

- Striking in form but functionally underutilized, the building struggles to connect with its urban surroundings in a meaningful way
- The idea of refunctioning the former substation and giving it a new purpose makes it even more interesting while looking at it

Dom umenia Piešťany – Concrete Tribute to Slovak Modernism

<https://maps.app.goo.gl/sZ8t9CvCQjGzMR7u8>



Main entrance



Side of the building

Historic factbox

- Built between 1974 and 1979
- Designed by prominent Slovak architect **Ferdinand Milučký**
- First multi-disciplinary theatre built outside Bratislava post-World War II.



Interior

Brutalistic design

- Integration of interior and exterior based on harmony with Slovak cultural heritage
- Concert hall seats 623 people and is wheelchair-accessible
- Materials used are raw concrete (brutalist style), glass and wooden accents
- With its vast concrete surfaces and clean, precise lines, the building presents a bold, uncompromising silhouette along the Váh River

Socio-politic context

- Built under socialist Czechoslovakia's state sponsored cultural decentralization; architecture blending modernist and folk traditions
- Reflects state policy to democratize culture: supported urban development in regional towns



Interior

Today's importance

- Acts as a vibrant cultural and social center for both locals and visitors from the wider region, hosting events at, regional, national, and international levels
- Each summer, the building hosts the Piešťany Music Festival—one of Slovakia's oldest and most prestigious classical music festivals since 1955.
- Declared a National Cultural Monument in 2022, the Dom umenia Piešťany is among the best-preserved examples of late-modernist architecture in Slovakia

What we like and don't like

- I appreciate the vibrant, color-rich interior design that creates a striking contrast to the stern concrete exterior.
- The preservation of original interior and exterior elements, including the custom-designed furnishings



Sources



Exterior of the building

David Altrath, <https://davidaltrath.com/work/wotrubakirche/>



Interior



Inside detail



Altar

Source: own photo (Jessica Balgová)



Main entrance

Archive of architecture department HÚ SAV, <https://www.register-architektury.sk/objekt/163-dom-umenia-slovenskej-filharmonie>



Side of the building

Matěj Beránek, Earch.cz, <https://www.earch.cz/revue/clanek/pocta-slovenskemu-brutalismu-dum-umeni-v-piestanech-prohlasili-narodni-kulturni-pamatkou>



Interior

Matěj Beránek, Earch.cz, <https://www.earch.cz/revue/clanek/pocta-slovenskemu-brutalismu-dum-umeni-v-piestanech-prohlasili-narodni-kulturni-pamatkou>



Interior

Matěj Beránek, Earch.cz, <https://www.earch.cz/revue/clanek/pocta-slovenskemu-brutalismu-dum-umeni-v-piestanech-prohlasili-narodni-kulturni-pamatkou>



rounded edges, view from Humboldtgasse

Daniela Christmann, vielfaltdermoderne.de

<https://vielfaltdermoderne.de/umspannwerk-favoriten/>



Inside view

Thomas Ledl, austriasites.com

https://www.austriasites.com/vienna/bezirk10_umspannwerk_favoriten.html

Content slide 1 - Worubakirche

- <https://www.wien.info/de/sehen-erleben/sehenswuerdigkeiten-a-z/wotruba-366352>
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Content slide 2 – Substation Favoriten

- https://www.geschichtewiki.wien.gv.at/Umspannwerk_Favoriten
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- <https://oefga.at/programm/architekturtage/architekturtage-2018/touren-durch-das-historische-gebaeude-1929-31>

Content slide 3 - Dom umenia Piešťany

- <https://www.earch.cz/revue/clanek/pocta-slovenskemu-brutalismu-dum-umeni-v-piestanech-prohlasili-narodni-kulturni-pamatkou>
- <https://www.domumenia-piestany.sk/>
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old Poster

Wiener Netze, oefga.at

<https://oefga.at/programm/architekturtage/architekturtage-2018/touren-durch-das-historische-gebaeude-1929-31>



Front View

Thomas Ledl, austriasites.com

https://www.austriasites.com/vienna/bezirk10_umspannwerk_favoriten.html

Bratislava 5 - Housing estate

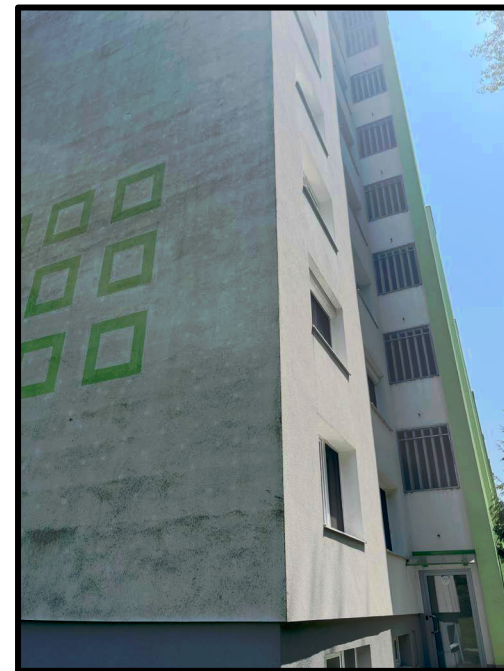
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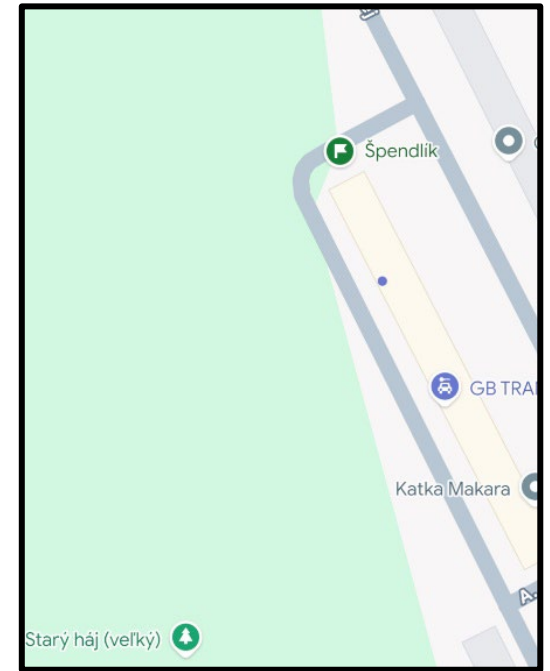
BRATISLAVA 5 - apartment building



Playground



Detail of the apartment building



Historic factbox

- Built during the socialist era as part of mass housing projects
- Typical example of post-war residential architecture in Bratislava 5
- Designed for rapid urban population growth

Socio-politic context

- Reflects socialist focus on collective housing and efficiency
- Emphasized equality and community, but limited individuality

Brutalistic design

- Simple, functional concrete structure
- Flat façades, repetitive windows, minimal decoration
- Geometric patterns on exterior walls

Today's importance

- Still provides affordable housing for many people
- Ongoing debates about renovation, modernization, and heritage

What we like and don't like

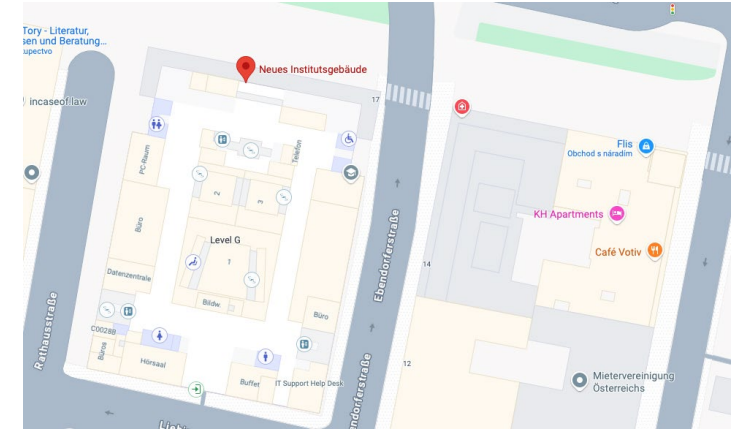
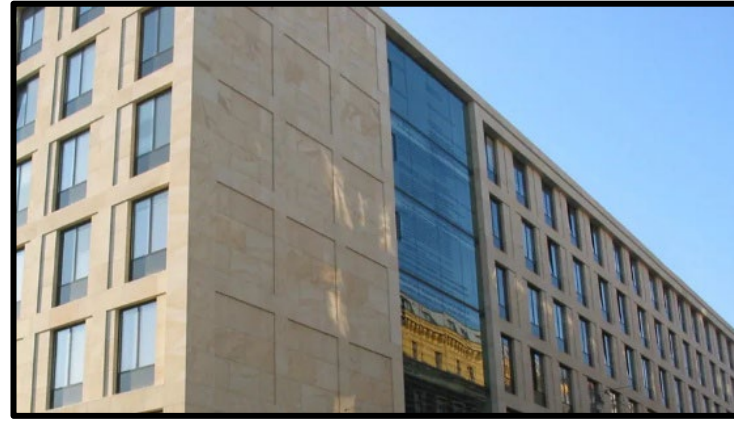
- 👍 Green spaces and playgrounds for residents
- 👎 Monotonous appearance, lack of architectural variety

Summer Semester 2025

Concrete Dreams, Housing Schemes | Jan-Christian Benk, Martin Hvizdos

Universität Wien; Neues Institutsgebäude (NIG)

<https://maps.app.goo.gl/7BP7xsMquexysDoZ7>



Historic factbox

- Built 1962–1970, arch. **Erich Boltenstern**
- Ca. 50,000 m², university departments
- City center, good transport links

Socio-politic context

- Part of post-war educational reform
- Focus on functionalism, modern city planning
- Publicly funded, Cold War era

Brutalistic design

- Reinforced concrete, minimal ornamentation
- Open-plan interiors, wide stairs
- Pros: durable, efficient layout
- Cons: cold, impersonal feel

Today's importance

- Some features outdated, comfort lacking
- Strong structure allowed upgrades
- Key post-war academic building

What we like and don't like

- 👍 Clear structure, solid presence
- 👎 Feels heavy, less inviting

Hotel Panorama - Štrbské Pleso, High Tatra, SK

<https://maps.app.goo.gl/niniRg5NNET7XRUX6>



The hotel today



The hotel in the mountains



Close up of the floor composition before renovation

Historic factbox

- Designed by **Zdeněk Řihák**, constructed between 1967 and 1970
- Architect(ure) and history ...
- Space for up to 150 occupants (unfortunately we were not provided with size and number of units...)
- Built with the World Ski Championship 1970 in mind
- Great accessibility with nearby bus and narrow gauge railway station

Brutalistic design

- Originally constructed with raw concrete facade
- Meant to blend in with the landscape around
- But also to stand out in design, to be special

Socio-politic context

- Attempt at developing a ski resort as a means for economical development in the region, making tourism more appealing



Old picture of the original design



Today's importance

- The raw concrete is not visible anymore
- Instead, cladding and paint was applied while the building has been modernized – giving it a more modern look
- The original look is hardly recognizable anymore, instead it looks like a recent building – it could be interpreted as an evolution

What we like and don't like

- The original design is a clear testament on what brutalism is all about. Extravagant forms, blocky style, only concrete used
- The form on its own looks interesting and stands out – which can be a good thing for a mountain hotel.
- However the modernization made it look more pleasant for today's standards. And perhaps, a hotel should look pleasant as well.

Source of pictures and info

<https://www.architecturelab.net/hotel-panorama-zdenek-rihak/>

Summer Semester 2025

Concrete Dreams, Housing Schemes | Jan-Christian Benk, Martin Hvizdos

Slovak Radio Building

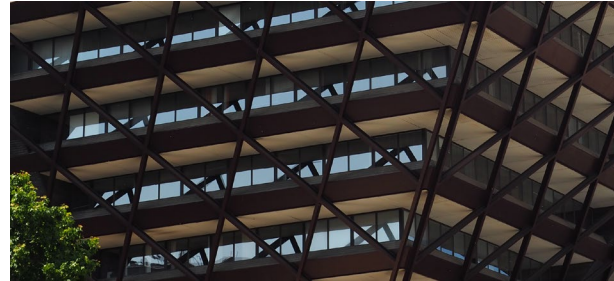
<https://maps.app.goo.gl/uPokNkBfZPhndGFs8>



The Radio building

Historic factbox

- Mýtna 1, Bratislava, Slovakia
- Year of construction: 1967-1983
- Main architect: **Štefan Svetko**
- Total floor area: ca. 15,000 m²
- Height: ca. 80 meters including antenna (building height ca. 32 meters)



A detail of the construction

Brutalistic design

- Reinforced concrete, Corten steel and glass, Acoustic wood and paneling
- Inverted pyramid, floating floors
- Pros: iconic identity, optimized for sound isolation
- Cons: expensive to maintain and repair

Socio-politic context

- Monumental buildings in city centers showed state power and modernity
- Architecture served political goals: bold, symbolic forms expressed progress
- Idea of a “new socialist city”



The Radio Building on the map

Today's importance

- Radio lost centrality in public life
- National Cultural Monument
- Still very present in the city scape

What we like and don't like

- + Boldness and originality
- + Historical presence
- Underused

Alt-Erlaa

<https://maps.app.goo.gl/YS5wXJisc5jgwkvR8>



Alt-Erlaa



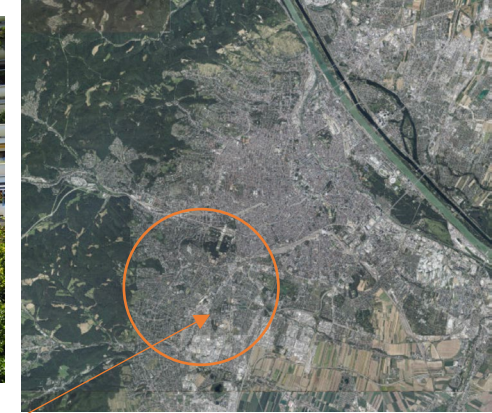
Alt-Erlaa in detail



Greenery of Alt-Erlaa



Greenery of Alt-Erlaa



Alt-Erlaa on the Map

Historic factbox

- Liesing (23rd district), Vienna, Austria
- Year of construction: 1973-1985
- Main architect: **Harry Glück**
- Total floor area: ca. 240,000 m², ca. 3200 apartment units, up to 27 stories

Brutalistic design

- Reinforced concrete, concrete panels, glass and metal framing, vegetation
- Private balconies with greenery, roof-top swimming pools, mixed-used facilities (social infrastructure)
- Pros: high density and integration of community spaces
- Cons: large scale

Today's importance

- Utopian spirit
- Landmark of Vienna – everybody knows it
- Vegetation as part of architecture in times of climate crisis

Socio-politic context

- Build during strong public housing tradition (Red Vienna)
- Housing as a human right
- Light, air, greenery, water as key components of livable housing

What we like and don't like

- + The integration of greenery as a key component of housing
- + The idea of a working neighborhood

Petrzalka

<https://maps.app.goo.gl/p43KD1NqCMuAhU94A>



Petrzalka



Petrzalka zoom-Ins

Historic factbox

- South of Bratislava's old town, Slovakia
- Year of construction: 1973-1990
- No single architect, but a collective of state-employed planners shaped the district
- Total area: 28 km², ca. 45 000 apartments

Brutalistic design

- Prefabricated concrete panels
- Simple, functional, and repetitive materials – all geared for mass production
- Extremely efficient and affordable construction: thousands of apartments built rapidly
- buildings are repetitive, with little variation in design

Socio-politic context

- Built during Communist-era Czechoslovakia
- Based on modernist planning
- Housing was a social right
- Integration of green spaces, kindergartens, schools, and shops



Petrzalka in detail



Petrzalka on the map

Today's importance

- Original planning ideals (shared public life, cultural centers, walkability) faded
- Rising age in population
- Still the home of over 100 000 people
- Now although public spaces Many social spaces abandoned or underused

What we like and don't like

- + Green spaces and linear parks are still valuable in dense areas
- + Affordability and modernity for everyone
- Repetitiveness and scale

Experimental (Terraced) Residential Building

<https://maps.app.goo.gl/hkrR7nNWkLXqoqoo8>



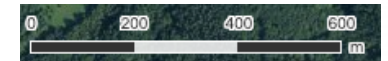
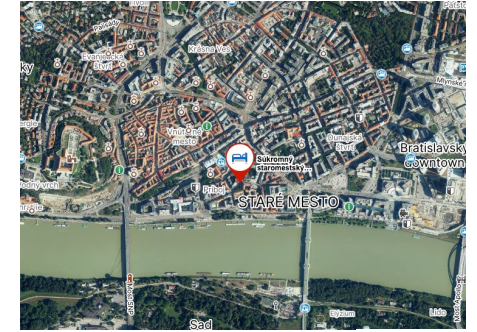
View N. 1



Cool detail



View from the street



Location on the map

Brutalistic design

- **Materials used:** Exposed concrete (partly prefabricated), glass, metal railings
- **Innovative design elements:** Stepped layout allowed each unit to have its own garden or outdoor space. Split-level interiors created unique spatial experiences.
- **Pros:** Abundant natural light, integration of green elements
- **Cons:** Weathered concrete façades, complex internal layout, costly maintenance

Historic factbox

- Built approx. 1967–1971
- Social housing experiment
- About 50 units, some maisonettes
- Hillside location, green area
- Moderate public transport

Socio-politic context

- Built during a time of strong state involvement in housing, aiming for affordability and quality urban living.
- The concept was influenced by the desire to combine privacy with community, using terraced structures and shared spaces.
- Reflects late-1960s planning ideals focused on human-scale, flexible housing.
- Political stability allowed experimentation in urban form and housing innovation.

Today's importance

- **Lost qualities:** Some terraces and gardens are no longer in use or were closed off. Common spaces often unused.
- **Improved features:** Partial façade renovations, improved windows and insulation.
- **Current relevance:** An important example of experimental post-war housing, though now facing vacancy and maintenance challenges.

What we like and don't like

- 👍 We appreciated the terraced concept for allowing individual outdoor spaces in a dense urban setting.
- 👎 Some interior parts felt dark and confusing to navigate.
- 👍 The integration of topography and housing design is forward-thinking.
- 👎 The untreated concrete appears aged and visually uninviting in some areas.

Monument SNP in Banská Bystrica

<https://maps.app.goo.gl/yjaJjeGhoEY8me1KA>



View N. 1



View N. 2

Historic factbox

- Year of Construction: 1963–1969
- Designed by architect **Dušan Kuzma**, with contributions from sculptor Jozef Jankovič
- Ca. 3,000 m², housing the SNP Museum with exhibition spaces, a lecture hall and a pieta hall.
- Located in the Banská Bystrica



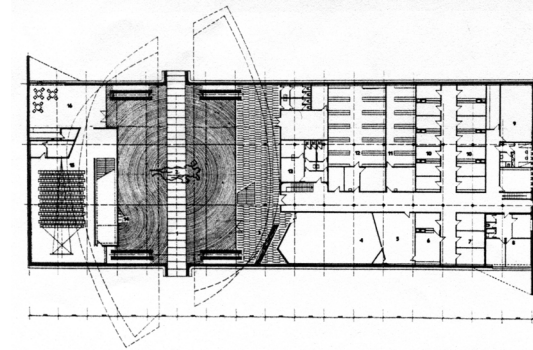
Cool detail

Brutalistic design

- Materials Used: Exposed reinforced concrete, glass, timber, and metal elements.
- The structure consists of two asymmetrical concrete forms connected by a bridge, symbolizing the historical divide and unity of the SNP.
- **Pros:** The design integrates well with the surrounding park and topography
- **Cons:** accessibility challenges due to the elevated design and open staircase

Socio-politic context

- The 1960s in Czechoslovakia were marked by socialist policies emphasizing collective memory and public infrastructure. The memorial was part of a broader effort to honor WWII resistance and promote national identity.
- Influenced by Soviet-inspired monumental architecture, the design aimed to symbolize the energy and division of the SNP era through its unique form. Political and economical disruptions



Plan of the area



Location on the map

Today's importance

- Current Relevance: The Pamätník SNP remains a vital symbol of Slovakia's resistance history and a key example of Brutalist architecture in Central Europe.
- Qualities That Got Lost: Some original artistic elements, like Jozef Jankovič's sculpture, were temporarily removed during the normalization period but have since been restored. The surrounding park's greenery has not been fully maintained

What we like and don't like

- **Like:** The symbolic duality of the two concrete forms connected by a bridge is a powerful representation of conflict and unity. With reasons what formed your opinions
- **Like:** Integration with nature enhances the experience of the monument
- **Dislike:** Due to the complex layout, visitors may encounter difficulties when moving around the area.

Oblatenkloster in Hietzing, Vienna

<https://maps.app.goo.gl/vdaWAKRUTKweQ3Uq5>



View N. 1



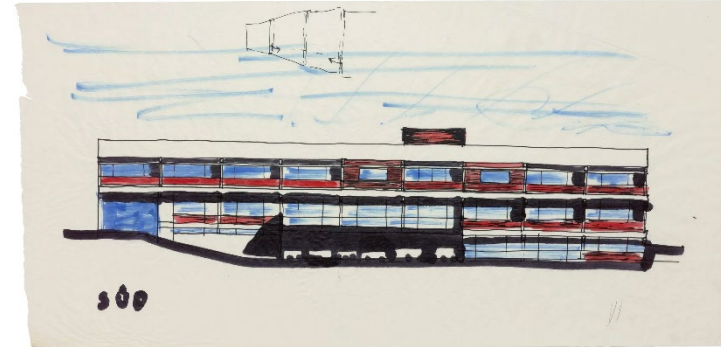
View from the street

Historic factbox

- Built: 1965–1967
- Architect: **Ladislav Hruska** (für die Kongregation der Oblaten)
- Church and monastery complex
- Located in Hietzing (13th district), green hillside area



View N. 2



Cool detail



Location on the map

Brutalistic design

- Materials: Exposed concrete, white plaster, glass
- Clear volumes, cubic massing, vertical bell tower
- Interior: raw surfaces, daylight-focused spaces
- ☒ Powerful spatial effect, calm austerity
- ☐ Cold appearance, difficult maintenance

Today's importance

- Still active monastery
- Rare example of brutalist religious architecture in Vienna
- Increasing architectural interest – featured in tours and journals
- Some conservation needed

Socio-politic context

- Built during a time of urban growth and suburban development
- Reflects post-war shift in religious architecture – modern forms, reduced symbolism
- Emphasis on simple materials, strong geometric language
- Religious life should integrate into modern society

What we like and don't like

- 👍 Strong presence through form and materiality
- 👍 Harmonious integration in green slope
- 👎 Exterior can feel sterile
- 👎 Not well known despite architectural quality

Sources

Photos:



dafilms.com



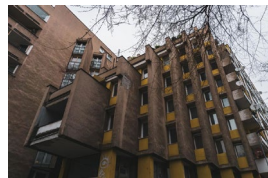
Reddit



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Reddit



<https://inaltenundneuenstaedten.wordpress.com/2015/02/03/oblatenkloster-wien/>
<https://inaltenundneuenstaedten.wordpress.com/2015/02/03/oblatenkloster-wien/>



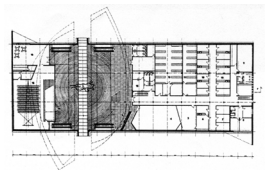
Azw.at



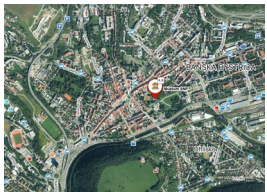
Slovakia.travel



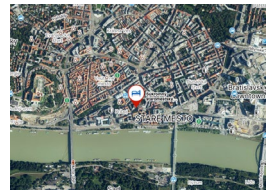
Own photo



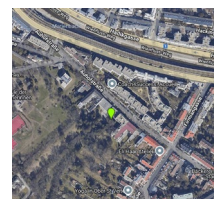
Register modernej architektúry



Mapy.com



Mapy.com



Google Maps

Content slide 1

- Andrew Illustrates (n.d.): *Experimental Residential Building, Bratislava.*

Content slide 2

- Múzeum SNP official website;
Wikipedia entry on Pamätník SNP;
Slovakia.travel.
<https://muzeumsnp.sk/en/>
https://sk.wikipedia.org/wiki/Pam%C3%A4tn%C3%ADk_SNP_v_Banskej_Bystrici
<https://slovakia.travel/>

Content slide 3

- [https://de.m.wikipedia.org/wiki/Datei:Oblatenkloster St. Paul.JPG](https://de.m.wikipedia.org/wiki/Datei:Oblatenkloster_St._Paul.JPG)
- <https://inaltenundneuenstaedten.wordpress.com/2015/02/03/oblatenkloster-wien/>
- [https://www.geschichtewiki.wien.gv.at/Auhofstra%C3%9Fe#Gebäude](https://www.geschichtewiki.wien.gv.at/Auhofstra%C3%9Fe#Geb%C3%A4ude)
- <https://www.azw.at/de/artikel/sammlung/oblatenkloster/>

Petržalka (Bratislava)

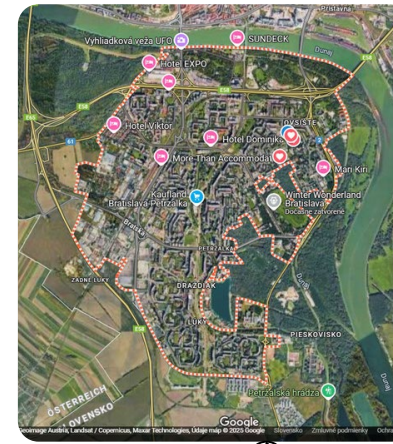
<https://maps.app.goo.gl/ANcDEwXWHCiNf4WN7>



Petržalka from pedestrian perspective



Green inner courtyard



Map of Petržalka



Spatial plan of Bratislava, with Petržalka



Petržalka from an aerial perspective

Historic factbox

- In 1973, the decision was made to develop Petržalka into the large-scale housing estate we know today.
- **Size:** ca. 28.68 km²
- Over time, the negative cultural associations with socialist realism—such as lack of privacy, social neglect, violence, and crime—have gradually faded from residents' perceptions.

Socio-political context

- **Policies at the time:** Plans focused on providing social housing for people moving to the city. While rents were affordable, ownership was generally not possible for most people.
- **Expectations:** Public expectations were low; many were disillusioned with the regime and unenthusiastic about the growing number of monotonous concrete housing blocks.
- **Planning philosophies** from the time: Heavily influenced by the modernist movement and socialist visions of the future.
- **Political and economical situation** Although surprisingly a design competition was held, economic constraints and a lack of innovation in the Eastern Bloc prevented its realization. Instead, the plans for Petržalka were executed directly by construction companies.

Brutalistic design

- **Materials:** precast concrete panels, reinforced concrete
- **Innovation:** Quick on-site assembly of factory-produced elements, with integrated utilities and transport infrastructure
- **Pros:** Simple and efficient design; incorporation of public and green spaces between buildings
- **Cons:** Uniform and monotonous building style, making orientation and navigation difficult

What we like and don't like

- + Good acoustic spacing between buildings
- + Large green areas in the inner courtyards
- + Provides space and potential for future development
- Monotonous architecture and urban layout creates disorientation

Today's importance

- **Qualities that (meanwhile) got lost:** lack of social housing, housing prices have become increasingly unaffordable.
- **Features that meanwhile improved:** green spaces have improved in terms of biodiversity. Access to shops and local job opportunities has increased, and the area is now better connected to the rest of Bratislava.

House of Culture (Trnava)

<https://maps.app.goo.gl/EdsdKxGus3rEtwmr6>



House of Culture after it was build



House of Culture, now in 2025



House of Culture, detail of façade



House of Culture, interior, Concert Hall

Brutalistic design

- **Materials:** reinforced concrete, exposed concrete, anodised aluminium
- Technical details on facades: steel pipes for air conditioning vents or gutters.
- **Innovation:** Connecting historic courtyards through a system of passages
- **Cons:** massive concrete intervention in the historic city center, disrupting the city's architectural harmony.
- **Pros:** large, well-designed concert and performance hall with seats that can be lifted to create a dance floor.

Today's importance

- **Qualities that got lost:** artistic elements on the façade and in the surroundings of the building
- **Features that meanwhile improved:** The use of the ground floor has significantly improved, with a variety of businesses now occupying the space.

Historic factbox

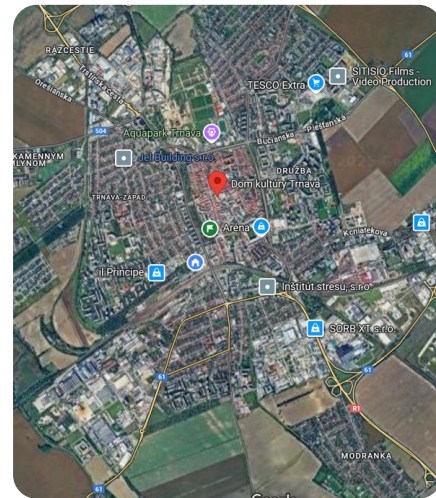
- **Year of construction:** 1976 – 1988
- **Architecture:** Post war modernism and Brutalism
- design by architects: **Jozef Danák, Juraj Štecko** and **Jozef Žiaran** (in 1971)
- **Size:** 53 467m³, in the immediate centre of the historic core of Trnava
- **Connections around:** the façade on the square is slanted with wooden canopies to adapt to the human scale
- While the east façade responds to the Jednota shopping center with its prominent vertical concrete segments of brutalist detail

Socio-political context

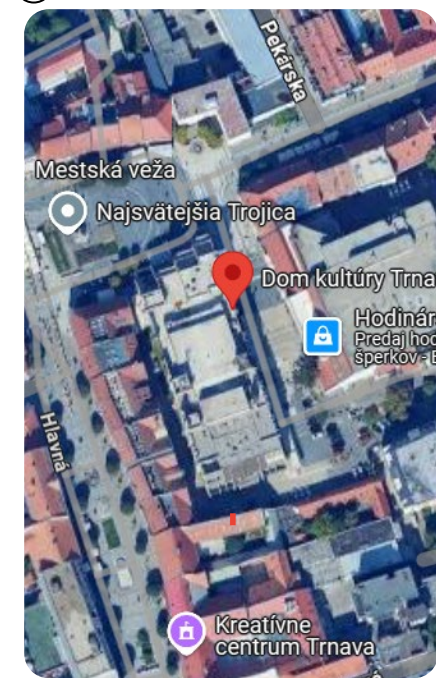
- Policies at the time were reason why the old townhouses were demolished and in their place was built a trade union movement building “House of culture” along with “Department store Jednota” they changed the face of the city.
- Planning philosophies from the times were in end of modernism, influenced by generational change and new short style of brutalism.

What we like and don't like

- + Beautiful and functional example of pure Brutalist/Modernist design
- + Underappreciated by public and critics, but architecturally strong
- Poor integration with surrounding historic buildings
- Disrupts the scale and harmony of the main square



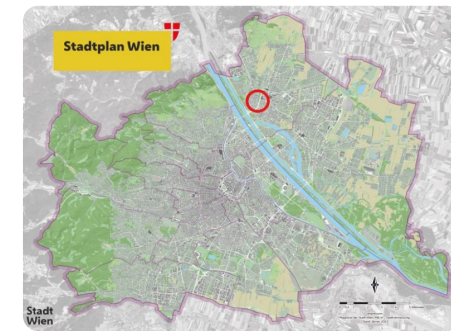
Map of Trnava



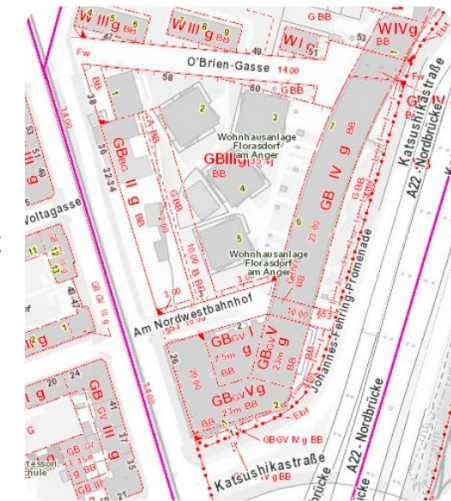
Map of Trnava, House of Culture

Florasdorf am Zentrum (Vienna)

<https://maps.app.goo.gl/Cv9TuTqNcd3Uy7BY8>



Map of Vienna



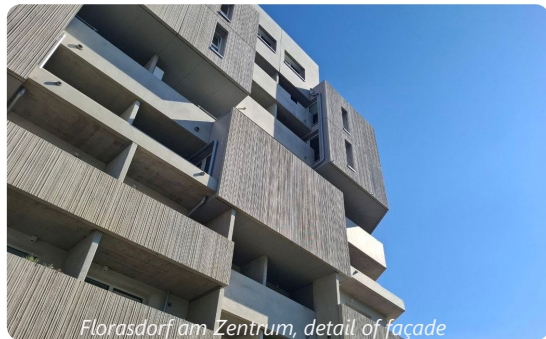
Building regulation plan



Florasdorf am Zentrum today



Florasdorf sideview



Florasdorf am Zentrum, detail of façade



Florasdorf am Zentrum, inner courtyard

Brutalistic design

- **Materials:** exposed and reinforced concrete, precast concrete; façade also uses thin-layer plaster and steel elements
- technician details on façades: steel cables, sliding glass for upper floor noise shielding
- **Innovation:** Noise protection through architecture
- **Cons:** massive concrete wall creates fortress-like seam with no human scale
- **Pros:** affordable housing programme

Today's importance

- **Qualities that got lost:** Lush greenery is still limited: vertical gardens less dense than promised, "Village" atmosphere diluted by surroundings, Shared open spaces feel fragmented, semi-private
- **Features that meanwhile improved:** Affordable, flexible housing still in use but still 4 units unsold, Mixed-use ground-floor seems to be doing good

Historic factbox

- **Year of construction:** 2019–2022
- **Architecture:** Studio **Vlay Streeruwitz & Freimüller Söllinger Architektur**
- **Units:** 147 apartments
- **Program:** mixed-use (retail, communal spaces, daycare, WG, seniors' home)

Socio-political context

- **Policies at the time:** state-subsidized + market housing mix; ÖBB brownfield reuse
- **Planning philosophies:** combining dense perimeter block and loosely arranged point-buildings; focus on social sustainability and flexibility
- **Political/economic disruptions:** strong development pressure in Transdanubien; contested site between A22 and Prager Straße; competition-based procurement via ÖBB

What we like and don't like

- + Smart layout that shields from noise
- Monotony and depressing feel at close range
- Promised greenery remains minimal
- Unwelcoming area dominated by cars

Sources

Content slide

1



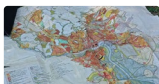
Source: own photograph
Petržalka from pedestrian perspective



Source: own photograph
Green inner courtyard



Source: Petržalka, Bratislavský kraj
<https://bratislavskykraj.sk/letecke-zabery-petrzalka-z-neba/>
Petržalka from an aerial perspective



Source: own photograph
Spatial plan of Bratislava, with Petržalka



Source: Google photo, Petržalka, Bratislava, Slovakia
<https://maps.app.goo.gl/dUGgKQZeU6PHNu6i6>
Map of Petržalka

Text in presentation is paraphrased from a lecture :
prof. Finka and doc Jaško and soc Husár
Information was also taken from

- <https://www.petrzalka.sk/samosprava/historia/>

Content slide

2



Source: Archiv Oddelenia architektury HU SAV,
Photo: Rajmund Muller
<https://www.register-architektury.sk/en/objekt/160-house-of-culture-in-trnava>
House of Culture after it was built



Source: Dom Kultúry, Trnava Tourism
<https://www.regiontrnava.sk/produkt/dom-kultury>
House of Culture, detail of façade



Source: Mesto Trnava, Hviezda,
<https://kc.trnava.sk/dom-kultury-na-trojcnom-namesti/>
House of Culture, now in 2025



Photo: [Oleg Ivanov](#), 2017;
Source: Google maps, Dom kultúry Trnava
<https://maps.app.goo.gl/2FwXW8aVk6pGNRsw6>
House of Culture, interior, Concert Hall



Source: Google maps, Dom kultúry Trnava, Slovakia,
<https://maps.app.goo.gl/EdsdKxGus3rEtwmr6>
Map of Trnava, House of Culture



Source: Google maps, Dom kultúry Trnava, Slovakia,
<https://maps.app.goo.gl/EdsdKxGus3rEtwmr6>
Map of Trnava

Text in presentation is from my own *information* and also taken from:

- <https://www.register-architektury.sk/en/objekt/160-house-of-culture-in-trnava>
- <https://www.regiontrnava.sk/produkt/dom-kultury>
- <https://kc.trnava.sk/dom-kultury-na-trojcnom-namesti/>

Content slide

3



Source: own photograph
Florasdorf am Zentrum today



Source: own photograph
Florasdorf am Zentrum, detail of façade



Source: own photograph
Florasdorf am Zentrum, inner courtyard



Source: own photograph
Florasdorf sideview



Source: Stadt Wien, MA41
<https://www.wien.gv.at/stadtentwicklung/stadtvermessung/service/karte.htm>
Map of Vienna



Source: Stadt Wien
<https://www.wien.gv.at/stadtplan/>
Building regulation plan

Experimental (terraced) residential building

<https://maps.app.goo.gl/BPZLgR42nuop2k338>



Fig. 1:
Residential
building front
side

Fig 2:
Residential
building with
street



Historic factbox

- Between 1968-1974
- Designed by **Štefan Svetko** and **Július Hauskrecht**
- Situated near Bratislava's Old Town



Fig. 3:
Backside of
the building

Brutalistic design

- Exposed concrete, glass, steel
- Stepped terraces for light and privacy, spacious communal areas
- Good lighting vs. difficult maintenance
- Radical aesthetics with a focus on functionality and social living

Socio-politic context

- Promotion of collective living, focus on affordable housing
- Concept of the 'living machine' – integration of housing, infrastructure and green spaces
- Political repression (post-1968), yet high technical standards



Fig. 4:
Illustration
<https://www.andrewillustrates.com/place/slovakia-bratislava-5sdl4>

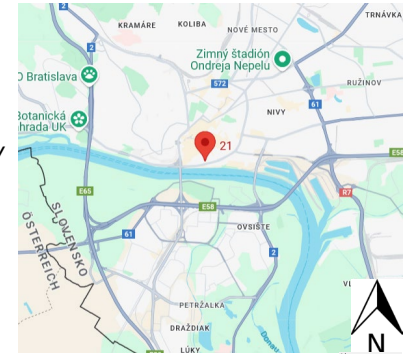


Fig. 5: Location of the site

Today's importance

- Shared use of terraces and public areas
- Architectural radicalism in today's residential buildings

What we like and don't like

- The building is striking and confident, but not intrusive

Neues Rathaus (Linz)

<https://maps.app.goo.gl/52k2dWUCQp2UCzqR6>



Fig. 6:
Neues
Rathaus
frontview



Fig. 7: View
from terrace
on the
building

Historic factbox

- Designed in the late 70s, built 1980 – 1985
- Architects: **Rupert Falkner** and **Anton Fürtler**
- New town hall of Linz – the old one in the city center still provides the main services
- Municipal offices and the city archives
- Ca. 10.000 m²
- Located in the Urfahr district directly on the Danube



Fig. 8: Public bench on terrace

Brutalistic design

- Exposed concrete and glass
- Walkable roof terraces
- Unlike typical brutalistic buildings, the new town hall has no repellent design - the terraces are for instance accessible for visitors
- Monumental and rough
- Also very noticeable functionalistic influences in the design

Socio-politic context

- Linz was growing as an industrial location (mainly because of Voest)
- Demand for another building for municipal activities because of the growth of the city
- Late 70s architecture - functionalistic and brutalistic

Fig. 9: PV
– systems
on the roof;
<https://www.linz.at/stadtentwicklung/128011.php>

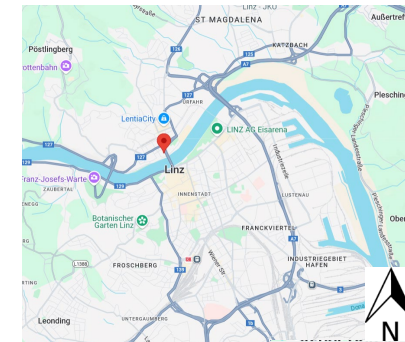


Fig. 10: Location of the site

Today's importance

- Strengthens the connection between the two sides of the city separated through the Danube - brings an important institution to the remote side of the river
- Open access to the terraces - quality of public space
- Municipal offices and the city archives
- Heavily vegetated today

What we like and don't like

What we like:

- Several individual open spaces - different terraces are accessible for the public
- Monumental design creates recognition value
- Combines the expressiveness of brutalism with the usability for the public

What we don't like:

- Encapsulated from the Danube and the city structure

The Slovak National Archive (SNA)

<https://maps.app.goo.gl/9dU37BY2gWqeTp2q8>



Fig. 11: Front side
<https://architecture.ctuul.com/architecture/slovak-national-archive>



Fig. 12: Back side
<https://architecture.ctuul.com/architecture/slovak-national-archive>

Historic factbox

- Designed in the 1970s, built between 1973–1983
- Central national archive with storage, offices, and research areas
- Large-scale facility serving the entire Slovak Republic
- State-funded flagship archive building of socialist Czechoslovakia



Fig. 13: Façade
<https://architecture.ctuul.com/architecture/slovak-national-archive>

Brutalistic design

- Exposed concrete, glass, aluminium – typical of late Brutalism
- Monumental, sculptural structure reflecting the building's institutional role
- Large horizontal window bands in office zones for functional daylighting

Socio-politic context

- Centralization of public institutions in socialist governance
- Architecture as an expression of state power and intellectual control
- Prioritized durability and scale over user comfort or civic openness



Fig. 14: Frog perspective
<https://architecture.ctuul.com/architecture/slovak-national-archive>

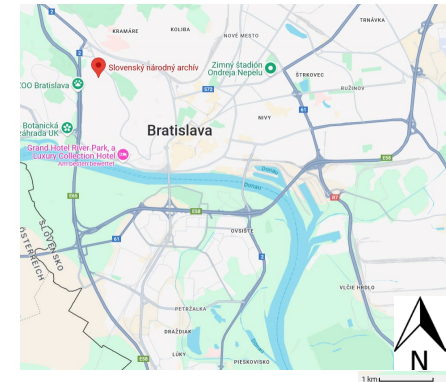


Fig. 14: Location of the site

Today's importance

- Limited public accessibility despite being a public institution
- Growing appreciation for socialist-era architecture and its cultural value

What we like and don't like

What we like:

- Bold and iconic design, unique sculptural presence
- Clear organization and monumental structure

What we don't like:

Feels closed-off and uninviting to the public;
Poor integration with its urban surroundings

Main square shopping mall Bratislava

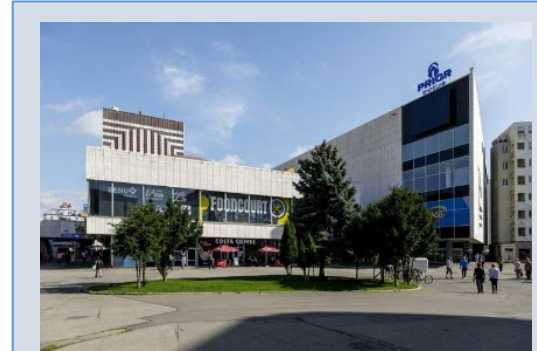
<https://maps.app.goo.gl/ZN39LXZ6reWKt6j7>



Front view

Historic factbox

- **Year of construction:** 1968
- **Architect:** Slovak modernist **Ivan Matušík**
- **Historic:** It originally included a department store, cinema, restaurant, parking garage – a rare multifunctional complex at the time
- **Size:** ca. 24,000 m² of total space, spread over multiple floors, housed 100+ units
- **Location:** Kamenné námestie (Stone Square)
- A major urban hub with excellent public transport, positioned between the Old Town, housing districts and cultural institutions



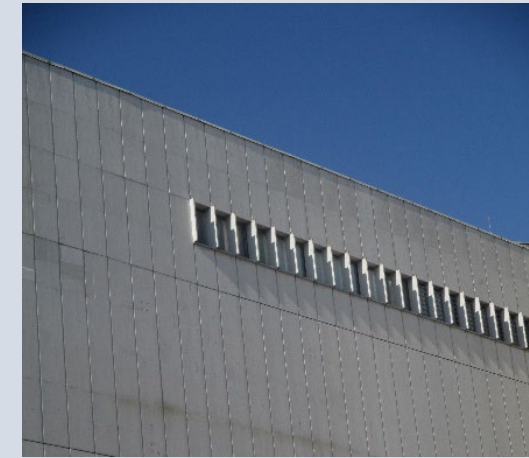
Side view

Brutalistic design

- **Materials used:** Raw reinforced concrete, exposed concrete panels, dark glass, and aluminum cladding
- **Details:** Integrated air conditioning system – advanced for its time, large glass atrium with natural light
- **Pros:** Versatile usage
- **Cons:** Inflexible structure, poor energy performance

Socio-politic context

- **Policies at the time:** socialist urban strategy, aiming to provide comfortable modern infrastructure for all citizens
- **Planning philosophies:** Functionally separated city zones, order, clarity
- **Political and economical disruptions:** In 1989 the building was privatized



Only windows on the front side

Today's importance

- Still one of the busiest buildings - Houses a 24/7 Tesco supermarket
- **Qualities that got lost:** Cultural spaces like the cinema no longer exist
- **Features that meanwhile improved:** Accessibility (elevators, ramps, lightning)

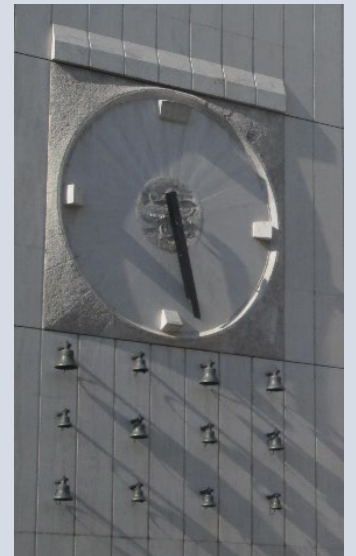
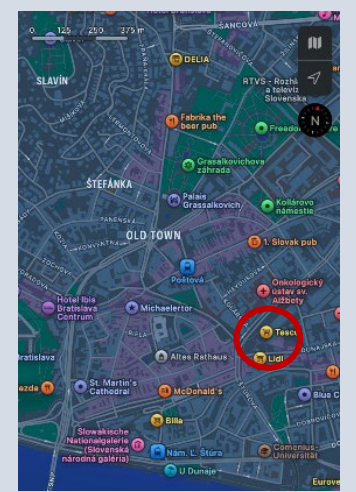
What we like and don't like

Good

- The original multifunctionality and innovation
- Its strategic location keeps it socially relevant to this day

Bad

- Public space around it is underused and unattractive
- lacks transparency and street-level openness



Clock with different sized bells underneath

Cultural Centre Mattersburg

<https://maps.app.goo.gl/LiSsaYvZXodMfkR18>



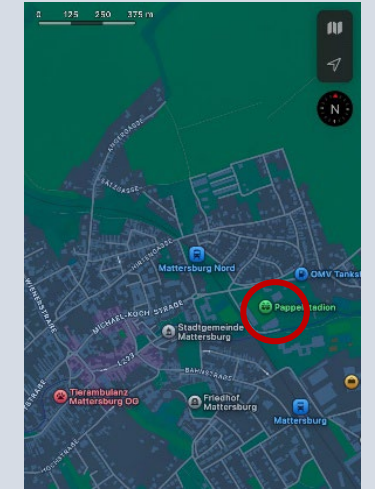
Front side after Renovation in 2022



North wing before renovation



Construction plan 2nd floor



North wing in 2022

Historic factbox

- **Year of construction:** 1976
- **Architect:** Herwig Udo Graf
- **Size:** 4,750 m² - It comprises a 410-seat performance hall, a 70-seat literature house, exhibition areas, library, fitness, gastronomy
-> overall capacity for 700 people
- **Situation in the town:** integrated into a hillside near the Wulka river. Part of a wider complex including a lower secondary school and sports hall

Brutalistic design

- **Materials:** sculptural exposed concrete, mahogany-framed windows and prefabricated concrete panels
- **Pros:** Multifunctional, socially inclusive design

Socio-politic context

- **Policies at the time:** aim to bring cultural facilities to Burgenland
- **Planning philosophies:** rational design, sculptural architecture
- **Political and economical disruptions:** Closed in 2014 due to structural deficiencies, north wing under protection, Reopened in May 2022 as a multi-use civic centre

Today's importance

- Renovation costs: ~22 million €
- It now houses the state archive, state library, Literature House, adult education centre
- The design preserves the protected north wing and adds an auditorium and glass connecting foyer
- Fully barrier-free access

What we like and don't like

- Thoughtful renovation preserving architectural integrity while adding contemporary function
- Succeeds as a bridge between eras

Slovak National Gallery

<https://maps.app.goo.gl/GvobsEfrbY5GdweNA>



The new Gallery in 2022



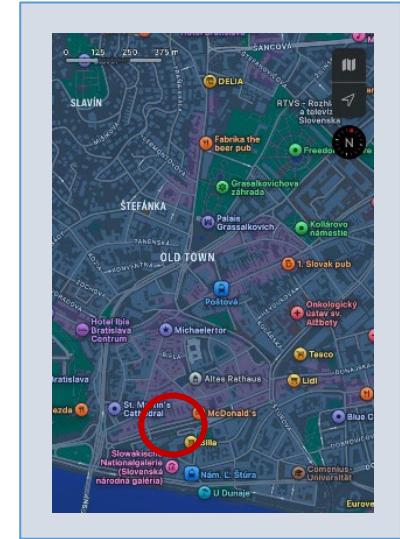
Red aluminium slats on the extension



The Gallery in 2006 before renovation



Gallery from inside with different levels



Historic factbox

- **Year of construction:** 1979
- **Architect:** Vladimír Dedeček
- **Size:** total usable floor area about 27,900 m², new extension take up ~ 8,700 m²
- Late-modernist “bridge” wing expanded the gallery’s functionality
- Connected to the historic Water Barracks and Esterházy Palace
- **Location:** at Rázusovo nábrežie between the Danube promenade and Hviezdoslav Square

Brutalistic design

- **Materials:** steel-supported structure, combination of concrete, metal, glass, terrazzo floors and original red-white aluminium slats on the extension
- **Innovative design:** “floating” gallery bridge linking historic wings over courtyard
- **Pros:** modern exhibition infrastructure; new public passages and facilities
- **Cons:** controversial visual contrast with historic context

Socio-politic context

- **Policies at the time:** meant as a national stage for art
- **Planning philosophies:** clean forms, structural honesty, national statement

Today’s importance

- Re-opened in December 2022
- **Qualities that got lost:** brutalist annex had deteriorated and were unusable from early 2000s onward
- Exhibition space closed for 20 years
- **Features that meanwhile improved:** new ground-floor access, flexible cultural spaces

What we like and don’t like

- Reopening restored SNG’s public and civic role in the urban life of Bratislava
- Model of sensitive adaptation
- Extension now feels more like a living element of city life rather than an architectural scar

Summer Semester 2025

The Affordable Absurdist (Tobias Grünstäudl)

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ambiciozni-obnovou-kontroverzni-dostavba-sng-je-po-20-letech-opet-pristup](https://www.earch.cz/architektura/clanek/slovaci-ji-chteli-zbourat-nakonec-ale-prosla-ambiciozni-obnovou-kontroverzni-dostavba-sng-je-po-20-letech-opet-pristup)

Wohnpark Alt-Erlaa Vienna

<https://maps.app.goo.gl/ddTbRA4QM24pDRvKA>



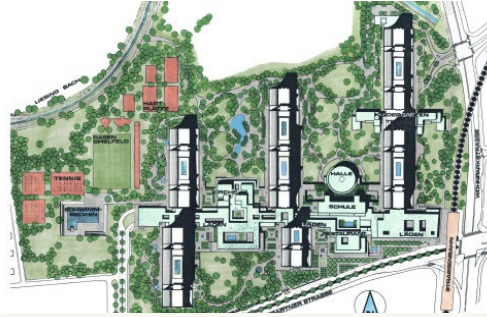
Different angles of the Wohnpark Alt-Erlaa



View on the Wohnpark Alt-Erlaa



Large plant containers on the lower levels



Map of the Wohnpark Alt-Erlaa



Location in Vienna

Historic factbox

- Built between 1973 and 1986
- Designed by a working group of the architects **Harry Glück, Kurt Hlaweniczka and Requat & Reinthaller**
- More than 3.000 apartments
- The Wohnpark Alte-Erlaa is located pretty far from the city centre and is not connected to the surrounding residential complexes

Socio-politic context

- Single-family homes were popular -> the housing complex was designed based on the concept of stacked single-family houses
- Architects like Roland Rainer did not agree with this concept, they preferred the low-rise high-density ("verdichteter Flachbau") approach

What we like and don't like

- We like the green aspects of the building as well as the idea of the community design
- We don't like their repetitiveness of the buildings, it feels overwhelming and anonymous, which we realised on our excursion

Brutalistic design

Materials used

- Steel, exposed concrete, glass, aluminium (for window-frames)
- Innovative and infrastructure design details
- community infrastructures (swimming pools, medical center...)
 - generous green spaces
- Pros of functions
- Residential quality despite high density
- Cons of functions
- Monofunctional (just living)

Today's importance

Qualities that (meanwhile) got lost:

- original idea of community life
 - nowadays a lot of old people and prohibitions signs everywhere
- Features that meanwhile improved
- Maintenance of green spaces
 - Architecture is being more appreciated – at least by architecture experts
 - Preservation of affordability

Summer Semester 2025

The Blockbusters (Anna Dola | Nina Bernard)

Terrassenhaussiedlung Graz St. Peter

<https://maps.app.goo.gl/https://maps.app.goo.gl/cnPwyZRLhJ1HWjtLA>



Building with green area in front



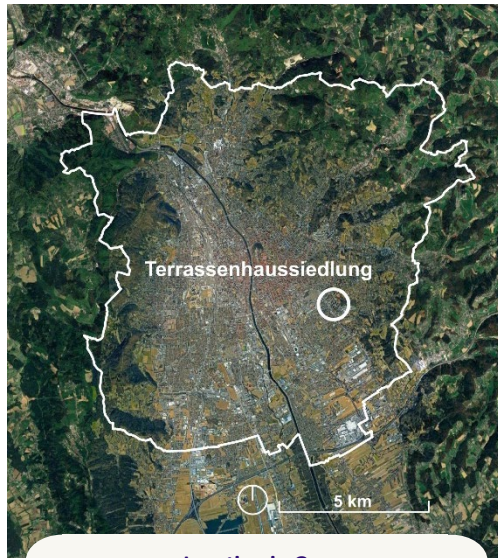
During the construction



Different views on the buildings



Community facilities



Location in Graz

Historic factbox

- Built between 1972 and 1978
- Designed by the **Werkgruppe Graz**
- Set standards for sustainable urban development and community-oriented living
 - Around 530 apartments
- Former clay pit, construction uses pile system
- The surrounding area is a living area in Graz
- Since 2025 protected as historic monument

Socio-politic context

- At that time advancing suburban sprawl of single-family homes as well as mass housing developments of the post-war period -> the idea was a combination ("stacked single-family houses")
- This project was a pioneer regarding participative approaches

What we like and don't like

- We like, that the structure offers diversity and different situations which makes the building feel pleasant
- We don't like some of the abandoned community areas, which though might be different in summer since the site research, on which this opinion is based on, has been conducted in autumn
- Our opinions are based on a site research as well as images of the buildings.

Brutalistic design

Materials used

- Steel, exposed concrete, glass, aluminium
- Special feature: use of a pile foundation system and a "floating" construction
 - Innovative and infrastructure design details
- Community infrastructures (shallow pools for kids to play in, community terraces)
- Structuralistic design (empathizing of the underlying structures)

Pros of functions

- Establishment of a residential community, participative and green planning approaches

Today's importance

Qualities that (meanwhile) got lost

- Some of the characteristic red panels of the terraces have been replaced with glass panels, changing the look of the building
- Some community spaces seem quite abandoned, seems to be a fault of the architecture since these spaces (mostly terraces) are situated in corners without light

Features that meanwhile improved

- With over 800 individual owners, it is the largest residential association in Austria – there is a lot of identification with the building

Faculty of Electrical Engineering and Information Technology (FEI STU)

<https://maps.app.goo.gl/WNmMsHG5QF3NTx6m>



Aerial view of the FEI STU



Map view of FEI STU campus



Historic photo of building from the late 20th century



Location in Bratislava



Street-level view on building's façade

Historic factbox

- Year of construction: 1973-1983
- Typical example of socialist-era brutalism
- Total area: 38,000 square meters
- Located in Mlynská dolina; western part of Bratislava
- Easily accessible by tram (line 4), bus lines, and pedestrian routes

Brutalistic design

- The building features exposed reinforced concrete, steel elements, and glass paneling
- Functional zoning; large overhangs, deep-set windows, and wide corridors
 - Pros of functions
 - Simple orientation inside
 - built to be strong and long-lasting
 - Cons of functions
 - Concrete walls don't keep heat very well
- not easy for people with disabilities to move around

Socio-politic context

- Education was free and equal for all
- Urban planning prioritized large-scale, efficient buildings
- Built under communism – focus on science and progress

Today's importance

- Still used as main campus of FEI STU
- Recognized as an example of Slovak brutalist architecture

What we like and don't like

- We like the building's clear structure, strong identity and ongoing role in education, which we came to appreciate during our time studying in this faculty
- We don't like the cold appearance, outdated features, and poor accessibility, based on our experience walking through the building and reflecting on its atmosphere

Summer Semester 2025

The Blockbusters (Anna Dola | Nina Bernard)

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Content slide 1

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Content slide 3

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Google Earth, own edits

Breitenfurter Fish settlement

<https://maps.app.goo.gl/5jBCR7hbuM1CuCYRA>



Front view entrance

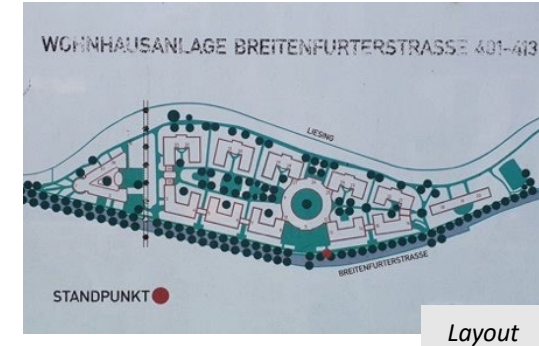


Inside the main rotunda

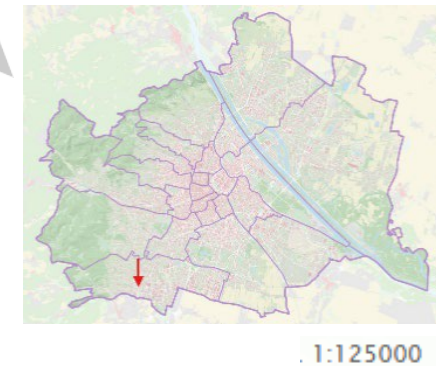
Historic factbox

- Built in 1984-1987 by **Peter Gebhard**, **Rob Krier** and **Hedwig Wachberger**
- Located in the 23rd district, surrounded by Liesingbach, Breitenfurter Straße and the Aqueduct to the east
- Holds 323 residential units

Artistic ventilation system design



Layout



1:125000

Brutalistic design

- Not typically brutalistic, rather postmodern
- Layout is fish-shaped with block edge and a circular central space
- Design characterized by colored facades (turquoise and pink), columns, arches and artistic sculptural elements
- Preservation of old infrastructure in the design (Aqueduct)
- Designed for pedestrian access
- Functional mix within the settlement

Socio-politic context

- Prevalent tradition and influence of Red Vienna housing policy practice
- Stable economic situation, public investments in housing sector
- Focus on affordability, density and quality
- Postmodern urban design focusing on contextualism, public art and symbolism

Today's importance

- Innovative shape and architectural value, especially by including existing infrastructure elements into the design
- Artistical value especially through details and sculptures
- Secluded area but still permeable to walk through, interesting division of private, semi-public and public space
- Access to water as a huge asset (Liesingbach)

What we like and don't like

- Very calm and peaceful area
- Interesting shapes and pathways that make it feel very human scale
- Seems to be good amount of social control
- Access to water has a beautiful effect
- Cons: Not a lot of common areas to stay and linger in, not a lot of common seating possibilities

Pfarrkirche Zum Guten Hirten (Vienna)

<https://maps.app.goo.gl/i9NvGnWM8jNG4kis6>



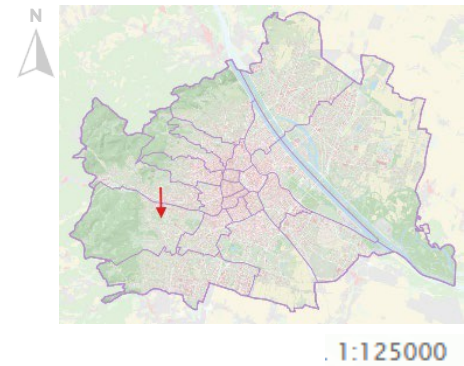
Side view



Jesus with lamb sculpture



View from above



1:125000



Balcony inside

Historic factbox

- Built in 1965 by **Ceno** and **Herta Kosak**
- Located in Hietzing, surroundings characterised by big Gründerzeit houses
- No information about m² or seats
- Connected by local bus lines, walking distance to Roter Berg and Werkbundsiedlung

Brutalistic design

- In shape of a ship
- Raw materials, geometric shapes
- Exposed concrete very dominant
- Structural steel to support the roof
- Bronze elements and coloured glass windows in many different colours
- Integrated artworks in architecture inside and outside
- Powerful visual identity, durable materials, adaptable interior space
- Without sun very dark places, harsh exterior

Socio-politic context

- Built during rapid post war recovery
- Focus on affordability and social housing
- Focus on functionalism and modernism, synthesis of art and architecture
- Decentralised urban development

Today's importance

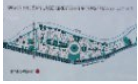
- Holds architectural value
- Cultural landmark, it is an imprint of the time it was built in
- Strong community engagement (Kindergarden, flea markets, Christmas markets) and multi use potential
- little material freshness and lack of ventilation

What we like and don't like

- The outside (shape and materials) make the church stand out immediately within the surrounding area
- The inside is stunning; the contrast of the coloured glasses and the dark concrete gives the interior a very special feel
- The air inside made it hard to stay long, it felt like the material was radiating heat on the inside

Sources

Photos:



Wikipedia (n.d.): Wohnhausanlage Breitenfurter Straße 401-413; [Wohnhausanlage Breitenfurter Straße 401–413 – Wikipedia](https://de.wikipedia.org/wiki/Wohnhausanlage_Breitenfurter_Stra%C3%9Fe_401-413) (July 2025).



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photos taken by myself



Content slide 1

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- Own observations and impressions

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- Own observations and impressions