Vienna, Upper and Lower Belvedere, Prince Eugene of Savoy, by Johann Lukas von Hilderbrandt, 1721-1724
Vienna, Karlskirche, Fischer von Erlach, 1716
Vienna, bird’s-eye view of the city, Ringstrasse, built, 1857-1865.

(Context: Pierre Charles L'Enfant, plan for the design of Washington, DC, begun, 1791; Baron Haussmann, redesigned Paris, 1853-1870; Fredrick Law Olmsted, New York, Central Park, 1857)
Vienna, Kunsthistorisches Museum, Semper and Hasenauer, 1872-1881
*Plans for remodeling Vienna, Otto Wagner, 1894*
*Vienna, Hof subway station, Otto Wagner, 1899
*Vienna, Otto Wagner, Savings Bank, 1904-1906
*Vienna, Otto Wagner, Majolica House, 1898
“It no longer makes any sense to distinguish the floors artistically on the exterior, since the rental value of the individual floors has been made almost identical by the installation of elevators. Architectural treatments that seek their motives in the architecture of palaces are completely inappropriate to such cellular conglomerates, simply because they contradict the interior structure of the building.”

Gustav Klimt, Portrait of Adele Block-Bauer, 1907 (film: Woman in Gold, 2015)
Gustav Klimt, Judith and Holofernes, 1901
Gustav Klimt, Vienna
Secession, 1898

Joseph Maria Olbrich, Vienna,
Secession Building, 1898
Joseph Maria Olbrich, Vienna, Secession Building, 1898
Joseph Maria Olbrich, Darmstadt, House for Ernest Ludwig, Grand Duke of Hesse, 1901
DARMSTADT
MAI - OCTOBER 1901
DIE AUSSTELLUNG DER Künstler-Kolonie
Peter Behrens,
Darmstadt, house,
1901
Prague, Adolph Loos, Müller House, 1930
austerity ≠ simplicity
"My architecture is not conceived in plans, but in spaces (cubes). I do not design floor plans, facades, sections. I design spaces. For me, there is no ground floor, first floor etc.... For me, there are only contiguous, continual spaces, rooms, anterooms, terraces etc. Storeys merge and spaces relate to each other. Every space requires a different height: the dining room is surely higher than the pantry, thus the ceilings are set at different levels. To join these spaces in such a way that the rise and fall are not only unobservable but also practical, in this I see what is for others the great secret, although it is for me a great matter of course. Coming back to your question, it is just this spatial interaction and spatial austerity that thus far I have best been able to realise in Dr Müller's house."

Adolf Loos, Shorthand record of a conversation in Plzeň (Pilsen), 1930