

The Butterfly, the Garden, the Island, and the Mountain

A Pavilion Makes You Look, and Think

Every pavilion has something of the flap of a butterfly's wing to it. Literally. The Latin word *papilio* (butterfly) in Late Latin already also meant *tent*. The shape of the spread butterfly wings gave this second meaning to the word which made it catch on in many languages and for a long time: *Pavillon* (German), *pavilion* (English), *padiglione* (Italian), *pavillon* (French), *pabelón* (Spanish)...From the tent of courtly culture, the *pavelune*, the war and shelter tent developed. In the 18th century, the concept eventually took the outward shape that we know as a pavilion today. 19th-century universal expositions gave the pavilion a specific habitat and greatly expanded the semantic catchment area of what originally was a mere piece of garden architecture.

The idea of the butterfly could be spun out in a different way, too, following not its shape, but its movement. For a short moment, the butterfly alights and then flies on, spreading and folding in its wings, fluttering on until it, which so fascinates our gaze, has found another nice spot to alight. A pleasure to look at for those watching. One is tempted to keep looking so as to be sure to get a glimpse of the spread wings, of their distinctive specialness. In the same manner, pavilions attract our gaze, transcending other architectures through lightness and presence, technological innovation, experimental use of materials, unusual form, folkloristic authenticity. Pavilions are leaps of architectural imagination, time-bound, ahead of time, temporary and movable. A challenge and contradiction to the understanding of an architecture aimed for permanence. The fascination of the butterfly, its fleeting beauty, its unsteadily steady captivation of the gaze. Here, a long cultural-historical trajectory can be drawn to the pavilion. Being a sight as the prime objective of pavilion architectures, their first and foremost mission being to create a presence and a landmark so as to catch the eye.

In these architectures, mobility is not just, in the context of universal expositions, relatively short setup time and, in most cases, subsequent dismantling

of these temporary manifestations, but also the instantiation of a transposition: whatever the location, they embody dislocation, representing something in a different place, transporting their origin. On the outside, pavilions signal the presence of their country; on the inside, they accommodate it and make it a walk-in experience. Pavilions shift images; they become built manifestations of an exhibitor, a country, a company. Directing the gaze is dealing in the economy of attention, and this is what pavilions seek to focus. The peaceful competition of nations as initiated by the world expositions of the 19th century turns into a contest of pavilion architectures—ever more spectacular, typical, innovative, extravagant, bold, authentic...The manifestation of the unity of “nation” and “culture” is given spatial expression, it takes temporary shape, always maneuvering on the edge of the present, with a traditional footing in the past or daringly about to take a leap into a visionary future. The showcase logic of these 19th-century exhibitions becomes a built manifesto. In the interplay of manifesto—programmatic and fundamental—and manifestation—exposition and revelation—the pavilion is the culmination point of land-marking visibility. Something distant, absent shows through it, which is evoked, impressively emerges, unfolded by adumbration. The pavilion becomes the representative of its country of origin; it has to house national cultural qualities, visualizing them with ease and credibility. This is not a house that someone lives in, but the house of everybody it represents, symbolical, distinctive, characteristic. A building for a temporary visit that is supposed to embody the symbolical expression of the entirety of a country.

From the Art to the Science of Strolling

Motion and gaze, strolling and seeing are the essential attractions that the pavilion holds in store. The pavilion directs the steps, and focuses the gaze. The pavilion itself is the result of a shift of meaning given shape. Dislocation, an air of otherness is naturally inherent to the pavilion, as its history shows. In 1764, Prince Leopold Friedrich Franz began with the laying out of the Wörlitz English Garden, 300 square kilometers large, which was to be completed, after three stages of development, in 1800. The foreign, the exotic, objects imposed on the landscape inform the passage through this *gesamtkunstwerk* of the German Enlightenment. And it is an educational park in the true sense of the word. The pavilions are landmarks that unfold themselves and their surroundings and can be read as textbooks of world culture built into the landscape. Roman villas and an amphitheater or a Chinese teahouse, a swinging chain bridge and pagodas, a synagogue in the style of the Temple of Vesta in Rome, a Temple of Purification, a mystagogue’s cell or a hermitage, just to name a few of these Wörlitz pavilion architectures, all introduce visitors to the different cultures of Europe and Asia, past and present. A walk as an educational journey around the world. In walking, feeling and learning interweave with motion. Contemplation brings the walker to an experience of the world. Poets, scholars, philosophers, artists were advised to pay a visit to the Wörlitz Gardens.

In the early 19th century, the philologist and popular philosopher Karl Gottlob Schelle undertook a theoretical study of a meanwhile common phenomenon, the stroll for pleasure. In 1802, he published “Die Spatzier-

gänge oder die Kunst spazieren zu gehen.“ It is certainly no coincidence that the 1990 reprint of the book showed the Vesta Temple (the synagogue) of the park of Wörlitz on the front end paper. “Large gardens that take up a wide expanse of hours and miles cannot be considered merely as demarcated stretches of nature comprised in the city to satisfy the sense of nature within the boundaries of the city and art. Rather, they must be seen as beautified landscapes. The very idea of the garden entails that its impression, while granting every freedom to the workings of nature, exists through and for humans. This impression is effected through appropriately placed buildings, statues, bridges, bowers, huts, resting benches, seats. These, however, must always be in a subordinate relation to nature which has to appear in the greatest variegation, without slavishly measuring out his share of pleasure to the stroller by prescribing the direction of his promenade. All these requirements are met by the famous garden of Wörlitz.”¹

The South Sea Pavilion, one of the earliest purpose-built museums in Germany, houses the South Sea collection of Reinhold and Georg Forster, which they had donated to the Wörlitz Prince on his visit to England. In 1772, Georg Forster, just 18 years old at the time of departure, took part, together with his father, in James Cook’s second voyage around the world. He published his experiences in a book entitled “Dr Johann Reinhold Forster’s und seines Sohnes Georg Forster’s Reise um die Welt auf Kosten der Grossbritannischen Regierung, zu Erweiterung der Naturkenntniß unternommen und während den Jahren 1772–1775 in dem vom Capitain J. Cook commandirten Schiffe The Resolution ausgeführt.” The voyage brings the world to the home. In exhibitable format, into the world of goods and economic cycles, into imagination, into the landscape of gardens and parks.

What to the early 19th century was the art of strolling became the science of strolling in the late 20th century. The Swiss architectural sociologist and theorist Lucius Burckhardt developed, together with his students at Kassel Comprehensive University, strollology or the science of strolling. Its central issues are perception and image composition, what we do at home after the stroll, in the mental processing of what we have seen. An art action entitled “Voyage to Tahiti” sent students to a former military area where a new housing settlement had been developed just outside a nature reserve. With this action, Burckhardt took up the tradition of the discoverers. Students had pre-adjusted their gaze in a specific way, treating the area like an undiscovered island and acting as if they were James Cook or Georg Forster.

The Garden of Knowledge: the Nation in its Pavilion

In the field of the great expositions of the 19th century, different strands converge: perception and motion, visual experience and the broadening of the horizon, built manifestations and national cultural identifiability, discovery, exploration, and world experience. On the world exposition premises, the stroll as world voyage gains that real and orchestrated economic momentum that the world voyagers and discoverers had aboard as the basis of their motivation. And thus we can understand the exposition visitors as strollers par excellence: they walk in order to see, they move in order to experience. They are discoverers of worlds of goods, traveling from country

1 Karl Gottlieb Schelle: *Die Spatziergänge oder die Kunst spazieren zu gehen*, Hildesheim, Zurich, New York 1990, p. 106 f.



English Garden at Wörlitz, Wolf’s Bridge and Venus Temple, 1985

to country on the safe ground of an exposition that puts the world before their senses in a tangible format. They get a sense of the wideness of the world without ever having to leave their own world, finding themselves in an inviting territory of attractions from far away, extraterritorially, as it were. They view, compare, taking bags of experience with them, they learn by visual perception and by moving across the premises, taking their travel experiences home in the form of souvenirs, notes, or purchased photographs.

The educational garden, paradigmatically embodied in the Wörlitz Park, incorporates the essential propelling force of the 19th century: economy and competition. Turning back the pages, as we did in the beginning of our expedition, of the thesaurus on the etymology of the word *pavilion*, we come across a reference to the Bible, Jeremiah 43, 10, where the word *pavilion* denotes a tent-like canopy over the king's judgment seat. This internalized judgment seat, this comparative deciding, this deciding comparison leads us to the competition of things, as was staged by universal expositions ever since the first undertaking of this kind at the London Crystal Palace in 1851. The curious and competent world's fair stroller could make a comparison between all branches of production of all (industrialized) nations by origin and branch, thus learning to gain in knowledge and become more productive. A transfer of culture and knowledge in the object lessons of the exhibition format. Expert juries evaluated the products of a given trade or branch of production; the prizes awarded were then used by the companies in their presentation. Medals won in world expositions graced corporate self-promotion, advertisements, business cards, stationery, labels of the 19th-century world of commodification.

At the 1867 Paris World's Fair, a colorful ensemble of temporary buildings spread throughout the Mars Field park around the exhibition palace with its rigid layout—a first indication of the pavilionization of World's Fairs. The Vienna World's Fair of 1873, dramatically overshadowed by the stock market crash and a cholera epidemic not only back then, but throughout its reception history until today, brought together park and pavilion in an unprecedented way. In the green area of the Prater, the exposition unfolded, on 233 hectares, a gigantic educational landscape, mainly in many temporary pavilion buildings. Here, one could, for example, buy carpets and handicraft products from natives in a Tunisian bazaar, or eat local delicacies in a Vorarlberg farmer's house. The authentic becomes its own best enactment, products surround themselves with the nimbus of their origin, the aura of the producing country, and thus become part of a national identity landscape. The heart of the World's Fair did not beat in the oversized, gigantic Rotunde building, but in the town of pavilions. Here, universality that could be walked through like the opened pages of a book grew into a live show with real actors. Knowledge, emotion, learning, feeling entered into an unconquerable alliance here, breaking cultural ground for the appearance of goods from which they could act with self-ascertainment. "This pavilionization was new in the history of world expositions and had a trail-blazing effect on the development of the medium of the world exposition. The blend of exotic charm and authenticity, the world of the others, of the farming population or distant peoples, everything within easy reach, this blend has

had a lasting effect up to today's amusement parks or shopping malls. Easy reach and safe distance, this provides for the equidistance of the strolling visitor's perception of the world."² Up to Urban Theming, we can feel the long resonance of a history of reception here. The design dimension of the cultural and enactment as an ingredient of the authentic enter into a symbiosis which was to decisively transform the view of the world and traveling. We see otherness—but how? We experience it—but with what extent of incorporation into our horizon of experience? We become discoverers—without giving up the firm base where we feel safe?

Lucius Burckhardt's critical strollology would have had a wide field of activity in a retrospective turn to those earlier strollers, traveling from pavilion to pavilion on the exhibition premises, and their world of ideas. "The Vienna World's Fair provided the world with two essential ideas: the idea of the international village and the ideas of the (protected) park where education and entertainment were brought to a well dosed harmony so as to palpably convey themselves to visitors' senses."³ Whether Oriental bazaar or Turkish coffeehouse, whether Japanese garden or Geidel (Kl'ačno) farmhouse, whether Hungarian wine-house or North-American wigwam (which was a conical tepee, actually): the point here was to experience the world *in actu*. The buildings of the exposition were dismantled after the end of the show; what remained was an explosive mixture of amusement, consumption, and education. Commodities create their own worlds, produce cultural codes, and we learn to trust them and see them as long-familiar inhabitants of our own world.

We think we know today, and are very certain about this point, that the genuine, authentic, real are impossible, and so we rely on practices of smart persuasion and on the surrogate as the allegedly best that we can get. Second nature, second best. The perfection of the promise, that is, and for the pavilions which have always provided us with sights of the second best, which has become our second nature, it is working in real time and real space, with a patchwork of apprehension. Thus Chile transferred a real ice block into the heat of Sevilla in 1992 and preserved it from melting.

On the Island of Art: from Moment to Monument

The 1873 World's Fair was supposed to give a boost to the nascent metropolis of Vienna, as the invention of the Biennale twenty years later was supposed to give a fresh impetus, through the concentration of tourism and art business, to the ailing metropolis of Venice, which as a provincial city was about to sink into insignificance. Large-scale events such as universal expositions or art biennales induce long-term urban transformations, infrastructural as well as imaginative, in their temporary spectacularity. Not always, though, do they really meld with their location. The Vienna World's Fair has remained alien to the city, as its reception history shows. Besides the shadows of the collapse of the stock market and the cholera, the vast expenditure that the municipality viewed with skepticism made the Viennese take a reserved stance. There was no awareness of the atmosphere and the versatility of the world exposition format, nor of the traces that the international village left in contemporary cultural trends. Similarly,

2 Elke Krasny: Auf Spurensuche in der Landschaft des Wissens, in: Technisches Museum Wien (ed.), *Welt Ausstellen. Schauplatz Wien 1873*, exhibition catalogue, Vienna 2005, p. 69.

3 *Ibid.*, p. 69 f.



North American "wigwam" in the "city of pavilions" of the Vienna World's Fair of 1873, Josef Löwy, albumen paper on cardboard

Turkish coffeehouse in the "city of pavilions" of the Vienna World's Fair of 1873, György Klösz, albumen paper on cardboard

the Venice Biennale has remained a foreign body in the urban fabric of the city. Though it is held in Venice on a regular basis, its location has not risen into a collective venue. The pavilions, the Giardini, the entire Biennale premises, play a minor role, if any, in articulations of the myth of Venice. In literary accounts of the city from Rainer Maria Rilke to Mary McCarthy and Donna Leon, the Biennale does not appear at all; it has not made it into a literary urban topos. As the Vienna World's Fair has remained alien to Vienna, the Venice Biennale has remained alien to Venice, an outward spectacle.

Art creates its own space in the city, in its own time, both of them insular. The format of the Biennale as an art exhibition to be held every two years was invented 1893 by Riccardo Selvatico, then mayor of the city, and by writer Antonio Fredaletto; prize funds were collected from public agencies, and much emphasis was placed on the internationality of the projected event. The idea was to create an attraction, a true crowd puller.

The garden and the island, two significant configurations that inform the concept of the world exposition, are encountered, with multiple historical interferences, in the district of Sant'Elena, where the Biennale premises are situated. Originally, the island of Sant'Elena had an extension of 200 hectares; around 1200, it was a medieval church and monastery district. The rest of the district did not exist yet; it was claimed from the sea only much later by filling up the lagoon. In the late 19th century, Venice eventually reached the extension it has today; the lagoons east of the city were filled up, and today Sant'Elena lies about one meter above the level of San Marco, safe from high water. Debris of demolished houses, dredge material from the Canals, and excavation material from the new-built port of Venice were used to fill up the lagoon. As the lagoon belonged to the Italian state, the new-claimed land also was state property, and hence was used as a parade ground of the Italian army. The original island, however, had been owned by the City of Venice since 1874. In the early 20th century, housing for the lower-income sections of the Venetian population became a pressing problem, and Sant'Elena was considered as a new urban development area. Eventually, the area was ceded to the municipality by the military, and under the Mussolini regime, a housing settlement for the working class was planned and built, which strictly followed the principles of Venetian urbanity with streets and alleys of unequal width, wall projections and ledges, and adjoining fire walls as in the historical city center.

A small part of the island was finally assigned to the Biennale. The Biennale premises remained foreign to the Venetian population in the neighborhood; a high and ugly wall separated the Giardini from the surrounding residential district, spatially demarcating the foreign body. The gardens built 1807 by decree of Napoleon, the Giardini Napoleonici, later renamed to Giardini Pubblici, which were expanded by the Biennale Garden, had hardly been integrated in the city. A green zone by Napoleonic order was not appreciated by the Venetian population; until today, the Biennale premises are accessible to the public for the term of the show only. An enclosed garden for the international art public, an urban island. And throughout hundred years of Biennale history until today, the wall that marks off the garden or the seclusion of the garden itself was never made the subject of artistic intervention.



Topographical map of the city of Venice, 1899, anonymous, colored print, from: Lorenzo Benapiani, *Venise: Guide—impressions*, Bergamo, 1899

Visitors today move along a built parade of national pavilions, from Italy to Uruguay and on to Japan, from Egypt to Iceland and to Israel, from the Netherlands to Russia and Venezuela and to Korea. About thirty nations have built their pavilions here, offering a tour of momentary insights into their time of origin. In those pavilions, the monument embraces the moment, being temporary spaces for the presentation of the builder country's art production. The temporary is the presentation, the casing remains. An educational walk in a quite different sense than in the Wörlitz Garden, not planned, but created in, and by, the course of time, by national configurations and their architectural interpretations. It makes you think about the relationship between country and building, between the built object and the national identity it represents, between the house and the artists it accommodates as guests and actors in the pavilion.

Between one Biennale and the next, the pavilions stand empty, waiting. The built objects reflect the fugacity of the situation from which they originated. National structures may begin to crumble, whole nations may disappear like Yugoslavia, but, paradoxically, the pavilions, temporary garden architectures in their original sense, survive. In a strangely reversed situation, the pavilion becomes a preserved moment here, a built reflection of an historical instant. The temporary here is the art exhibited which takes temporary lodgings in the pavilions, interprets and re-interprets them, uses them, shows in them. The butterflies have not fluttered on but wait with their wings unfolded.

In 1894, building began for the most important pavilion in the Giardini di Castello, the Italian pavilion, which was expanded by Carlo Scarpa in the 1960s to house almost 4,000 square meters of exhibition floor space. The first foreign country to have its own pavilion was Belgium in 1907, followed 1909 by Bavaria. In that same year, Great Britain and France built their own pavilions, too. The French pavilion, realized by construction engineer Fausto Finzi, was consistently challenged and deconstructed from 1986 on: the plaster knocked off by Daniel Buren, vertically cut through by Jean Nouvel. The pavilion became the medium of revision, of inscription, of conserved moments of change. By comparison, the British pavilion by Edwin Alfred Rickards remained unchanged. In 1912 already, the Bavarian pavilion was renamed into German pavilion, and after Adolf Hitler's 1934 visit to the art fair, Ernst Haiger, in 1938, built the pavilion that has survived until today. In 1930, America was the first country outside Europe that had its own pavilion. In 1952, Bruno Giacometti built the Swiss pavilion, and in 1955, the Venetian architect Carlo Scarpa built the pavilion of Venezuela. As of 1930, Japan also wanted to be represented at the international art fair: the idea emerged to take over the Austrian pavilion which had been abandoned for political reasons after the "Anschluss"; in 1955, eventually, Takamasa Yoshizaka built a spirally twisted volume resting upon four columns. Alvar Aalto designed the Finnish pavilion of prefabricated wood elements in 1956. In 1995, South Korea joined the list of nations represented at the show.

Identity on Stockpile: The Mountain of Ideas

On 12 May 1934, the Austrian pavilion by "cultural pro"⁴ Josef Hoffmann was inaugurated. In 1938, Austria moved over into the German pavilion and

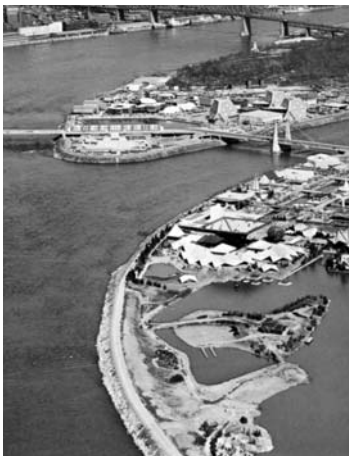


Josef Hoffmann's Austrian pavilion at the time of its opening on 12 May 1934, front view

⁴ Albert Müller: Josef Hoffmanns Pavillon auf dem Biennale-Gelände in Venedig und Fragen österreichischer Identitäten in den 30er Jahren, in: *Stellvertreter. Österreichs Beitrag zur 45. Biennale von Venedig 1993*, Vienna 1993.



Oswald Haerdtl, Austrian pavilion, Paris World's Fair 1937, front view



Expo '67 Montréal, avant-garde pavilion landscape on the artificially expanded or built islands in the St. Lawrence River

5 Ulrike Felber, Elke Krasny and Christian Rapp: *Smart Exports. Österreich auf den Weltausstellungen 1851–2000*, Vienna 2000, p. 118.

6 *Ibid.*, p. 128.

returned to its own pavilion in 1948, with Josef Hoffmann as commissary. Historical moves indicate the symbolical dimension of the built object—the vicissitudes of history cannot be ignored here. If world expositions require nations to keep reinventing themselves and yet to remain identifiable as a national trademark, a built symbol, the Biennale partly reverses the rules of the game. The building precedes what is exhibited in it; the art is confronted with a historically localizable space of national identification, identifiable as Iceland, Hungary, Canada, Uruguay, Romania, or Austria, but always with a specific building date stamped on it. Until 1950, the Biennale had also been an art fair; with the discontinuation of this direct commercial aspect, the show of art nations, or of national art, moved to the foreground. The national, though, has increasingly become a somewhat shaky basis of identity. The logic of representation that informs this national art walking tour also reflects crises and breaches, the plays of identity. The monumental gate construction of Hoffmann's pavilion reminded Hans Schabus of a medieval gateway; a gateway, however, that leads us nowhere, except up to walls, first to the enclosure of the Austrian pavilion's backyard, and behind it, to the Biennale wall. From the medieval gateway, the chain of association leads to the fortress, and from there to the mountain. And mountains have always been a stockpile of identity that afforded different scenic views and provided Austrian world exposition projects with contentual and formal inspiration. The identity stockpile's potential for re-interpretation indicates its topicality, or, for that matter, questionability. If it still raises questions, the imagination of the folding and mining of mentality history has not come to its end yet.

Nation—art—pavilion: a triangle relationship. It is of interest here to look for interferences and references. Nation as an idea, a construction behind the pavilions, behind art. Superficially, nominally. Art between “nation” and “pavilion,” playing a tension-charged role between articulated autonomy and national representation. The pavilion as an overlap zone of artistic confrontation and national identifiability. Pavilion and representation: representing a nation, built on a fairground, providing the backdrop for art that makes its appearance through and in it.

One year after the opening of the Hoffmann pavilion on the Biennale premises, Austria presented itself as an ideal tourist country at the 1935 Brussels World's Fair with a “modest government pavilion”⁵. The main subject of the pavilion designed by Oswald Haerdtl was the Austrian landscape. Hoffmann's Venice pavilion is invoked as a design standard in Haerdtl's pavilion. The monumental portal was reduced to an entrance area, the austere verticality was livened up, the facade became transparent. And behind that facade, the landscape was made the basis of the export article named Austria. On photo montages of the four seasons, the mountains were aptly put into the lime-light. “The landscape was turned into an adventure park that was large enough for a great cultural heritage and a marketable folkloristic present.”⁶

Two years later, at the Paris World's Fair of 1937, the Austrian pavilion, again designed by Oswald Haerdtl, unfolded a view of a huge Alpine road panorama. The windows and the showroom were set in ingenious interaction. On display were the Pack Mountain Pass, the Gesäuse Alpine Road, and the

Großglockner High Alpine Road. In the nighttime, the framed showcase impression vanished, and the mountain panorama was radiant from within. "You stand no longer in front of the Pavillon Autriche, but before an oversized, white-framed, shining painting. The radiant mountain dominates the place all over."⁷

A "mountain landscape of prefabricated parts"⁸ represented Austria at the Expo '67 in Montréal. Karl Schwanzer used triangular elements which were open to different readings. The prefab parts evoked associations of mountain ranges or crystals. Schwanzer wanted the construction to communicate "diversity in unity as an Austrian characteristic," as well as an idea of precision, geometry, technology, systematics, correctness."⁹ As the Biennale Garden is situated on the artificial island of Sant'Elena, Île Sainte-Hélène in the St. Lawrence River was expanded upstream and downstream, and a second, artificial island, Île Notre-Dame, was built from material excavated for the Montréal metro. Helena is the patron saint of treasure hunters and considered a helper in finding lost property.

The Real and Its Double: the Journey Continues

In the presence of the Italian royal couple, the Biennale was opened for the first time in 1895. The initiators hoped that the format of an international art exhibition would bring new fame and significance to Venice. In that same year, in May, a theme park called "Venice in Vienna" was opened in a section of the Vienna Prater area which was commonly called "Kaisergarten" ("Emperor's Garden"). Theater-owner Gabor Steiner and architect Oskar Marmorek sought to capitalize on a genuine Venetian atmosphere as an urban attraction. Venice as an export article, set up not like a "theater scenery" or a "mirage," but with "everything of solid material" created a furor in Vienna.¹⁰ Venice itself invented Biennales of (avant-garde) art to make itself more interesting as a city, a location factor. Vienna, in turn, built a replica of Venice, exploiting in a different way the idea of placing the distant within easy reach from home. "The Canals of 'Venice in Vienna' afford a completely faithful likeness to the Venetian lagoon waterways. In some places, houses and palaces are so close to the edge of the Canal that it is just one step from the gondola to the stairs of the entrance gate... The gondolas themselves were made in Venice, the gondolieri were hired in Venice, their costumes follow the traditions customary in their hometown and profession."¹¹ In the following years, an original Murano glass blowing workshop was added to the amusement park as another attraction. In 1901, "Venice in Vienna" was transformed into what was called the "International City in the Prater."

The real keeps reinventing itself, switching locations and perspectives, inside and outside. In its self-transformability, the butterfly remains true to itself, and we are absorbed in looking, which sets us, like enchanted, in traveling motion.

7 Rudolf Kalmar: Der Pavillon Österreich, in: *Wiener Tag*, 20 June 1937, quoted in: *Smart Exports*, p. 135.

8 *Smart Exports*, p. 162.

9 Karl Schwanzer: Österreich bei der expo 67, in: *der aufbau*, June 1967, p. 221.



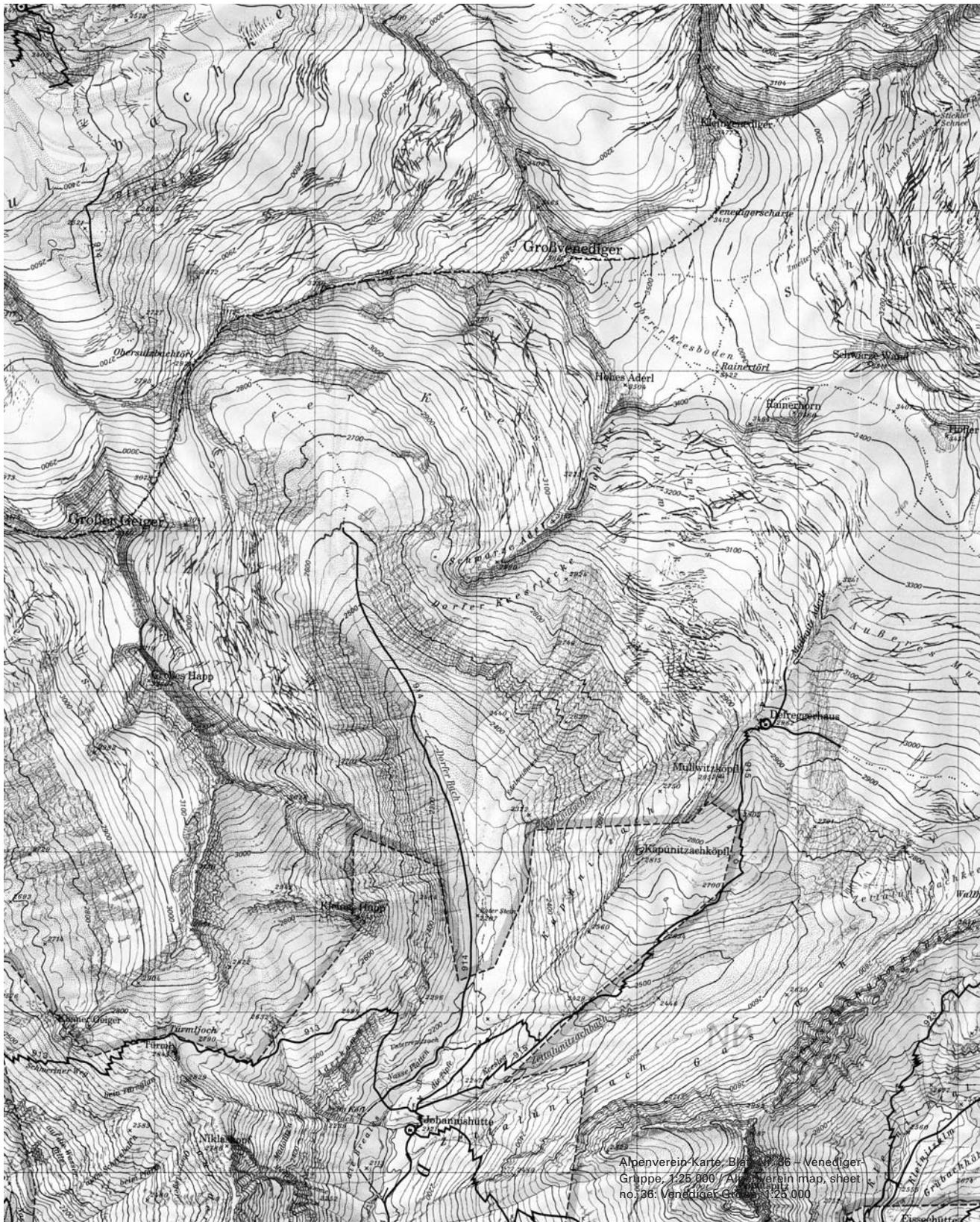
Vienna, Second District, "Venice in Vienna," Canal with palace fronts

10 *Führer durch die Ausstellung "Venedig in Wien," Mai–Oktober 1896*, ed. by the exhibition management, Vienna 1896, p. 19, quoted in: Ursula Storch: Gruß vom Nordpol im k. k. Prater. Der Wiener Prater als Ausgangspunkt für imaginäre Reisen in die ganze Welt, in: *Wien II. Leopoldstadt. Die andere Heimatkunde*, ed. by Werner Hanak and Mechtild Widrich, Vienna 1999, p. 156.

11 *Ibid.*, p. 156 f.



Schiffsmodell, Museo Storico Navale,
Venedig, Mai 2005, Foto: Hans Schabus /
Museo Storico Navale, ship model, Venice,
May 2005, photo: Hans Schabus



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