Goldman & Salatsch buildings, this museum, which is ultimately a showroom, uses its seductively shimmering surfaces to incorporate the viewer into a gold-tinted paradise.

If the Porsche Museum is meant to stand out, Delugan Meissl’s Casa Invisible (2013), located in the countryside near Vienna, fits right in. In a register more akin to magic realism, the mirror-like skin of this ‘invisible’ house creates the illusion that it has become seamlessly fused with its natural surroundings (color plates 36 and 37).

The Viennese firm of Jabornegg and Pálffy is the most culturally sensitive expression of this understated trend. Their emphasis is on restraint, balanced by perfect construction detailing. Their materials are quietly luxurious: raw-edged concrete polished until it becomes mirror-like, reflecting the beholders as they move along long passages punctuated by buffed, gleaming stretches of stainless steel, past naked glass detailing under cool white fluorescent lighting. This aspect of their architecture was why the British artist Rachel Whiteread chose
them to collaborate on her sculptural monument commemorating the Holocaust on the Judenplatz in Vienna (2000). Their Museum Judenplatz, located underground, directly below Whiteread’s sculpture, is above the excavation of a synagogue destroyed in 1421. The excavation is accessible through the Mizrahi House, which is now the site of the Jewish Museum on the square. Gleaming galvanized steel and brass cladding precisely delineates the outer extent of the excavations. The simple industrial roof filters direct southern light through louvres. The white truss-supported artificial skin hides all technical installations between the roof and ceiling and ensures an even distribution of light. A bridge floats just four centimeters above the archeological remains.

The firm’s innate sensitivity toward the archeological and architectural history of whatever site they work on, in sharp distinction to that of international star architects like Hollein and Wolf Prix, is the reason why in 2014 they won the competition for the extension of Hansen’s Parliament building on the Ringstrasse (fig. 121).

A second memorial was the work of a team made up of artists Iris Andraschek and Hubert Lobnig and landscape architects Maria Auböck and Janos Kárász, who are responsible for some of the city’s most prestigious landscaping projects, such as the restoration of the eighteenth-century Belvedere garden (1995–2009) and of the Augarten