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Sommario/riassunto	Rudolf Perco, one of the most promising pupils in Otto Wagner's late period as teacher received numerous honorable mentionings and awards while still a student (1906-10) and so may well have expected a brilliant career. However, after World War I, he could realize only very few projects and his name became forgotten. It was only in the scope of the large scale public housing plan of Red Vienna in the 1920es, that he was given opportunities to materialize his Wagner based ideas, and to build several communal housings, of which the Engels Platz - Hof is the largest and most important. Besides, he submitted entries to a vast number of competitions, for which he designed projects, whose very personal features bring him close to Josef Plenik. Rudolf Perco belonged to a generation of architects who entered professional life just before the First World War and had barely found time to establish themselves. and socialize. As a graduate of Otto Wagner's master class, he was already spoiled with prizes and awards during his studies, and he could imagine he belonged to an elite that seemed open to the large area of the Danube Monarchy as a field of activity. However, this great promise was not fulfilled due to the changed conditions in the interwar

period, only a few of his projects were realized and his name was forgotten. In the foreground of the investigation is not a meticulous list of all buildings and designs, but above all the integration of the personality of the artist Rudolf Perco in his time and his Viennese environment - which has long been subsumed by the history of architecture under the myth of the "Wagner School". The introduction, which goes back relatively far, is to be understood in this sense; about the gradual formation of the formal criteria into a binding canon of the "Wagner School" and the crisis that began at the same time. Finally in 1906, in a phase already marked by stagnation, Rudolf Perco joins the academy in Wagner's master class. From this point in time his work and his personality become tangible for us and can be understood from then on as a guideline for the following temporal periods: The pseudo-bloom of the building boom in the last years of peace, which leads to the first realizations. The turning point of the First World War and the subsequent deep economic depression in the post-war years, only bridged by the expansion of a villa for Margaret Wittgenstein-Stonborough. At last, the upswing due to the housing program of the Viennese Social Democracy, which offers the architect the opportunity to implement his ideas in several residential complexes, including the Engelsplatz - Hof, the largest project of this period at all, which show his work in a very idiosyncratic examination of contemporary architectural events. As a result of his complete lack of commission during the era of the corporate state, he finally lost himself increasingly in studies that were detached from reality, characterized by fantastically exuberant ideas, comparable to the world of forms of Josef Plecnik. The end of this hopeless situation seems to have finally come through the seizure of power by the Nazis, when he was the only Austrian who succeeded in gaining a foothold in the Nazi urban planning for Vienna. A brief illusion that soon leads to total failure and suicide. From the point of view of a continuously developing modern age, the architectural work of Rudolf Perco can be assigned relatively little relevance. So Wagner student whose fixation on the great master leads to a very uncanonical examination of contemporary architecture, his oeuvre can, however, be viewed as paradigmatic for a large part of Viennese inter-war architecture. A circumstance that up until then, architectural historiography, which the Wagner School often interprets one-dimensionally as a direct precursor to functionalism, has not infrequently been confronted with a certain perplexity.
