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SALZBURG FESTIVAL
18 July – 30 August 2020

Press Information

The Salzburg Festival Centenary

“Dreaming of a Fairies’ Temple” Artistic Interventions Regarding Festival Theatres Never Built

**Mönchsberg
Schlosspark Hellbrunn
Kapuzinerberg
Mirabellgarten**

Mid-May to End of October 2020

Friday, 10 January 2020, 10:30 am
SalzburgKulisse

Speakers:

Helga Rabi-Stadler, President of the Salzburg Festival

Margarethe Lasinger, Dramaturge at the Salzburg Festival

Norbert Mayr, Project Leader

Katharina Blaas-Pratscher, Jury Chairwoman of the Competition



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Dreaming of a Fairies' Temple Artistic Interventions Regarding Festival Theatres Never Built

**Mönchsberg, Schlosspark Hellbrunn, Kapuzinerberg, Mirabellgarten
From Mid-May to the End of October 2020**

The numerous site suggestions and plans for festival theatres discussed during the past 130 years demonstrate the major importance which has always been accorded to the building of such a festival theatre.

On the occasion of the Salzburg Festival's centenary, four of these architectural projects which were never realized will be made visible as concrete experiences in the public space through interventions by artists and architects:

· **Esther Stocker (Vienna)**, *Three-Part Wrinkle Sculpture for Mönchsberg*

Intervention regarding the Mozart-Festspielhaus project on Mönchsberg, 1890 (Atelier Fellner & Helmer, Vienna)

· **Maria Flöckner & Hermann Schnöll, Norbert Mayr (Salzburg)**

Intervention in Hellbrunn regarding the Festspielhaus project in the Schlosspark, 1922 (Architect Hans Poelzig, Berlin)

· **Werner Feiersinger (Vienna)**, *Panel, 2019–20*

Intervention regarding the Festspielhaus project on Kapuzinerberg, 1942/43 (Architect Otto Reitter, Salzburg)

· **Isa Rosenberger (Vienna)**, *Portal Frame for Mirabellgarten*

Intervention regarding the Festspielhaus project in Mirabellgarten, 1950/51 (Architect Clemens Holzmeister, Ankara)

The historical Festspielhaus projects reflect both the visions of individual persons and the differing expectations of their times and societies. The four festival theatre designs selected for this project – beginning with that of 1890 – refer to outstanding locations on the city's mountains (Mönchsberg and Kapuzinerberg) or elevations (Hellbrunn, Rosenhügel in Mirabellgarten), but treat these contexts in very different manners.

The Mozart-Festspielhaus on the green plateau of the inner-city Mönchsberg was planned in 1890 with the notion of replicating the advantages of the Richard-Wagner-Festspielhaus in Bayreuth while avoiding its disadvantages.

As early as 1917, the impresario Max Reinhardt waxed enthusiastic about the Hellbrunn palace park as a construction site "far from the daily bustle of the city" marked by "natural and artistic beauty". There, Hans Poelzig planned a Festspielhaus between 1920 and 1922.

In the early 1940s, the Nazi regime wanted to inscribe its claim to totalitarian power upon the cityscape, with a freestanding Festspielhaus as part of a comprehensive architectural plan to build up Kapuzinerberg.



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In 1950 Clemens Holzmeister chose the Rosenhügel in the Neustadt district for a Festspielhaus project which was to integrate the Mirabellgarten and the view of the Salzburg castle by including a glass wall in his stage plans.

Four artistic projects – three of which were selected in a competition between invited parties – react to these four festival theatre designs with temporary interventions within the public space. They will be freely accessible from mid-May 2020 to the end of October 2020.

Background

On the occasion of the Salzburg Festival's 90-year anniversary, a small intervention was staged in the area of the 1922 Festspielhaus project in Hellbrunn: together with stage designer Regina Öschlberger, the curator of the exhibition on the Poelzig-Festspielhaus at the Monatsschlüssel at the time, Norbert Mayr, implemented a discreet "footprint" on the lawn of the park.

Thanks to his research into architectural history, the exact construction site for the Mozart-Festspielhaus on Mönchsberg (1890) could be determined. Early in 2019, the Salzburg Festival invited Norbert Mayr to implement the anniversary project *Der Traum von einem Feentempel (Dreaming of a Fairies' Temple)* exploring festival theatres never built within the public space, as part of the Festival's centenary.

Building on the experiences of 2010 in Hellbrunn, the idea was to develop a new intervention together with the architectural team of Maria Flöckner and Herrmann Schnöll (Salzburg), making the 1922 Festspielhaus discernible all the way to the rhinoceros enclosure at the zoo.

A Competition for Mönchsberg, Kapuzinerberg, Mirabellgarten

In order to include as broad a spectrum of artistic approaches as possible, three curators and experts on art, architecture and landscape architecture/urbanism (Hildegard Fraueneder, Roman Höllbacher, Michael Obrist) nominated nine participants resp. teams who were invited to take part in a competition.

Mönchsberg

Manuel Gorkiewicz and Katharina Heisting (Vienna)
Stijn Nagels (Salzburg)
Esther Stocker (Vienna)

Kapuzinerberg

Karl Peyrer-Heimstätt and Flora Peyrer-Heimstätt (Vienna)
Werner Feiersinger (Vienna)
Michael Meier and Christoph Franz (Zurich)

Mirabellgarten

Maruša Sagadin (Vienna)
Sonia Leimer and Marina Faust (Vienna)
Isa Rosenberger (Vienna)



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In August the nominated artists received comprehensive materials on the three Festspielhaus projects (plans, sources on history and architectural history, etc.) and their exact locations. In addition, the building footprints and stage areas were marked within the area in question (architect: Stefan Linsinger).

The competition held by the Salzburg Festival Fund by invitation began with a survey of the sites with a colloquium and question-and-answer session on 29 August 2019.

The artistic works were to be developed especially for the places in question and refer both to the place (Festspielhaus project and current state) and content (political and social context); their placements were to reveal a logical concept and their aesthetic quality convince the jury. On 22 October 2019 the artistic designs were presented to the jury.

Jury

Katharina Blaas-Pratscher, Curator for Art in Public Spaces and Chairwoman of the Jury

Helga Rabl-Stadler, President of the Salzburg Festival

Martin Hochleitner, Director of the Salzburg Museum

Oliver Gachowetz, Landscape Architect

Norbert Mayr, Architectural Historian, Project Leader

Since the construction sites of the festival theatres on Mönchsberg and at Kapuzinerberg are no longer entirely publicly owned today, not only the public authorities in question, but also the current owners enriched the discourse as external consultants; for example, the Hotel Schloss Mönchstein permitted the work of art to be erected temporarily on its grounds.

With the exception of the Rosenhügel location, where the bomb-damaged Kurhaus (sanatorium) stood, the festival theatre plans selected for this project had appropriated exposed natural spaces or cultural landscapes. In developing their works, participants of the competition had to deal with several cultural landscapes under nature or landscape preservation orders, and also had to evaluate the festival theatre projects in their respective political and social contexts.

After the presentation of the designs, the jury discussed them in detail, emphasizing the intense study of the complex theme as well as the high artistic quality of the projects. The jury also agreed that each of the designs elaborated could be realized at the three locations in question. During the subsequent vote, three concepts were chosen unanimously and recommended for implementation.



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Esther Stocker (Vienna), *Three-Part Wrinkle Sculpture for Mönchsberg*

Intervention regarding the Mozart-Festspielhaus project on Mönchsberg, 1890 (Atelier Fellner & Helmer, Vienna)

“With her three-part sculpture, Esther Stocker stages the space, shifts perception and makes it a new experience for visitors. The ‘crumpled design ideas’ speak about order and disorder, systems and the destruction of systems. In addition, the sculptures use text from the year 1890, thereby creating a direct connection with the planned festival theatre.” (Jury statement)

Werner Feiersinger (Vienna), *Panel, 2019–20*

Intervention regarding the Festspielhaus project on Kapuzinerberg, 1942/43 (Architect Otto Reitter, Salzburg)

“Inspired by the plasticity of the model at the Salzburg Museum, Werner Feiersinger transforms it into a partial object of his remarkable artistic concept. In an aesthetic setting typical for this artist, he creates a work of art which points to the planned historical design through an apparently trivializing, playful copy of the model, irritating the viewer. By positioning his work near a popular viewpoint and making it available to visitors, the object becomes a place for communication.” (Jury statement)

Isa Rosenberger (Vienna), *Portal Frame for Mirabellgarten*

Intervention regarding the Festspielhaus project at Mirabellgarten, 1950/51 (Architect Clemens Holzmeister, Ankara)

“With her design, Isa Rosenberger adds a very reduced signal to the highly designed Mirabellgarten, creating a major counterpoint in these surroundings. The height of the object, which visualizes Holzmeister’s design, is reminiscent of the historical concept to be implemented here and alters the viewer’s notion of the city and park as well as the perception of the space. With the planned object, Rosenberger creates a serviceable stage, making new viewpoints and perspectives a concrete experience for the visitors.” (Jury statement)

In its meeting on 16 December 2019, the Arts Council of the City of Salzburg supported the “temporary erection of the artworks in the suggested places” – Mönchsberg, Kapuzinerberg and Mirabellgarten – and expressed its appreciation for the quality of the works.

Target Audience & Education

The project is aimed equally at the local population, (international) Festival visitors and guests from all over the world.

There will be information available onsite about the temporary interventions, and it is hoped that condensed information on the four potential festival theatre sites may remain onsite during



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the coming years in the form of a stele. The information offered onsite will be complemented by a more in-depth treatment on the Salzburg Festival website.

The Rosenhügel (resp. Mirabellgarten) is a central, easily accessible place for starting a walking tour of the inner city which would also include the Kapuzinerberg and Mönchsberg.

All marketing activities will be embedded within the centenary activities of the 2020 Festival.

There will be a map indicating the places, which can then be explored individually. Guided tours will be offered periodically.

During the special guided tour for the press in mid-May, there will be an opportunity to visit the sites in the presence of the artists.

Esther Stocker

Three-Part Wrinkle Sculpture for Mönchsberg

An intervention regarding the Mozart-Festspielhaus project on Mönchsberg, 1890 (Atelier Fellner & Helmer, Vienna)



This design presents one of three parts of Esther Stocker's "Three-Part Wrinkle Sculpture": using selected pages of the brochure published by the Action Committee for the Mozart-Festspielhaus in Salzburg of 1890, magnified multiple times, she shows how the project failed. The "crumpled ideas for designs" - arranged in today's "natural environment" as a "stage" – deal with order and disorder, systems and the destruction of systems .

© Esther Stocker

The artwork for the festival theatre location on Mönchsberg is a three-part sculpture showing wrinkled resp. crumpled sheets. These sheets quote original excerpts from the manifesto *The Mozart-Festspielhaus in Salzburg*, published in 1890 by the Action Committee, and show the original design of the festival theatre planned by Fellner & Helmer in 1890. Today this Festspielhaus is considered a first vision, which was to be followed by a series of additional festival theatre plans.



The architects Fellner & Helmer (Vienna) aligned the Mozart-Festspielhaus project on Mönchsberg, which was to be far from the noise of the city and the „bustle of profane life“, with the tower of the Franciscan Church resp. the Castle Hohensalzburg.

© Salzburg Museum

The work conveys in a very direct manner how great ideas are born – and how they are discarded as well. The overall sculpture plays with the design and is closely interwoven with the place. The natural surroundings are in direct contrast with the cultural notion, thereby offering a “stage” for the intervention.

The three sculptures stand for the description of a cultural process of the past, a process which, however, was not completed. They can also be interpreted as a visualization of the manifestation and discarding of ideas, and how their random resurfacing generates an echo.

For example, a quote from the manifesto of the Action Committee for the Mozart-Festspielhaus, which also calls the building a “temple of art”, reads: “It should be a magnet for art lovers from the entire educated world, and its design should be a first-rate specialty. Its meaning shall be as important as the name Mozart is international.”

People’s interest for the idea of the festival theatre on Mönchsberg is to be aroused in passing. An abandoned idea becomes an object of art, and the three-part sculpture transforms the vision, bringing it into the centenary year of 2020.



The Mozart-Festspielhaus project on Mönchsberg in 1890 (Atelier Fellner & Helmer, Vienna) for 1500 persons was to be located on the meadow between today’s Museum der Moderne and today’s Schlosshotel Mönchstein. (The entire stage area is cross-hatched in red.)
© Salzburg Festival/Linsinger ZT

Maria Flöckner & Hermann Schnöll, Norbert Mayr

An intervention regarding the Festspielhaus project in Hellbrunn's Schlosspark
(Architect Hans Poelzig, Berlin, 1922)



Playing with various set pieces of construction, the intervention makes the dimension of the Poelzig project, which extends to the neighbouring zoo, noticeable. A 24-metre pile of boards, the imprint of the iron curtain, invites visitors to rest under the row of trees.

© Maria Flöckner and Hermann Schnöll, Norbert Mayr

As early as 1917, the theatre impresario and Festival co-founder Max Reinhardt dreamed of a place “beyond the daily grind of the city”, but easily reachable by tram, in his *Manifesto on the Erection of a Festival Theatre in Hellbrunn*.

Starting in 1920, the German architect Hans Poelzig created designs for a sweeping festival theatre ensemble consisting of two houses seating 800 resp. 2000 persons. With terraces accessible from the outside, Poelzig finally turned the design for the larger theatre into a rigid, mighty building dominated by the conical pyramid of the auditorium and with a generally more objective air. The cornerstone for this building was ceremoniously laid in 1922.

The architects' team of Maria Flöckner and Hermann Schnöll joins Norbert Mayr in creating an intervention which toys with set pieces of construction, emphasizing the dimensions of the Poelzig project, which was to extend over 160 metres. Inside the Hellbrunn park, the space will be staked and can be crossed on a marked axis. It will also be indicated in the neighbouring zoo. So-called “ushers” alongside the axis offer orientation, and individual areas, such as the stage or auditorium, will be conjured up before the visitor's inner eye.



The cornerstone was laid in 1922 for architect Hans Poelzig's (Berlin) final, objectified Festspielhaus project seating 3000 persons. The conical pyramid of the auditorium dominates the striking design.

© Architecture Museum of Berlin's Technical University, held by the University Library

From the park lane, the building's axis leads to the stage opening, where it crosses with the iron curtain. Its imprint corresponds with a massive pile of boards which is about 40 cm high and 24 metres long. This pile, located under a free-standing row of trees at the end of the park's meadow, invites visitors to linger.

Visitors can take elements framing this "footprint" with them as souvenirs. On special occasions, selected gaps will be closed by replacing the survey poles, which measure about 1 m in height and are white-washed. Approximately 210 "takeaways" will be printed with fragments of the historical context of the projects, both texts and images, and one single letter: the letters from all the poles result in a project-specific quotation. In his speech before the Festival Theatre Association in Salzburg, Poelzig emphasized: *"Whoever enters this Festival Theatre square must have time, he must forget all haste, and the design of the compound must force him to acquiesce to this forgetting and delving into seeing and listening alone, with all imaginable force."*



Starting in 1920, the German architect Hans Poelzig (Berlin) created designs for a sweeping ensemble of festival theatres, most of them located in what is today the southern part of the zoo. Poelzig's final project (1922) measuring 160 m in length would have ranged from the rhinoceros enclosure until far into the southern territory of the Schloßpark. (The entire stage area is marked in red cross-hatching).

© Salzburg Festival/Linsinger ZT

Werner Feiersinger

Panel, 2019–20

An intervention regarding the Festspielhaus project on Kapuzinerberg, 1942/43 (Architect Otto Reitter, Salzburg)



Werner Feiersinger takes Reitter's plaster model of the 1942 Festspielhaus as the point of departure for his impressive, yet also highly reduced intervention "Panel, 2019-20". The white-coated cast is placed as if on stage, presented in isolation near the edge of a huge white table within a grove of beech trees on Kapuzinerberg. Otto Reitter's intended gesture of demonstrating power through a monumental, overwhelming building is here turned on its head.

© Werner Feiersinger

The point of departure for the intervention is the plaster model of a festival theatre created by Otto Reitter and held today by the Salzburg Museum, which shows the penultimate state of the project in 1942. That year, Adolf Hitler had decided upon viewing the projected "Gauanlage" complex on Salzburg's Kapuzinerberg that a new placement for the Festspielhaus would have to be chosen. Thus, it was to find its place across from the "Gauhaus" designed by architect Otto Strohmayer, at the south-eastern edge of the massive building complex. Otto Reitter aligned the building's axis towards the Castle Hohensalzburg, heightening the presence of the Nazi dictatorship within the cityscape.

The artistic intervention by Werner Feiersinger on a small clearing within the beech grove on Kapuzinerberg is memorable, yet extremely reduced at the same time. A model based on the historical 1942 plaster cast is slightly enlarged, cast in bronze and coated in white and placed upon a panel of white-lacquered sheet steel measuring approximately 2 x 6 metres which is elevated from the ground. This creates a stage-like situation.



After Adolf Hitler's intervention, architect Otto Reitter aligned the axis of the monumental Festspielhaus, which was to measure approximately 110 metres in length, towards the Castle Hohensalzburg, making it the free-standing cornerstone of the "Gauanlage" complex including the Gauhalle, Gauhaus and Stadium (some variations also included an Adolf Hitler School). Together with the Wehrmacht's constructions on Mönchsberg – a unique strategical and physical omnipresence within the "Third Reich" – this constellation was to dominate the centre of Salzburg inescapably.

© Salzburg Museum

The museum-like "exhibition piece" is transported into nature, proportions are shifted and the beech grove offers a maximum contrast to the artificial and minimalist object.

This entails a reversal: in relation to the space of the panel, the Festspielhaus model is very small. This reverses the intended monumental concept of Otto Reitter, who meant to embed an oversized building into the Kapuzinerberg landscape as a gesture demonstrating power. Positioned as a miniature at one edge of the large panel, the cast of the Festspielhaus model thus testifies to the megalomania of the Nazi regime and demonstrates the current topicality of these issues.

The intervention is intended as a surprise for the visitors, arousing curiosity and a willingness to engage with the history of the place. The object enables various approaches and allows for diverse appropriations and interpretations. The viewer invariably relates to it, entering into this artificial situation.

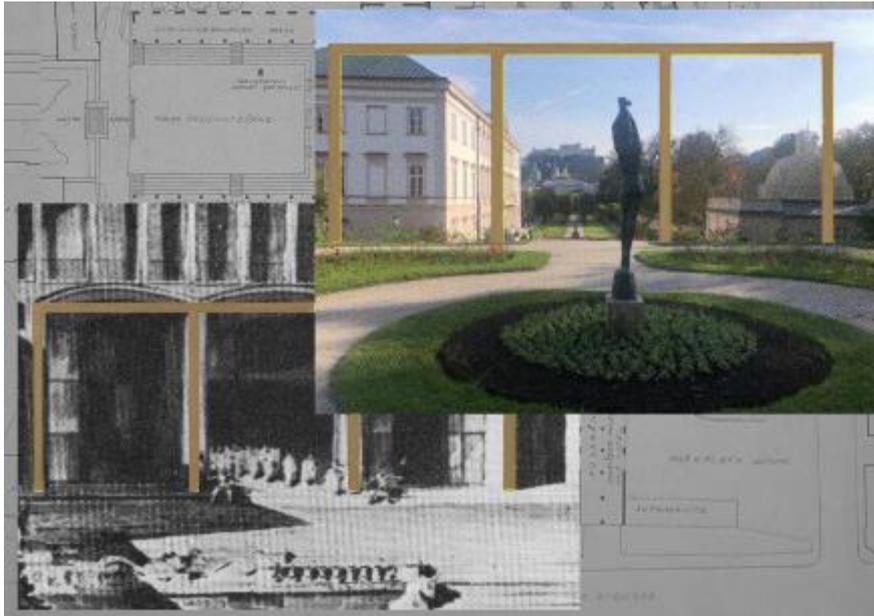


The construction site would have been within the grounds of the villa at Kapuzinerberg 8. A Festspielhaus during the Nazi dictatorship in Salzburg would have served as a place of "purest German art" for the "psychological armament of the people" and the depiction of the Nazi state's power, and would have been a "central propaganda instrument of racist ideology [...] within the functional context of an ideology leading to the holocaust" (Winfried Nerdinger). (The entire stage area is cross-hatched in red.)

© Salzburg Festival/ Linsinger ZT

Isa Rosenberger**Portal Frame for Mirabellgarten**

An intervention regarding the Festspielhaus project in Mirabellgarten, 1950/51 (Architect Clemens Holzmeister, Ankara)



With the intervention „Portal Frame for Mirabellgarten“, Isa Rosenberger recurs to Holzmeister’s considerations regarding the unity of stage and auditorium. The three-part, gold-varnished portal frame presents an abstraction of the backstage portals: the view over Mirabellgarten and the Castle Hohensalzburg is “framed” and the city itself becomes an (open air) stage.
© Isa Rosenberger

The design for an artistic intervention on Rosenhügel inside Mirabellgarten recurs to Clemens Holzmeister’s considerations on the unity of stage and auditorium and on overcoming the limits between nature and architecture. The point of departure are the three large backstage portals of Holzmeister’s design for the festival theatre in Mirabellgarten (1950):

If one wishes to have “an almost immeasurably large stage volume, one opens the three backstage portals and enters a theatrical space as only the Medici in Florence had in the Boboli Gardens!” This area, behind which the gardens stretch out, offers “nearly unlimited possibilities. The Castle Hohensalzburg seems to hover above it all.” (Joseph Gregor on Clemens Holzmeister’s project)

The outlines of these three large backstage portals are abstracted and marked by a portal frame inside Mirabellgarten, constructed of gold-varnished steel: the view of the Mirabellgarten and Castle Hohensalzburg is thus framed – quoting Holzmeister’s design – and the city itself becomes an (open air) stage. Visitors to the Mirabellgarten thus become protagonists of the “world theatre” and the city becomes a “stage space”.



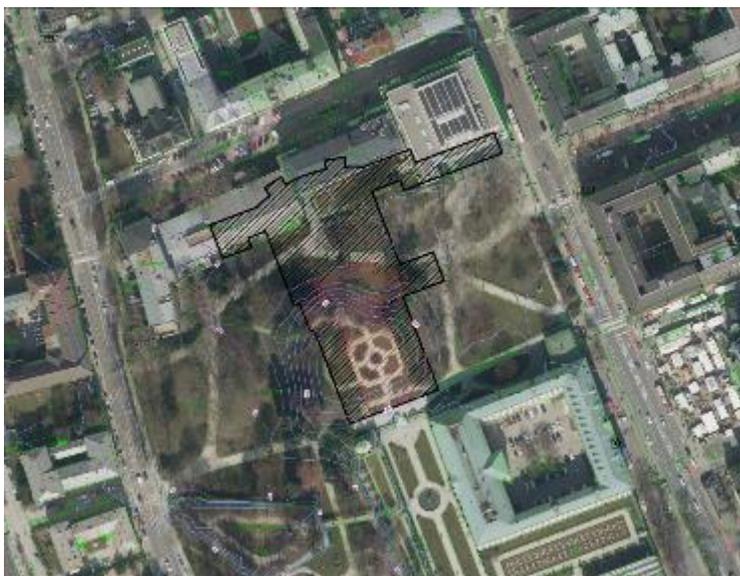
96 Projekt eines neuen Festspielhauses für Salzburg: Bühnenanlage mit offener Bühne gegen den Mirabellgarten
Project of a new Festival Theatre at Salzburg: Back view with stage opening onto the Mirabell Garden

Using the glass back wall of the stage, Clemens Holzmeister focused on the Castle Hohensalzburg in his project for the Musical Olympic Games (1950/51). Together with the lower wings, the dominant stage tower forms an “open air stage” extending the stage toward Mirabellgarten.

© Joseph Gregor, *Clemens Holzmeister*, 1953, p. 42

The goal is to replicate the original dimensions of the large backstage portals by means of the steel frame: about 7.5 m height (from the ground) and 19.5 m total breadth.

This “portal frame” will also be combined with an “audio play” available for downloading on the Salzburg Festival website as an audio file. The audio play (lasting 3 to 5 minutes) will begin with the laying of the cornerstone for the Festspielhaus in Mirabellgarten, an event Holzmeister called “tragicomic”. During the further course of the audio play, the three portals “speak” about different viewpoints and perspectives on the past, present and future of the Festival and the city as a “stage space” in a fictitious dialogue. The text of the audio play is based on original quotes by Clemens Holzmeister and on interviews with experts on architectural history and (contemporary) history of the city and the Festival.



Clemens Holzmeister’s Musical Olympic Games project of 1950/51 was set to extend – approx. 130 m in length – from Auerspergstraße to the levelled Rosenhügel; the eastern building wing was to keep a good 10 m distance to Schloß Mirabell. (The entire stage and open-air stage space is indicated by red cross-hatching.)

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Biographies of the Participating Artists

Esther Stocker

Born in Schlanders, South Tyrol, in 1974. Studied at the Academy of Fine Arts in Vienna, the Accademia di Belle Arti di Brera in Milan and at the Art Center College of Design in California between 1994 and 2000. Since 2000 she has been a freelance artist working in the fields of painting, installations, sculpture and murals. Numerous international solo and group exhibitions as well as permanent murals/installations. In 2020 Esther Stocker receives the Prix Aurelie Nemours.

Maria Flöckner & Hermann Schnöll

Maria Flöckner studied in Vienna with Anton Schweighofer, Hermann Schnöll with Hans Hollein. Their architectural and artistic work has received numerous awards, including the Austrian Building Owners' Prize and the Architecture Award of the State of Salzburg in 2000 and 2008. They were nominated twice for the European Mies-van-der-Rohe Prize and were featured in the Architecture Biennial in Venice in 2008. In 2018 they won the international competition for the expansion of the Mozarteum in Salzburg.

Norbert Mayr, HTBLA, studied art history. Architectural historian, urbanist, author (architectural history and theory, urban development, landmark preservation). Managing director of M2plus since 2012.

Werner Feiersinger

Born in Brixlegg in 1966. Studied sculpture at the Academy of Applied Arts in Vienna from 1984 to 1989 and at the Jan van Eyck Academie in Maastricht from 1991 to 1993. In 1999 he was a guest lecturer at the École nationale supérieure des beaux-arts de Lyon, from 2002 to 2006 university lecturer at the TU Vienna and from 2006 to 2008 guest professor at the Vienna University of Applied Arts. Numerous exhibitions and sculptures in the public space in the Netherlands, Switzerland and Austria.

Isa Rosenberger

Born in 1969. Studied at the University of Applied Arts in Vienna and at the Jan van Eyck Academie in Maastricht. Her artistic works in media such as video, photography and installations explore the interface of art and politics (of commemoration). Since 1999 she has taught at the TU Graz, the Academy of Fine Arts in Vienna and the TU Vienna, among others. Numerous exhibitions, festival participations and awards, including the Otto Mauer Prize (2008) and the Outstanding Artist Award for Video and Media Arts (2012).



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If you have further questions, please contact:

Norbert Mayr (Idea/Concept/Project Leader):

office@norbertmayr.com

+43 699 12708526

Press Office of the Salzburg Festival

presse@salzburgfestival.at

+43 662 8045351

Photo Credits:

For each location / artist, you will find three pictures illustrating the location (courtesy of Linsinger Vermessung), the historical project and the artistic intervention.

The first image in each set is a “footprint orthophoto”: the civil engineering office Linsinger ZT GmbH, which specializes in surveying cultural sites, has overlaid the Festspielhaus projects with orthophotos (including contour lines). When printed at 100% on DIN A3 paper, all building floorplans appear at the scale of 1:1000.

Mönchsberg

Floorplan orthophoto Mönchsberg © Salzburg Festival/Linsinger ZT

Fellner Helmer Mönchsberg_1890 © Salzburg Museum

Stocker Mönchsberg © Esther Stocker

Hellbrunn

Floorplan orthophoto Hellbrunn © Salzburg Festival/Linsinger ZT

Poelzig Hellbrunn_1922 © Architecture Museum of the Berlin Technical University, held by the University Library

Flöckner Schnoell Mayr Hellbrunn © Maria Flöckner and Hermann Schnöll, Norbert Mayr

Kapuzinerberg

Floorplan orthophoto Kapuzinerberg © Salzburg Festival/ Linsinger ZT

Reitter Kapuzinerberg 1942 © Salzburg Museum

Feiersinger Kapuzinerberg © Werner Feiersinger

Mirabellgarten

Floorplan orthophoto Mirabellgarten © Salzburg Festival/Linsinger ZT

Holzmeister Mirabellgarten 1950 © Joseph Gregor, *Clemens Holzmeister*, 1953, p. 42

Rosenberger Mirabellgarten © Isa Rosenberger