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CHAPTER II
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**THE NEED AS THE FUNDAMENT
OF ART. OTTO WAGNER'S
ARCHITECTURAL
CONTRIBUTIONS TO THE IDEA
OF THE SUSTAINABLE CITY**

ABSTRACT

This research develops the architectural contributions of Otto Wagner [1841–1918] to the idea of the Sustainable City. For this propose we will use as guiding concept “the need”, since for Wagner it would be the fundament of art, and therefore, the fundament of architectural practice. Emphasis will be located on the Wagnerian notion of “metropolis”, that is understood as the model proposed by Wagner in Vienna that would represent the solution for the Sustainable City. Also, we will argue that Otto Wagner was an architect that conceived the city as a living system, since the “apparent functionality” of a built environment is not the objective of architectural practice, instead the objective is to resolve the needs of citizens who dwell the city. This need will have an aesthetic but also a ethics connotation, it is what we will call “true functionality”, we contend that Wagner’s proposal resonates profoundly with contemporary concerns, aligning closely with the objectives outlined in the 11th goal (point 2nd and 3rd) of the “Sustainable Development Goals” of the United Nations [2015] and the European Union’s “New European Bauhaus” initiative [2021]. Through this examination, we highlight the enduring relevance of Wagner’s ideas and their potential applicability to the challenges of the 21st century.

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Otto Wagner, Sustainable City, Art, Need, Architecture.

RESUMO

Esta pesquisa desenvolve os contributos arquitetónicos de Otto Wagner [1841–1918] para a ideia de Cidade Sustentável. Para esta proposta utilizaremos como conceito orientador “a necessidade”, uma vez que para Wagner seria o fundamento da arte, e por isso, o fundamento da prática arquitetónica. Será dada ênfase à noção wagneriana de “metrópole”, que é entendida como o modelo proposto por Wagner em Viena que representaria a solução para a Cidade Sustentável. Além disso, defenderemos que Otto Wagner foi um arquitecto que concebeu a cidade como um sistema vivo, uma vez que a “funcionalidade aparente” de um ambiente construído não é o objectivo da prática arquitectónica, mas sim resolver as necessidades dos cidadãos que habitam a cidade. Esta necessidade terá uma conotação estética mas também ética, é o que chamaremos de “verdadeira funcionalidade”, sustentamos que a proposta de Wagner ressoa profundamente com as preocupações contemporâneas, alinhando-se estreitamente com os objectivos traçados na 11^a meta (pontos 2 e 3) dos “Objetivos de Desenvolvimento Sustentável” das Nações Unidas [2015] e da iniciativa “Nova Bauhaus Europeia” da União Europeia [2021]. Através deste exame, destacamos a relevância duradoura das ideias de Wagner e a sua potencial aplicabilidade aos desafios do século XXI.

PALAVRAS-CHAVE

Otto Wagner, Cidade Sustentável, Arte, Necessidade, Arquitetura.

1. PROBLEM STATEMENT

Through a metaphor of building, Martin Heidegger [1889–1976] communicates to us the sense of the concept “fundament”, says that: “is best illustrated if we consider the building trade” (Heidegger, 1997, p. 1). He argues that “fundament” is a building that is found in the understanding of all people as a disposition to determine the essence of a word. Therefore, this will be the mechanism by which we will try to understand the title of this research. And through which, we will see that “the need” will be the fundament of art in the thought of Otto Wagner [1841–1918], since we will be able to build a meaning of art in our understanding. But what do we understand as “need”? We will find the answer from Plato's philosophy because Wagner's proposals will gradually approach to the classical Greek thought. The need is a concept that we can find in “The Republic” of Plato, it says that the city: “is the product, apparently, of our needs” (2018, p. 51). We don't know the fundament of “the need”, Plato doesn't define the concept and neither Wagner, but we know that Plato poses the idea of “need” as participant of the relation between citizens and the city, and his conclusion is that if a citizen has a need also has a deprivation (Hersch, 2021, p. 3). However, is important to highlight that our problem around “the need” is not with the fundament of the need, so consequently our problem will also be around the concept of deprivation, that it will be implicit.

An admirable case of the reflection around the need and art is made by the German architect Gottfried Semper [1803–1879] who in his youth and at the age of 30 years, specifically frames the purpose of art in immovable principles, writes: “Art knows only one master — the need” (Semper, 1988, p. 47). We cite this approach because the ideas of Otto Wagner are focused on this reflection, and although Semper abandons this radicality around “the need” in his maturity, Wagner will develop these principles in the form of a paradigm until the end of his days. We affirm this because Semper will be one of Wagner's most notable theoretical inspirations in terms of the interpretation of art, we can already see it in his best-known text, “Modern Architecture” [1896], there he wrote a maxim in Latin that paraphrases Semper's sentence. The influence is very clear and is the motto that guides all his architectural work: “*artis sola domina necessitas*” [Art knows only one master — the need] (Wagner, 1988, p. 160), just as with art, it will also be a reference to the birth of architecture.

Indeed, we will say that Wagner's architectural proposal will revolve around “the need”, but also beauty since: “the sense of beauty dwelling within man called on art and made her the constant companion of building. Thus arose architecture!” (Wagner, 1988, p. 91). This affirmation is important for our research, since it alludes that beauty resides in man and he resorts to art to build architecture, but what is architecture for Wagner? We know that for Wagner it is: “the highest expression of man's ability, bordering on the divine”, since: “proof of this lies in the mysterious and overwhelming power that architectural works have on man, practically forcing him to contemplate. Architecture must therefore be described as the most powerful Expression of art” (1988, p. 62). However, does Wagner define what art is? Yes, he gives us a definition: “is an end in itself” (1988, p. 103). From this definition and given that we have previously said that for Wagner, the architecture (the most powerful Expression of art) brings us closer to the divine, and forces us to contemplate, we could affirm that for Wagner, art is an ideal: “as always, art will have the power to show man his own ideal reflection” (1988, p. 79). We conclude that there is a correlation with

Plato's philosophy. In sum, all these coordinates will be the statement that we will address in relation to the relevance of Otto Wagner proposal, about how architecture will contribute to the ideas of the sustainable city.

2. THE CASE OF OTTO WAGNER AND MODERN ARCHITECTURE: UNDERSTANDING “MODERN LIFE”

We will begin this section under the premise getting to know the architectural interpretation of Otto Wagner, thus we will understand the importance of his proposal, one that can be placed as another antecedent of modern architecture. Now, we will affirm that when we talk about modern architecture, we are referring exclusively to the historical movement related to architecture that begins at the end of the 19th century and ends during the 20th century, since it is not our intention to enter the intricate definition of “modernity” that can go back to the 17th century (Toulmin, 1992, p. 5). Wagner was a figure who lived during a time when concepts were on the brink of evolution, he traveled through a Vienna that begged for the overcoming of what was obsolete, for a new architecture guided by modern life. For example, he considered the option of a development towards the way of doing architecture using new techniques and materials for construction, such as iron, concrete, glass walls and floors, etc. To do this, we will learn about some aspects of his training as an architect, and certain milestones that marked his work as a “city theorist.” However, the beginning will be a very concrete one: the reconstruction of the history of the Vienna that Wagner saw growing up.



Fig. 1. Before the redevelopment of Vienna in 1844. (Schorske, 1979, p. 28)

Vienna, like most medieval cities in Europe, had the following custom, making the city a fortification. It was a closed unit, surrounded by large walls that ensured its protection. However, already in the 1840s, the ancient city was yielding internally to the pressures of agglomeration, that is, to saturation of density. The walls had to be demolished, clearing the land for new buildings (Pizza, et al., 2022, p. 39). Although Emperor Franz Joseph I ordered the insertion of new public buildings, the construction of a large avenue, gardens and squares, then this avenue (the famous *Ringstrasse*) became a ring of social isolation, this already in 1859. But this was not the solution for the Viennese reality, since although the *Ringstrasse* was an exceptional display of public and private monuments, it did not point to what the citizens *needed*. If the authorities wanted to keep Vienna as the imperial capital, they had to deliver the message that expressed a clear

openness of inclusion. By the beginning of the 1890s, the situation seemed to reach a point of no return, since the neighborhoods were not in line with public policies or private initiatives, nor was there transportation adapted to the new sections that surrounded the streets; everything continues to be an imitation of past styles that have nothing to do with the reality of the moment (Bousch, 1994, pp. 73-74).

2.1. OTTO WAGNER AND VIENNA

Otto Wagner was born in Penzig, near Vienna, in 1841. At the age of 16 he began his architectural studies at the *Technische Hochschule*, finishing them in 1860, with an additional period at the *Königlichen Bauakademie* in Berlin [1860-61] to complete them definitively at the *Akademie der Bildenden Künste* in Vienna [1861-63] (Lamberti, 2005, p.12). It is possible to affirm that Wagner was not attracted by disruptive novelty, but by modernity as the use of new techniques and materials for construction. The great variety of architectural styles of the time has little to do with the great unitary sense of Wagner's reading of him at the time, since his relationship with the city was based on a constant concern about the *needs* of the people who dwelled Vienna. As an example, in 1884 due to the urbanization processes in the area, he was called to design some new rental houses, this is precisely where he addresses the redefinition of public space from the new *needs* of the modern city (Pizza, et al., 2002, p. 41).



Fig. 2. Ringstrasse redevelopment announcement, 1860. (Schorske, 1979, pp. 32-33).

That is why he participated in more than thirty national and international competitions, since he gave them unique importance; and although he did not win many, the one he won in 1892, was totally decisive to develop his ideas about metropolis: the General Urban Expansion Plan of Vienna as General Planner. This included the construction of the metropolitan railway [*Stadtbahn*] (1894-1900), plus the project to construct a canal for the Danube River (1894, 1896-1899). This is how Wagner managed to impose his views in 1898, regarding the construction of the *Stadtbahn*, the first urban railway network that linked the main axes of the city together, as he was able to persuade the municipality to abandon the project of making the *Stadtbahn* a neo-gothic intervention. Rather, he wanted to satisfy the functional *needs* of urban transportation from an elegant sobriety, that is, a decoration that underlines the function and structures without hiding them. Wagner's transport system is then unique in Europe (Bousch, 1994, p. 76). In the design, Wagner reveals his distancing from Historicism from the intention of freeing architecture from the forms established by the academy to guide

it through the *needs* of the time. Wagner at this moment behaves less like a builder and more like an artist, being an “artist of space” (*Raumkünstler*), making architecture a “poetry of space” (Layuno, 2014, p. 104).

For such spirits of novelty, new concepts and ideas were required to understand the reality of the moment, and Wagner carried out this theoretical effort in 1896, with the publication of the work *Moderne Architektur* (“Modern Architecture”); text that was rewritten four times in the years 1896, 1896, 1902 and 1914 where the title changed to *Die Baukunst unserer Zeit* (“The art of building of our time”) to make explicit the meaning of modernity and make clear the relationship that is generated with the current events of a certain time, the big problem that occurs in architecture and in the city: it is art (Pizza, et al., 2002, pp. 44–45). Wagner’s most notable contribution is not exclusively technical, but aesthetic, because the city must be understood as art, and construction must have one aesthetic dimension. His written work “The art of building of our time”, was a work of great originality, it is unique of its kind in Europe at the beginning of the 20th century, proposing solutions that reflected the *needs* of the present. Wagner makes public the result of his professional development, claiming that there cannot be a modern city without a modern style, such a city will consider the *needs* of modern citizen, that’s means principles of *needs*, which can correspond to those of modern life (Bousch, 1994, p. 76).

3. THE RELEVANCE OF THE CONCEPT “STELLE” IN THE NOTION OF METROPOLIS

According to Wagner, the metropolis of the future can and must be born from a fusion between the need and beauty, claiming art as the owner of the planned space. The *need* and beauty coincide, and the success of a city’s development is derived from a deep meditation on its artistic principles, since ultimately, beauty for Wagner is synonymous with what is good for citizens. Thus, our thesis is that Wagner has a fundamentally aesthetic vision of art. The metropolis for Wagner will be a *Gesamtkunstwerk*, a “total work of art”, it is the one that will oversee representing the modern life of the citizens. Wagner focuses, above all, on expansions, new neighborhoods, suburbs, this is where he identifies uniformity as a key resource for the modern city, since the coherence of housing forms and the exploration of large streets prelude a new general urban monumentality, which overcomes the individualistic mentality of those who believe themselves within of a dispute over who achieves a better exterior decoration of the buildings. That is why we also endorse Zeese’s thesis, since city planning in Wagner is a question fundamentally linked to art (2020, p. 113), and therefore, linked to beauty, since beauty will always represent what is good, this is Wagner’s architectural approach.

On the other hand, the metropolis, being the mirror of the social and economic *needs* of the citizen, is the symbolic image of space, thus, nature is no longer perceived as a mirror for architecture, but as a complement intended to highlight the ability to resolve the *needs* of citizens. Wagner will go against any renewal movement, as happens with the case of the “garden cities” in Great Britain and Germany at the time, since what is *needed* is not based on reintroducing the logic of the countryside to the city. The Wagnerian metropolis is only regenerated in its periphery by allowing it to become a city (Bousch, 1994, p. 78). This does not mean that Wagner is

against nature, but in favor of the civilizing harmony of the urban. Wagner would say that the architect must analyze density to know how to observe the solutions that the present offers, and thus solve the problems that are generated by the inability to act correctly from the principles of art.

As we have seen, Otto Wagner's first expression in the urban planning field was the master plan project for Vienna, conceived in 1892–1893 and published as a report in 1894, but the author's reflection on these topics had new developments theory between 1910 and 1911. Called to New York by Professor Alfred Homlin of Columbia University for the "International Congress of Municipal Arts" and for the 1910 *Städtebauausstellung* in Berlin, Wagner wrote a new work on the city, titled *Die Großstadt* (Metropolis). The book was published in Vienna by the Anton Schroll publishing house in 1911. This would be a contribution needed to the debate of the moment, as Wagner described it: "The writing contains proposals that the author feels obliged to expose for the simple fact that all exhibitions, publications, conferences, etc. have not yet given concrete results" (Wagner, 1911, p. 2), and indeed, it was a reflection that is framed in a global context, since urban planning did not have clear references about what the modern city is. This will be an architectural process that will involve the definitive establishment of the "regulatory plans", and little by little the displacement of the public scene that the architects will exercise towards the engineers will become clearer, both in urban planning and in the construction of the city.

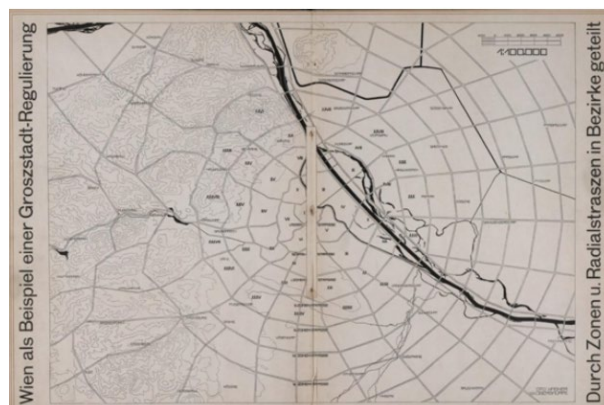


Fig. 3. Modular plan for the expandable city. (Wagner, 1911, pp. 12–13).

When Wagner talks about the metropolis, he says that he does not think about a precise situation, but rather interprets the city theoretically in a general way: "The considerations that I will make do not refer to a particular city, but to the metropolis in general, since that this is what has been highlighted. The problem of the future expansion and regulation of its current state" (Wagner, 1911, p. 2). However, it is understood that the proposed model could represent the solution for Vienna's expansion. Taking the *Ringstrasse* as an example, he understood the ancient city walls as growth rings; a kind of rings converted into concentric rings that could be artificially repeated at periodic intervals as the city expanded, these former limits, now routes of movement, connect to the traffic routes that flow from the center. By building his *Stadtbahn* on these concentric arteries, Wagner translocated modern Vienna to its historical and natural foundations. Since ancient trade routes followed waterways, the radials of the *Stadtbahn* system are also parallel, affirming the ancient link between rivers and the movement of citizens.

Wagner's plan to turn district boundaries into transportation arteries resembles a map of a railroad system. Let us then imagine a system organized

according to districts, which have all the services, populated by a maximum of 150,000 inhabitants, with squares and parks; and well connected to the center by roads and subways. These districts form a group of small cities arranged around the center, establishing themselves not as a disadvantaged periphery, but as a set of new, quality neighborhoods (Wagner, 1911, p. 10). In his regulatory plan for Vienna, he observed that the points of intersection between the ring roads and the arteries running through the radius formed natural nodes of human and infrastructural density. This density would only increase once the *Stadtbahn* passed through the system (Bereczki, 2021, p. 1065). On a map accompanying his proposals, he labeled these nodes *Stellen* and superimposed them as numbered circles on a map of his future Vienna. Each *Stelle* was to contain, at its concentration point, a municipal railway station, a group of tram stops, a materials depot, a preparation space for street cleaning and snow removal, efficient management of services public, such as water, gas, electricity, etc. The most important thing is that the *Stellen* would be aesthetically designed as living spaces designed for the well-being of citizens.

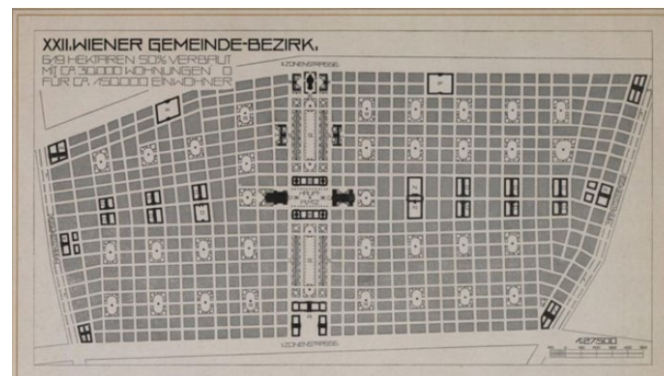


Fig. 4. The modular district system designed by Wagner. (Wagner, 1911, p. 11).

Wagner uses the term *Stelle* to highlight the particularity of the intention that hides the richness of its meaning. In contrast to the German words *Ort* or *Platz*, which evoke fixed and concrete localities, like the meaning of “place” in English, the *Stelle*, which derives from the verb *stellen* (to put, place, put in), suggests the capacity for change, for action. Wagner never built any of the *Stellen*, but his thirty-six *Stadtbahn Haltestellen* put the principle into practice. Otto Wagner was perhaps one of the first architects to conceive and design the city as a “living” system, one where movement was at the heart of it. In this model there are fundamentally transit sites. Wagner would not represent architecture from a wall or a door, but in a space like the *Stelle*, a place of action; where the changing *needs* of citizens are manifested, as we were saying at the beginning of this investigation. Although this place does not have walls or doors, it also does not have an interior, and that is precisely the richness of this architectural idea (Koerner, 2017, p. 42).

4. OTTO WAGNER AND THE SUSTAINABLE CITY

When we talk about sustainable ideas, we are specifically referring to a process inherent to the living conditions of the 21st century. By this we mean that these ideas respond to certain environmental, economic, social, political, and demographic *needs*, and consequently deprivations. The latter is related to the capacity of contemporary cities to generate lasting livable spaces through adequate urban governance. These habitability

conditions are those that will have to respond to the *needs* of citizens for true sustainability to exist. Following Cohen's ideas, and within this analytical process we want to continue highlighting that over time "the needs and expectations of the population change", and therefore it is the duty of those who theorize about the city to renew the proposals on these same habitability conditions (2018, p. 3, 4).

In that sense, it is remarkable that Wagner's architectural ideas from the beginning of the 20th century are still current for the sustainability problems that afflict contemporary cities, as density or connectivity. This is how his thinking complements projects that want to think about the city in a more efficient way, as is the case of the "Sustainable Development Goals" that were proposed by the United Nations (2015), specifically within its 11 Goal: "Make cities and human settlements inclusive, safe, resilient and sustainable" (p. 21), in his points two and three:

11.2 By 2030, provide access to safe, affordable, accessible and sustainable transport systems for all, improving road safety, notably by expanding public transport, with special attention to the *needs* of those in vulnerable situations, women, children, persons with disabilities and older persons.

11.3 By 2030, enhance inclusive and sustainable urbanization and capacity for participatory, integrated and sustainable human settlement planning and management in all countries (United Nations, 2015, p.21)

Although the metropolis (Vienna) was never built as Wagner surely would have wanted, his ideas are undoubtedly an example to follow for every city theorist. His General Urban Expansion Plan, continue today to be a tangible contribution to the ideas of sustainability. But referring us to his ideas that were not realized about public transportation as appeared in *Die Großstadt*, we can theorize the United Nations proposal point 11.2, that the inclusivity that public transport must guarantee is emphasized. However, its sustainable aspect would be more technically detailed in point 11.3, where it is stated that urban planning is essential to generate transport conditions that help citizens, and this is precisely what Wagner does with his understanding of the concept of *Stelle* in the metropolis. Though, we will affirm that its great contribution to sustainability is not only to emphasize the ability to generate adequate transportation for the city, but to understand the architectural exercise in a fundamentally artistic way, since sustainable for Wagner means something related to beauty, and therefore, something "good" for citizens. Paraphrasing Cohen, the most difficult element to build in the sustainable city will be the infrastructure that is *needed* (2015, p. 9), and by this we mean that the work of making a city is not merely building, but building in a way towards the *needs* of those who inhabit the city, and for Wagner this is an artistic work.

This leads us directly to the postulates of the European Union from the proposals of the New European Bauhaus, because just as we mentioned that sustainability and inclusivity are part of the "Sustainable Development Goals", the New Bauhaus places additional emphasis on aesthetic dimension that surrounds us, refers to this as: "quality of experience and style, beyond functionality" (2021, p. 4). Which is related precisely to what Wagner *needs* to communicate, since it must be built beyond the apparent functionality, since the architectural project must take responsibility for a more genuine

need, an aesthetic *need*, and therefore, a *need* that is linked to art as an experience of well-being, the beauty. This aesthetic sense reminds us of the classical thought of Greek philosophy, since beauty was considered linked to aesthetics, but also subject to a moral sense, since through beauty we can access to the good, just as Plato says (Bahamonde, 2022 p. 46).

We can consider Wagner's interpretation of art as a classic position regarding Plato's ideas. Just as for Wagner there is an apparent functionality in the city, there is also a true functionality within the true needs which would be linked to the artistic sense, and therefore, to what is good for the citizens. Plato points this out poetically with a prayer, at the end of the dialogue with Phaedrus: "Friend Pan and however many other gods are here, grant me to become beautiful in respect to the things with-in. And as to whatever things I have outside, grant that they be friendly to the things inside me..." (Plato, 1998, p. 91). In the friendship context with Phaedrus, Socrates explicitly prays to the god Pan, a god linked to ugliness, he begs him to become internally beautiful, and in turn prays for apparent beauty to be friendly with inner (true beauty), and therefore virtuous for the soul (Plato, 2014, p. 247). This prayer is intertwined with Wagner's thought, but also with the "New European Bauhaus" point out, sustainability, inclusivity and aesthetics are part of a unity of meaning with which to interpret the built environment. This unity of meaning is a way that focuses entirely on the *needs* of citizens, and that was Otto Wagner's motivation more than a century ago to generate friendly cities for citizens, that would be the characteristic that underlies the artistic practice, and therefore, eminently the architectural practice.

Nevertheless, could entire parts of a city be demolished today by the will of just one architect to realize their ideas of progress? We must consider that Wagner constructed his thoughts within the context of the early 20th century political system, a time when democracy was beginning to take root in the republics and monarchies of Europe. Wagner stated: "Democracy has supplied art with a large number of new tasks, yet it must be said that what art has gained, on one hand, through the power of the new impulses and the possibilities created by modern construction, it has surely forfeited" (1988, p. 114). Today, democracy is the consolidated political system of the 21st century. However, the question posed remains valid, as sustainability in democracy requires adequate civil participation in decisions affecting the city. From Wagner's perspective: within a democracy, is it acceptable for an artist to carry out urban reform that deprives citizens of beauty? According to our interpretation of Wagner's position, the answer is no:

"If architecture is not rooted in life, in the needs of contemporary man, then it will be lacking in the immediate, the animating, the refreshing, and will sink down to the level of a troublesome consideration— it will just cease to be an art. The artist must always bear in mind that art's calling is to serve man; the public does not live for the sake of art. Creative power should appear in every work of art ever again anew" (Wagner, 1988, p. 122).

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The Convergências Journal publishes free of charge Original articles, Case Studies or Literature Review Articles, peer-reviewed, which explain experiences and results of research and practice in the areas of design, music and visual arts, in all their domains of application, as well as as well as its history, teaching and learning.

Convergences aims to be an open international interface that promotes discussion among researchers, academics and industry professionals, reporting new research, theories, principles, procedures or techniques relevant to design, visual arts and musicology/music. Furthermore, disseminate new theoretical perspectives, new practices, processes, methods and techniques that result from research based on projects, theory and teaching experience or other relationships between existing data, with results applicable in the areas of the journal.

It is published in the months of May and November of each year, articles written in Portuguese, English and Spanish. The call for papers is ongoing until the last day of March and September of each year.

O projeto editorial Convergências Research Books é uma coleção de livros sobre investigação nas áreas do Design e Música, que resultem de congressos, de editor ou chamada de trabalhos aberta, exigindo *Double-blind peer review*.

Integra as Edições IPCB e está associado à Convergências - Revista de Investigação e Ensino das Artes, com quem partilha o nome, embora constituam dois projetos editoriais autónomos. O primeiro volume da coleção Convergências Research Books, foi publicado em 2017 com o título "Investigação e Ensino em Design e Música", que resultou do 5º EIMAD - Encontro de Investigação em Música, Artes e Design, a primeira edição com *Double-blind peer review*. No mesmo sentido, em 2024 o livro "Investigação e Ensino em Design e Música", Volume IV, resulta dos artigos curtos aprovados em *Double-blind peer review* e apresentados no 9º EIMAD - Encontro de Investigação em Música, Artes e Design.

The Convergências Research Books editorial project is a collection of books on research in the areas of Design and Music, which result from conferences, editors or open calls for papers, requiring *Double-blind peer review*.

It is part of Edições IPCB and is associated with Convergências - Journal of Research and Teaching of the Arts, with which it shares the name, although they constitute two autonomous editorial projects. The first volume of the Convergências Research Books collection was published in 2017 with the title "Research and Teaching in Design and Music", which resulted from the 5th EIMAD - Research Meeting in Music, Arts and Design, the first edition with *Double-blind peer review*.

In the same sense, in 2024 the book "Research and Teaching in Design and Music", Volume IV, is the result of short articles approved in *Double-blind peer review* and presented at the 9th EIMAD - Research Meeting in Music, Arts and Design.