

Issue #02
Autumn 2026

FORTY EIGHT MAGAZINE

VIENNA



SCHMOLLGRUBER'S UHRENHAUS
für Taschenglocken und andere
Uhren

FORTY EIGHT MAGAZINE

VIENNA

INTRODUCTION

When we launched the first edition of *Forty Eight Magazine* back in June, at a private gathering on Lindengasse, we did not think that the magazine would resonate as deeply as it did. Like all great cities, Vienna plays host to a wide range of international residents and curious global visitors alike. And yet, for a city so tight knit, it is often difficult to find a single source, for the seemingly never-ending emergence of great new spots, popping up all across the city's twenty three diverse districts. We wanted to create a handbook guide to the city, taking the reader through a journey - not through the obvious, but toward the unexpected.

Once again, The Economist has ranked Vienna amongst the world's most liveable cities, alongside Copenhagen, Zurich, Melbourne and Sydney. Where this city is unique, is in its exceptional quality of life. Almost everyone we know that has left, has eventually come back to call it home again. However, speak with certain tourists and a criticism often levied against the city is it being too quiet, too uneventful. We could not disagree more, we just simply know that it does not reveal itself as easily, or immediately, as other places.

Evenings in the vineyards, swimming in the Danube, endless possibilities of restorative days spent outside the city in spa towns or the great outdoors, and the electrifying atmosphere of its theatres, dance festivals and endless vernissage invitations.

These are a handful of possibilities that begin in the summer months, and extend well into autumn, and are the moments that stay with you most. The humour and hospitality, the urban mixed in with the rural, the history mixed with the Zeitgeist. Vienna has extraordinary people, remarkable places and an unmistakable spirit. The founding ambition of this publication was simple - to make more of it visible, and perhaps inspire a little more of it.

We hope you enjoy this autumnal edition, discovering people and places that will make you fall in love with Vienna, all over again.

The Editors,
Helmut Schuster & Ruben Watts



**"I ran home knowing,
very simply, that I wanted
to be an actress."**

Lili Winderlich is a German actress living and working in Vienna, having trained at the city's prestigious Max Reinhardt Seminar.

Following an extended run at Burgtheater, she currently plays self-determined violin soloist Seraphine in Arthur Schnitzler's 'Komödie Der Verführung' at Theatre in der Josefstadt - the excitingly controversial rendition from director Ildikó Gáspár - alongside some feature film appearances, recently starring in Moritz Licht's *Arme Hunde*.

Catching up with us in between performances, Lili muses on self-confidence new beginnings, and being contented with the next stage.



How did your upbringing in Berlin lead you to acting?

I was born in Wilmersdorf, Berlin, but I actually grew up in Potsdam. I was always playing with puppets and would make movies with my older brother. My Mum also used to take me to these children's theatres in Berlin, so I had lots of early exposure, and loved to be in the audience.

When I was eight years old, we had a wonderful theatre teacher who put on a production of *Die Nibelungensage*, and there was a big casting in the school. My friend put my name on the casting list without asking me - I only wanted to be there because I had a crush on a boy.

The teacher gave everyone ten seconds with an object on stage, and because of my surname I went last, after everyone else had already performed cleverly within the concept. I panicked, then remembered Captain Haddock from the Tintin comics, always drunk and shouting, and just became him for ten seconds... so excited, and full of adrenaline. The teacher gave me the leading role Siegfried afterwards. It was the luckiest day of my life. I ran home knowing, very simply, that I wanted to be an actress.

What led you from Potsdam to Vienna to study acting, later down the line?

I started out at a theatre club in Potsdam, when I was twelve years old, doing a lot of workshops... always with older people. I then cut it out, to be something of a 'rebellious teenager', blocking out the theatre. It was only when I joined an acting workshop aged seventeen in the South of France, near Avignon, that I had a 'click' moment. My Grandpa had passed away, who was very important to me, and I needed to go away and reflect on everything. Those two weeks was very healing for me, and when I came back, I looked for drama schools. Auditions in Germany all happen in winter, and in the meantime I did a waitressing job, which stressed me out completely. But Vienna's auditions were in summer, so I prepared four monologues.



Photo: Simon Bentez

Taking a friend of mine with me, I told them "I will not pass the first round, and we can just have a holiday there." As it turned out, I made it through every round, and I called my parents back home to tell them I was moving here - it was a positive shock for me and my family. For me, it was so clear that I would not do the other auditions in Germany. Soon, everyone that I auditioned with had become family here in Vienna.

Was there a theatrical role that you remember watching as an aspiring actress and strongly identified with, that inspired you to pursue your current career?

I watched a lot of films and I always went to Berlinale with my mother and brother, and we used to see the new editions together. I find some inspiring roles in every film really, but what I can say is that an artist who deeply inspires me is Denis Lavant, in the legendary film scene from Leos Carax's *Mauvais Sang*. As he sprints down the street, at first in complete pain, almost limping, he suddenly explodes — dancing, running, and ecstatic. This scene is incredibly captivating because, as an actor, he completely surrenders himself with absolute purity of body and emotion. And I fell in love with specifically with one actress, Gena Rowlands from Cassavetes' *A Woman Under the Influence*. It was such a touching performance and I was so moved by it. I fell in love with the pureness, the complexity, and the ambivalence of it all.

Also, to use these characters to delve even further into your own psychology, and get closer to yourself, in a way.

You transitioned from performing at Burgtheater to Theater in der Josefstadt last year. What did that mean for you?

When the artistic director changed and my contract was not renewed, I was a bit out of it at first, I was doing a lot of shows back then and was still in the middle of intense rehearsals. During my three years at Burgtheater, I gained a wealth of experience, met wonderful people, and learned a great deal. Saying goodbye wasn't easy at first. My agent, however, saw it as a good thing - a new opportunity with the freedom to shoot films again, to travel and to begin a relationship with an agency in London!

I also just had the time to reflect on entering the acting profession from a personal perspective. And then, Marie Rötzer called from Josefstadt, and said that she was interested. It is rare and wonderful when someone wants you like that.

That gives you self-confidence and makes you want to work together. That's amazing!

What pulled you towards the very dark and intimate world of Arme Hunde, in which you play half of a small time criminal couple that conspire to rob a lonely old man?

It was so great because the director, Moritz Licht and co-director, Jonas Steinacker, saw me in the theatre. And a week after we met each other they said, "we have a wonderful story for you and your colleague."

I read the script and found it to be quite a funny story, because with them the dialogue is always so great and very well written. The task was to finely tune the balance between tragedy and comedy. And sometimes it is just simple. It was this thing of being with a whole crew, everyone together in one house in Voralberg - an old chalet, with a pool and everything, during the summer. It was a friendship thing... we had great readings together, and it was very intimate. It was one of my first experiences of this kind, and it was a great shooting experience.

And how would you describe your methodology for a 29-minute short, compared to the theatre?

In theatres, it's so nice that you have six compact weeks together, routinely sitting in this dark room... you are a group of people and you are all together, trying out different stuff. Whereas shooting films can be quite isolating, and you do not live the story in such a linear way.

And in films you have to find out, day to day, what is happening with my character now? Every day is a very different, fixed emotion. It is also a lot of waiting in film, you have to be more aware of how you can stay within your own energy, whereas in the theatre you can sort of 'open up' fully.

But I like both, in different ways. At best, both create space for human encounter and engagement with it. It does not divide, it creates dialogue.



***Komödie der Verführung* runs at Theater in der Josefstadt until 5th March, 2027.**

A full-page photograph of Sofie Royer. She is standing against a dark, corrugated metal wall. She has long, dark hair styled in a side braid. She is wearing a strapless, form-fitting top with a vibrant, multi-colored geometric pattern (resembling a houndstooth or similar abstract design) and a black, ruffled skirt. Her hands are on her hips, and she is looking directly at the camera with a slight smile. The lighting is bright, casting shadows on the wall behind her.

Sofie Royer is a Californian-born, Austrian-Iranian artist, multi-instrumentalist and producer based in Vienna. Her fourth album, *before/after* was released via Stones Throw Records and blends indie pop with baroque influence, stemming from her classical background having studied with Konservatorium Wien, playing violin and viola. Sofie has opened for artists such as Belle & Sebastian, LCD Soundsystem, AIR and Lana del Rey.

Ahead of her European tour dates, we sat down on a cold afternoon outside Kleines Café to talk hits, heritage and unlikely sources of inspiration - all on the record.

"Too indie
for the
mainstream
festivals,
too pop
for the
under-
ground."

Photo: Eduardo Serda

Your new album *before/after* came out on September 4th, with the self-described theme of the record as “you vs you”, with the album cover featuring you under yourself under your own boot. What patterns were you trying to explore about yourself, whilst writing this?

For this record, I was trying to make sense of the somewhat liminal space of the present - as so much gets measured against the past or the future. I am a hyper-personal artist; it is the subject material I feel most equipped to write about. I love the dichotomy between these forms of time, the past and the future, against the individual personal struggles that come up (in my writing). There are few professions where you are constantly asked to talk about, and account for, your own body of work, as you do in music. I constantly get asked questions like “where do you see yourself in five years?” or “how do you view your career?”. These are all notions that I found amusing, and they contributed to the overarching concept of the record.

This record came together in a scattered way — starting near the Czech border during the filming of your first feature in a Jasmin Baumgartner film, later splitting time between LA and New York while touring, which you have described as a bit of a limbo period. How does that compare to writing *Young-Girl Forever*, back here in Vienna?

The previous records were born from a place of non-transience — I was home, I could take my time with these songs and could enjoy a more scheduled, formulaic process of writing and recording. On the road I don't usually get inspired to write, but I didn't want that to get in the way this time. Inspiration is a finite resource and it's not always easy to feel that way, so I was taking any opportunity I could to get each demo down and finish the record.



Photo: Oskar Burger

The early vocal melodies for *Sesquicentennial*, for example, were recorded in an airplane bathroom with headphones, *Actress* features a detuned piano I played at my friends' house and *Auto* was recorded almost entirely my phone, writing in-between festival slots in Germany, and we ended up keeping most of the original sounds, and adding some guitar in the studio. It was definitely a new process for me to write this many different songs in so many different places, often favouring the demo recordings.

Your earlier records moved fluidly between three languages, but *before/after* is almost entirely in English, except for standout single *Auto* in German. Is there a process that determines your language for songwriting?

My label's based in LA, and my biggest listenership is in the United States, and my first album had no German at all. On the second, I got to have more fun with it, and was enjoying the possibility of branching out a bit more.

My label wanted me to record *Auto* in English, and I fought them on it. I'm glad — it was cool to see the song branch out of the German-speaking streaming market. it ended up on New Music Friday playlists in Japan, Denmark and the US, countries that won't understand the lyrics.

You've called yourself a hyper-personal artist, and a song like *Sold Out the Jazz Club* seems to take aim at your own position — too pop for the art world, and too indie for the mainstream. How close to the surface is that self assessment, while you are writing?

So that track started out as fundamentally personal. I wrote it in one take, never wrote anything down and was basically free-styling over it. It was almost in direct response to an agent's email I received about festival bookings, saying that I was too indie for the mainstream festivals and too pop for the underground ones. There's a lot of humour in it, which comes from a long Viennese Cabaret tradition that uses sarcasm and dark humour to discuss more serious topics.

You were born in California, but trained and largely grew up in Vienna, living for stretches in New York, Paris and London in-between. With the new record being released, and the tour now underway, where does the city sit for you right now?

Vienna is my favourite city in the world. It feels like a great place if you are an artist, or just in a creative scene, that you can spend time with yourself and your work.

Outside of a lot of external pressure and influence. LA has some similar qualities, and you can isolate yourself there, which can be very beautiful and necessary, But I get overwhelmed very easily and with other cities it was very chaotic for me and I am sensitive to my environment.

Your quality of life become so pertinent to your work, and how you are able to create. For that, I think Vienna is truly wonderful and of course having spent my formative years here, it makes sense to live out the remainder of my days here... although I realise that sounds a bit dramatic!

***before/after* was released by Stone's Throw Records on 4th September, 2026.**



Photo: Eduardo Serda



Photo: Eduardo Serda

“We're a small country constantly playing in film's A-League — increasingly out of soap wagons.”

Florian Pochlatko is a filmmaker, currently living and working between Berlin, Vienna and Graz. His feature debut, *How to Be Normal and the Oddness of the Other World* earned him a Berlinale Perspectives nomination this year and explores themes of identity, family and a “disintegration of the sense of self”.

Olga Kosanović is a Vienna-based filmmaker working across documentary, fiction and screenwriting. Her feature debut, *Noch lange keine Lipizzaner* turns her own decades-long wait for Austrian citizenship into a film of interviews, staged comedy and animation — premiering in Austrian cinemas in September of last year, it has been praised as a mature, warmly ironic reckoning with a system that leaves roughly a fifth of the country without a passport.



Photo: Simon Benítez

Both of your most recent films follow someone being judged by an institution — a psychiatric system in *How to Be Normal* and a citizenship process in *Noch lange keine Lipizzaner*. Was this about the institution itself, or the inner struggle of the individual?

Olga For me certainly, I think it is both, and the combination of both together. It was a very personal and inner story, with a circle of emotions going on throughout the process. But of course it's judging the institution and the law. In Austria especially, we have the strictest laws in Europe - the whole world, really. It's no secret that this film addresses this problem really directly. Not just my own experience, as it is something that touches so many people living in Austria, and a structure that so many people living here get entangled in.

Florian For me as well, it was also coming from a personal perspective. What surprised me a lot, when I watched your film was, what measures identity? Who gets to measure such an abstract, fragile concept as identity.

Austria has a strict, realist filmmaking tradition. Both of your films instead mix documentary, animation and staged comedy. Why did you choose to break from that?

Olga I really admired that playfulness in Florian's film. Austria has a very specific heritage and strict visual language in its tradition, and I like when somebody just breaks that and says: I have a story, but I need to tell it differently, because it's more approachable that way, more enjoyable. The topic of my film, you could say, is dry and unapproachable. But I wanted to make a film where people could still laugh, and enjoy the evening. That was the real challenge, making something people wanted to watch, that could still carry something important underneath.

Florian I had the same feeling, and with my former work, I had a very dry and realistic approach to filmmaking. I would say that both of our films play in a similar world, and I feel that we both chose this similar stylistic approach, out of pretty similar reasons. In an intuitive way, we both had the feeling that we wanted to be free and challenge former restrictions on how a story is told.

I had a similar reason for wanting to express myself in a goofy and colourful way. A fun approach, rather than being bitter about a system that wore you out. It's like a form of resilience, and also disobedience — to be funny about something that is inherently unfunny.

Olga It was also a coping mechanism, in some ways. Coping with racism, in my case, and systems that harm people in society, and affect democracy. Also, people would glaze over when I said I was making a film about citizenship laws. That was the real challenge, making something that people actually wanted to watch, that could still carry something important underneath.

You have both said established production companies were sceptical when you pitched these films. What did that resistance look like?

Olga A lot of established companies backed away at the concept stage — "that's not a concept for a film," basically. It was not what they were used to, for a documentary. People doubt your decisions before you have even started.

"That was the real challenge, making something people wanted to watch, that could still carry something important underneath."



Florian I had the exact same experience — people were like “this is too risky, we have no idea what you’re doing. You’re probably crazy yourself”. However, a young filmmaker recently thanked me for making it feel possible to work this way and that’s probably the biggest compliment I’ve had from my work. With Olga’s film, it takes real courage to go in front of the camera for something like this, and then to fight for a form that nobody is used to, on top of that. It was a real flex move.

Austria just confirmed a small rise in annual film funding, but the ÖFI+ location-production scheme has been cut from €44.3 million to €2.5 million. What does that change for you?

Florian It is not to be underestimated as to how extreme things have gotten. I can’t rely on a stable artistic career, even after a breakthrough.



Photo: Simon Benítez

As a small filmmaker, I’ve always been happy baking small breads - small problems. But big breads mean big problems, and a lot of people in this country have huge problems. They relied on planning security that just fell apart. We have the feeling of being inside of a collapsing system. We’re a small country constantly playing in film’s A-League — but increasingly out of soap wagons.

Olga In comparison to other parts of Europe, it’s rather good in Austria, in that there is some hope that you can live from what you do. I have a son now, and that changes things - it’s not just having fun and making films anymore, it’s how we structure our whole life. There’s no security whatsoever that the next film even gets funded, however well the last one did. We both teach at film school, alongside filmmaking, for security, because you cannot plan around funding like this.

Florian And we have to be happy to still be in a functional democratic system - that’s something we have to fight for every day. But it still feels like a very expensive hobby you have to sacrifice everything else for. We’re playing in one of the highest leagues internationally, with what is basically a very expensive hobby, and sometimes that feels very weird.

What has Vienna specifically given you as filmmakers, and what worries you about its future?

Olga We agreed beforehand that Vienna is a great city to come back to. I grew up here, left after school for five years in Hamburg and Prague, and it was great to come back. You do have to leave at some point or you go a little crazy, and you can often recognise the people who never did.

Florian It does not come from nowhere that people accuse it of being an unfriendly city. For a long time people could afford to be ‘unfriendly’ here, because living as an individual was so great. The city was built on social values and it was great for cultural progress; people had the freedom to make art. Although that is changing now, and this niche that made Vienna Viennese is somewhat disappearing. Which is a shame, as this is what truly made the art what it was - people like Stefanie Sargnagl meandering through the city and being a really sharp observer. Coffee was cheap, living was cheap and you had time to think.

Olga Yes, and many of the scenes in my film were shot in Vienna’s Gemeindebau, its social housing, and the city has that unique combination - it puts a filmmaker who can’t live off his art, right next to a migrant family who found a home here. The reality is that Vienna is actually very diverse, even though people struggle to accept it. But it’s becoming increasingly similar to other European cities, and has become a lot more expensive.

Florian But we stay optimistic - that’s the only way.



Photo: Simon Benítez

Arici

Creation of culinarily versatile founders Mila Arici and Simon Steiner, Arici opened its doors in spring this year and has quickly become a consistently popular rendezvous spot since.

Undeniably swanky, it feels unusual to describe a venue with interiors this glamorous as disarming, but the particular sense of conviviality cultivated by young owner and co-founder Mila has precisely this effect. Behind the marble and columns of a protected late-1920s typewriter storefront, Arici keeps its inherited bones intact while making the space entirely its own. Repainted walls in two considered colours; a deep red glow by the bathrooms, offset by lighter tones from the wood panelling and Thonet chairs; warm lighting where cold white overhead lamps once stood; and original illustrations and menu drawings by artist Philipp Müller lend the room its final, unmistakably personal touch. Indeed, there is more than meets the eye at this self-evident success story, offering both kitchen and living room to the locale of Josefstadt.

Arriving at cooking somewhat sideways, Mila has gone from makeup artistry in Paris, occasionally missing its "international and wild" flare, to cooking at restaurants in Vienna before founding her own - "getting a little older" and opting for the city's renowned sense of calm. Drawing on both her Corinthian and French upbringing, Arici resists definition by any single cuisine: "the concept is comfort," as she puts it, and the menu shifts accordingly. Italian-leaning and approachable for now, with East-Asian inspired winter menus to follow. As for now, expect a continuation of their signature dish, Trippa Fritta and Alici (Neapolitan style fried anchovies), alongside an unwaveringly popular carbonara, with banana split being placed on the desert solely on a note of "pure nostalgia".

In fact, despite its opening reviews leaning toward such definition, Mila is adamant that Arici is not an Italian restaurant at all, nor a fine-dining room, despite the proper cloth napkins and layered lighting. It is, in her words, "a bistro, but chic" and as comfortable hosting a full dinner as a solitary drink at the bar, with a warm, mixed crowd that regularly turns strangers into company. Together with business partner Simon, she has built a meeting point in the truest sense - unpretentious, confident, and entirely her own.

Arici is open from 4pm-12am,
Tuesday to Saturday.

Blindengasse 3, 1080
+43 676 7308006
arici.at

INSIDER



There is more
than meets
the eye at this
self-evident
success story,
offering both
kitchen and
living room
to Josefstadt.

Photo: Simon Benitez

Thermalbad Bad Vöslau

With a journey time of only half an hour from Hauptbahnhof by S-Bahn, with trains running roughly every twenty minutes, Bad Vöslau makes an easy case for a day spent outside the city. The spring has been known since antiquity and the town has been dated back almost nine hundred years ago, though it took Count Moritz Fries buying the land in 1773, to later turn it into a proper bathing institution in 1822.

Beethoven's own physician, Johann Baptist Malfatti, confirmed the water's properties soon after, and by the 1830s Vöslau had become the fashionable spa town for Vienna's elite. The current bathhouse dates back to the mid-twenties, the town renamed itself 'Bad Vöslau' the following year, opened by Federal President Michael Hainisch and marking its centenary this year.

Natural home of the famous "Sommerfrische" tradition, the Kabinen over-looking the pools are privy to many longstanding local residents, and seasonal day-dwellers alike. There is a visible familiarity in the saunas, too, with lifelong visitors bringing a sense of community and all seeming to know one another on first name basis.

Four pools draw on the same spring, with balmy, mineral-rich air permeating the lawns surrounding the water. The shaded Waldbecken; the untreated, gravel-filtered Grünes Becken; the thousand-square-metre Blaues Becken for proper laps; and a children's pool with sandboxes. Also overlooking the tranquil waters and the poised swimmers gliding through them is the Maital Küche restaurant, serving expected menu classics like Backhendlsalat and Rindsgulasch alongside some impressive staples, such as their fennel and white-wine infused mussels, and all hosted properly by Wolfgang, the restaurant's especially amiable and outgoing owner.

A day runs easily from start to finish - dipping in the naturally cooled baths before they crowd, a poolside lunch, laps in the larger pools, then the town museum's centenary exhibition on the baths, all before the last train back.

The baths open daily from 8am-7pm, until the end of September.

Sauna opens all year round, Tuesday to Sunday from 1pm-9pm, 9am-9pm on weekends.

Maital 2, 2540 Bad Vöslau
+43 2252 76266
thermalbad-voeslau.at



LOCATION

Finca Obskura

Finca Obskura, like so many commercial and creative projects, was born out of the pandemic. Following a cancelled production, filmmakers Lukas Valenta Rinner and Yael Svoboda were brought to a halt during a location-scouting trip to Eastern Europe. Returning to Vienna and reassessing a career built on other people's financing, the two spent much of the break hiking through the nineteenth district - "reflecting on our work and life, and going to the vineyards a lot".

What started as homemade vermouth in a corner of their production office became, after a year at the Austrian Wine Academy and a sommelier course in Barcelona, an actual winery. One point two hectares in Neustift Am Walde, to be precise, including a rescued plot of eighty-year-old Gemischter Satz vines, that had not previously seen anyone rise to the challenge of restoration.

The name nods to their old trade - camera obscura, the apparatus that bends light into image, repurposed here as a metaphor for sunlight ripening in the glass. The winemaking itself stays deliberately hands-off, with organic and biodynamic wines, spontaneous fermentation and minimal correction in the cellar. Old barrels are favoured over new technology, and the couple have an ambition to delve even further into analogue - both loving the idea of becoming "less machine dependant, every year".

For any visitors to their popup event, the Argentinian and Austrian cultural crossover from Yael and Lukas' backgrounds is enjoyably evident, serving empanadas alongside Heurigen-esque cold cuts, and a Nathy Peluso album drifting over the surrounding foothills of Döbling.

However, their roots extend far beyond the culinary, with even the wine making itself bringing a "strong sense of community". Yael's grandparents made vino paterno, foot-stomped wine, in their home of San Juan, and that inheritance surfaces less in method than in spirit—long harvest tables, food passed around, wine treated as something communal rather than merely produced.

Their pop-up Buschenschank carries the same instinct into Vienna's traditional wine-tavern format, pairing small-batch Grüner Veltliner with bondiola, olives and sandwiches de miga, all for a crowd that keeps arriving from word of mouth alone.

The next Finca Obskura popup is 26–27 September, 10am–6pm.

**Salmansdorfer Höhe 10, 1190
+43 650 2303044
fincaobskura.com**

FEATURE



Photo: Valentina Arteaga



Photo: Roman Kasseroller

Restaurant Wiener

Tucked away on Hermannsgasse, Restaurant Wiener occupies a dim, barrel-vaulted dining room with dark wood panelling and individual tables, and a small bar at the front. This enjoyably orthodox 'evergreen' restaurant offers solace within its low-lit confines, but with very lively and highly professional service. The core menu runs through Viennese staples — Frittatensuppe, Wiener Schnitzel, Schinkenfleckerln — while a rotating specials board adds heavier, more composed plates: potato cream soup with porcini, cod fillet with chorizo risotto, and warm chocolate cake with vanilla parfait to finish. The wine list stays short, sophisticated and Austrian, designed around a deep understanding of menu pairings and regional specialities.

Hermannsgasse 27a, 1070
+43 5245252
restaurant-wiener.at

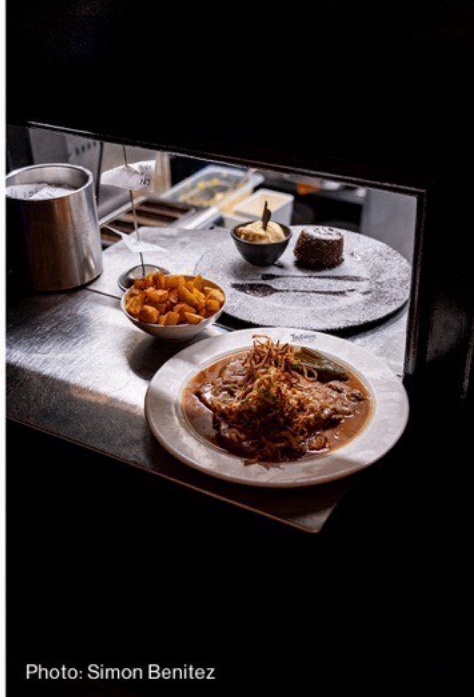


Photo: Simon Benitez

Shokudo Kuishimbo

Sixth District's Shokudo Kuishimbo takes its name from the Japanese shokudo — an everyday diner, roughly Vienna's own Beisl in spirit. Under twenty small dishes arrive tapas-style as they leave the kitchen, rather than in any set order. Marinated spinach with sesame, hiyayakko (cold tofu with ginger, scallions and bonito flakes), nasu no agebitashi (aubergine fried and steeped in dashi broth), seaweed salad with fried tofu and crisp-edged takoyaki, all washed down gratefully with a cold bottle of Kirin Ichiban. Noodle bowls of soba and udon, and donburi rice bowls, provide something more substantial to round out the table.

Newcomers should try Zaru Soba, a cold buckwheat noodle dish served with a dashi-based dipping sauce, and Karaage, Japanese fried chicken.

Esterházygasse 12, 1060
+43 676 5530727
@shokudokuishimbo



RESTAURANTS

Bistro Fantasy

No longer a "new on the scene" secret, Bistro Fantasy began as a joke about contradiction: a raw, brutalist room paired with a name that sounds just the opposite — playful, dreamy, and emphatic. After previous pop-ups like "Döner Brutal", its three founders Elias, Xavier and Javier wanted somewhere more permanent, if no less irreverent. Undersized doll tables force diners into close, unlikely intimacy — deliberately impractical and conversation-starting.

The food follows the same thought - nothing complicated for its own sake, so much as real flavour and great instincts, which all three boys have in spades. Expect expertly done bistro classics like Moules Frites and beef carpaccio, alongside more innovative mains such as yuzu crudo or cajun-aubergine labneh.

Bistro Fantasy is open 9am-12am
Tuesday to Saturday,
9am-4pm on Sunday.

**Gumpendorfer Straße 22, 1060
bistrofantasy.at**



Photo: Simon Benitez

Kleinlaut

Kleinlaut occupies a self-renovated former shell on Gutenberggasse, the year-long project of nightlife veteran Julian and events organiser Peter. "It didn't give me the feeling of a bar," Julian says of the space, "it gave me the feeling of being in a living room" — a mood the rebuild kept, right down to windows that are too small to see outside of. The cocktail list, close to thirty drinks deep, stays loosely anchored to the classics: "if it tastes good, it's allowed." Try their Resposado Palomas, aromatic spritzers or choose from a broad range of hand-picked wines.

Kleinlaut is open from 6pm-2am
Tuesday to Saturday.

**Gutenberggasse 28, 1070
+43 664 99224120
kleinlaut.wien**

BARS & BISTRO

Weingut zum Pranger

In Gumpoldskirchen, Weingut zum Pranger occupies a fifteenth-century building too fragile to become the restaurant Anna Gerland and Zane Berger once imagined it to be. So it became something better instead: an unpretentious Heuriger pouring natural wine exactly where it's made. What began seven or eight years ago as pay-what-you-can gatherings in a friend's apartment has grown into one of the region's most loved wine addresses.

Along the vineyards, the easygoing atmosphere that built their reputation through word of mouth seemingly continues at work - almost everyone working on the land seems to know one another.

The air-raid sirens being tested nearby in Mödling provide stiff competition to the chatter and techno soundtrack carrying across the rows of the vineyards, before breaking for a very hearty lunch atop the hill - a setting that feels more like a festival than a day of work at a winery. Almost everything sells at the door, the old-fashioned way — the same way the great Champagne houses still do it. A handful of distributors carry the wines into Germany, the Netherlands and Vienna, but there's no online shop yet; with direct sales bring "faster feedback" and letting people get to know the winemakers, which matters more to Zane than reach.

The Buschenschank reopens for its final stretches on 25 September - 4 October and 16 - 25 October, from 3pm onwards.

**Kirchengasse 1, 2352
Gumpoldskirchen
+43 681 81291881
zumpranger.at**



Zur Alten Liebe

Zur Alten Liebe is a new, limited-run pop-up from the same three-person team behind Bistro Fantasy, plus a new addition, this time taking over the foyer of the ORF Funkhaus — the Art Deco radio building on Argentinierstraße that broadcast Austrian radio and television for most of the twentieth century, reopening somewhat recently as an events and culture space.

This opening follows a run of short-lived, highly successful pop-ups already under their belts, and carries the same instinct into grander surroundings. "We felt there was still room for something that's a bit more relaxed and playful," says co-founder Elias Tichy. "It's really about good food, good drinks and people having a good time."

Running a temporary space with two partners means fast calls rather than long meetings — "we know pretty well who is good at what, sometimes you just have to make a call and go with it". A menu built on the same principle as their other projects, with a strong idea behind each dish and, put simply, food that "tastes really good, has a lot of flavour and is fun to eat".

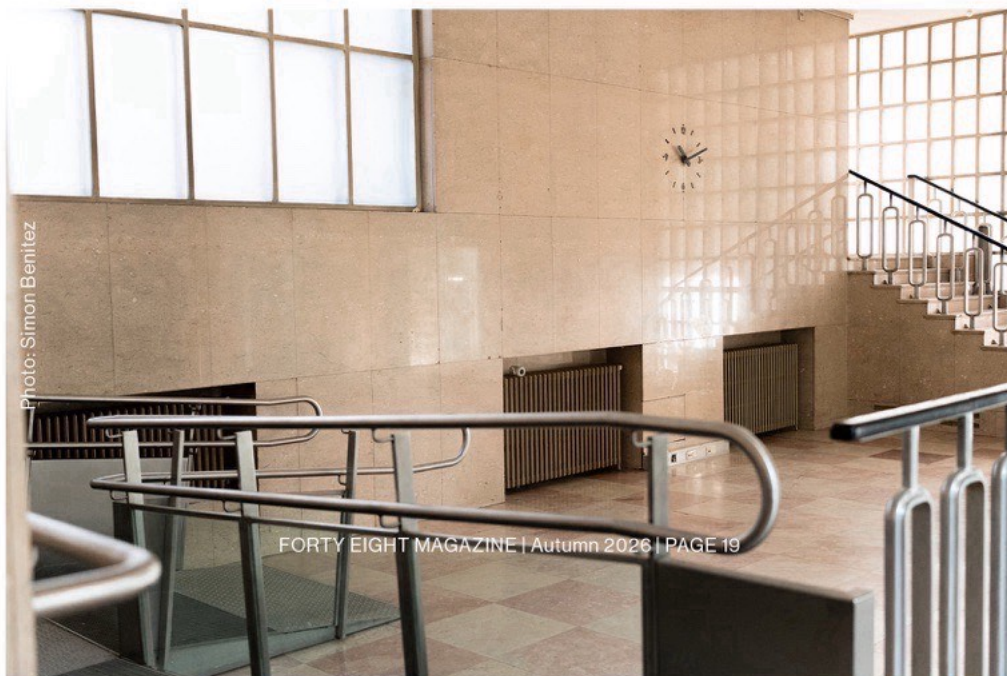
As ascendingly popular chef Tichy puts it, there is always "an idea behind a dish."

Zur Alten Liebe has its soft opening week from 13-18th October, reopening again from 3rd November.

ORF Funkhaus
Argentinierstraße 30b, 1040
zuraltenliebe.com



BARS & BISTRO





Alex Graef is an Austrian architect currently located in Zurich, Switzerland. Originally from Bad Vöslau, he started his architectural training in Vienna, before emigrating to London where he completed his studies and went on to spend the majority of his career. Both a practicing architect and academic, he ran his own award winning firm and taught design and architectural history globally.

Otto Wagner is remembered for “form follows function” before that became a slogan — visible right down to the radiators and door handles at the Postal Savings Bank. As a practicing architect, what do you think his work still gets right, that a lot of architecture today has lost?

Wagner understood that architecture is experienced at every scale. It doesn't stop at the façade; it continues into the door handle, the radiator, the light fitting — all the things you touch and use every day.

Having studied in England in the early nineties, I became very aware of something quite Viennese: even radical ideas somehow had to be beautiful. Wagner is a wonderful example. His buildings were technologically and socially progressive, but also exceptionally considered. Today we can sometimes become so focused on the big idea that the small things are treated as secondary. For me, the detail is where the idea becomes real.

The Wiener Werkstätte was built on the idea that everyday objects deserve the same design thought as a building. Does that idea still mean anything to you, as a working architect, or does it feel like a relic of the past?

It means a great deal to me. I have never found the boundaries between architecture, interiors and furniture particularly interesting. They are simply different scales of the same discipline. What makes the Wiener Werkstätte particularly important is that it wasn't only interested in making beautiful objects. It saw design as a way of expressing the spirit of its time, and wanted that thinking to extend into every aspect of modern life. A chair, a lamp, a room or a building could all contribute to the same idea of how people wanted to live. I think that is still relevant. Architecture at its best is an expression of its time, and Vienna has always been particularly good at making that visible. Giving the everyday some thought and beauty can still be a surprisingly radical act.

Rather than starting over anew, post-war Vienna largely picked up its older housing traditions. Do you think that was the right decision, or a missed opportunity to try something new?

I think it was largely the right decision. Vienna already had something very valuable: a tradition of seeing housing as a civic responsibility. What is particularly remarkable is that, through regulation and its housing policy, Vienna has remained relatively affordable, even in central districts. That has meant less pressure to push enormous housing developments further and further out, as has happened in many other European capitals. So I don't see this as a lack of ambition.

The lesson is to preserve the principle — that people of different means should still be able to live in the same city — while allowing the architecture itself to evolve.



Photo: Emile Quesne

Erika Giovanna Klien: *Alles ist Bewegung*

The Lower Belvedere's autumn retrospective brings Erika Giovanna Klien, the most significant exponent of Viennese Kinetism, back into focus. Trained under Franz Čížek at the Kunstgewerbeschule, Klien turned flying birds, dancing bodies and rotating machines into rhythmic abstract compositions. In 1929 she left for New York, where the pace of the modern city sharpened her eye further. Arranged by theme rather than date and informed by new research, the exhibition makes for a long-overdue homecoming.

Erika Giovanna Klien: Alles ist Bewegung runs until 31. January, 2027

Lower Belvedere
Rennweg 6, 1030
+43 1 795570
belvedere.at



Vaterland

In the summer of 1949, Thomas Mann returns from exile to a divided Germany to mark the Goethe anniversary, with his daughter Erika at his side, travelling from American-held Frankfurt to Soviet Weimar. Shot by Łukasz Żal in austere, almost squared black and white, Paweł Pawlikowski's Cannes Best Director winner has been hailed as an elegant historical vignette with "more heartbreak than most overlong arthouse epics". Sandra Hüller and Hanns Zischler hold its centre with an uncanny, expressive stillness, while a haunted, ravaged beauty gathers in its final stretch. Relying on composition over any shock factor, this eighty-two minute masterpiece grips from start to finish, without a single wasted frame.

Burg Kino
Opernring 19, 1010
+43 158 78406
burgkino.at



ÜBER VIBRIERENDE WÜRSTL UND DISKOLICHT

Sound. Sometimes I wish I knew what the first cry from my lungs sounded like.

Rhythm. Raindrops beat in time against my windowpane.
Light. The spoon lying some distance away on the table catches the sun and blinds me.
Sweat. I hate jogging.
Pleasure. I like bread with cheese and jam.
Love. Did people really used to share their relationship status on Facebook?
Sex. Some female lizards can produce offspring without being fertilised by a male.
Noise. Or rather: ringing in my ears.

It is quite funny, really, that people pay money to stand in a room that is far too loud — sometimes with far too many other people — just to let their bodies loose. Some perhaps more skilfully than others. Some perhaps not at all, standing shyly in a corner. Each to their own — right?

Or is there more to it than simply dancing the night away? Is it about seeing and being seen? About flirting, complete with the failed chat-up line? About wearing that colourful outfit that would otherwise do little more than gather dust? About stepping outside for a cigarette when it gets too hot inside? Or asking someone for a light?

My mother always told me: it's about the BuchteIn.

It's the 1980s. After a long day at work — complete with cigarettes smouldering away right at your desk — you head home. A rummage through the depths of the wardrobe. What'll it be tonight: sequins or fur?

The landline rings.

8:00 p.m.: "Meet at Hawelka!"
8:18 p.m.: "There you are at last!"
8:24 p.m.: "Franz is hitting on Lisi again!"
9:13 p.m.: Lotti the toy poodle finally spots a piece of Sacher sausage falling onto the floor.
9:42 p.m.: "So what do you think of the new exhibition in Ballgasse?"
9:50 p.m.: "When is it finally happening? I'm starving!"
10:04 p.m.: Franz gives up and goes home alone.
10:10 p.m.: "Any minute now!"
10:31 p.m.: Josefina walks through the café carrying plates piled high with BuchteIn.
10:38 p.m.: The crowd munches away happily.
11:12 p.m.: A naked man walks through the door.
11:42 p.m.: "Right, off to U4! Let's hope Conny lets us in."

Allow me to explain.

Cigarette — an unhealthy little stick.

Hawelka — a famous Viennese coffee house in the first district, at Dorotheergasse 6. It is considered one of the great institutions of Vienna's café and artistic culture.

Lotti — a toy poodle. Around 4.5 kilos. Always hungry.

Sacherwürstel — a Viennese sausage similar to a Frankfurter, only slightly more strongly seasoned.

Ballgasse — more precisely, Ballgasse 6. A gallery opened by Graz gallerist Peter Pakesch. The Wien Museum describes it as a catalyst for a genuine wave of modernisation in Vienna's art scene.

Franz — an Austropop fan. Plays guitar himself. Actually a nice guy — although his powers of persuasion could use some work.

Josefine — Josefina Hawelka, who founded Café Hawelka together with Leopold Hawelka in May 1939.

BuchteIn — sweet, soft yeast buns from the Austrian-Bohemian culinary tradition, often filled with plum jam.

Nackerter — Viennese for a naked person; in this case, also what you might call a streaker. According to legend, performance artist Marcel Houf really did walk into Café Hawelka completely naked in 1975, inspiring Austropop legend Georg Danzer's hit Jö schau.

U4 — an underground Viennese nightclub that became one of the centres of the city's young underground music and party scene in the early 1980s.

Conny — Conny de Beauclair. Legendary doorman. He had originally wanted to become a croupier.

So where are the BuchteIn today?

Whenever I hear stories like these, I often wonder where all the fun danced off to.

Don't get me wrong — I've had my fun too — but I don't think my generation, or the one coming after me, is going to find BuchteIn being served late at night anymore.

At least the sausage stands are still here.

Around clubs such as Volksgarten, Babenberger Passage, O Club and many others, snack stands practically swarm the streets. Until deep into the night, the tried-and-tested remedy for one drink too many — or simply legs that are too tired — remains the same: a Käsekrainer. Or whatever sausage happens to be your favourite.

That reminds me of a thought that once made me laugh.

One night, a long time ago, after losing myself to the sounds of Rihanna and Pitbull somewhere deep inside Vienna's Volksgarten, I found myself hungry and exhausted beneath the harsh light of a sausage-stand counter.

My ears were ringing — yet I could still hear the bass pounding from the club halls right next door.

I don't know whether it was the combination of alcohol, hours of ecstatic dancing or the almost living, breathing smell of sausages, but at that moment I could have sworn:

the sausages were vibrating to the beat of the club.

With my Colombian-Hungarian roots, I'm not exactly the most patriotic person. But even for me, that felt like a wonderfully Viennese moment.

I still went for a dürüm, though — you can get those nowadays too — because somehow I had the feeling it would fill me up more.

Musically, by the way, Vienna doesn't quite fill me up either.

This may simply be a personal prejudice, but when it comes to house music, Vienna still has some catching up to do compared with neighbouring cities such as Berlin — particularly if you're looking for something non-commercial.

And that is a problem, because I don't listen to Rihanna anymore.

Before the Rihanna phase, there was also the drum-and-bass phase, with clubs such as Flex and Fluc, where plenty of people in Goa trousers and carrying flower sticks got spectacularly drunk.

I used to go there wearing a suit. Please don't ask me why. I was the only one, and no, it wasn't exactly the usual look.

That phase is long gone too.

Now I listen to house, and my favourite places to go out are usually abroad.

Maybe I simply need to order myself a disco ball, round up my friends and start something of my own.

I'd certainly be motivated.

And I think Vienna could do with becoming just a little bit more crazy again.

And next weekend I'm going to try out a recipe for Buchtein.

'ON VIBRATING SAUSAGES AND DISCO LIGHTS', written by Simon-Andrés Littasy Benitez.





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