

20 Years 20 Questions

_____ Exhibition Guide

One Room for Five. 20 Architectural Years

_____ 03.09. – 12.10.2015

_____ Architekturzentrum Wien

Henke Schreieck Architekten
RLP Rüdiger Lainer + Partner
Walter Stelzhammer
Albert Wimmer ZT-GmbH

CREDITS

One Room for Five. 20 Architectural Years

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Architekturzentrum Wien

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One Room for Five. 20 Architectural Years

————— Introduction

In 1995 the architects Dieter Henke, Marta Schreieck, Rüdiger Lainer, Walter Stelzhammer and Albert Wimmer presented their approach to architecture in the exhibition “One Room for Five”. Twenty years later, the exhibition format is being applied once again to examine their work and its impact, and pose a number of questions.

“One Room for Five. Twenty Architectural Years” looks behind the scenes and gives an insight into the architects’ working methods and reference systems. The focus is on the creative process through which the projects develop. How do the architects bring their favourite themes and approaches from one project to the next, and refine them? What kind of roundabout paths and sidestepping does this involve?

_____ **Viennese Ground.** From 1989 on, a growth phase begins in Vienna for the first time since the 1910s—the period of stagnation, marked by a population decrease and a dusty, gray prevailing mood, is over. Hannes Swoboda, the Executive City Councilor for Urban Planning at that time, even speaks of a *new founding era*: Vienna is now growing again and moving. Nonetheless, there is a reflective awareness that the slowness of 1919–1989, that is, the steady shrinking of the city, also unintentionally had positive effects: For instance, not every urban planning fad of the 1960s and 1970s, such as the car-friendly city, was implemented. The 1990s started positively; Vienna discovered the Danube area; “Transdanubia,” Bratislava and Budapest were the desired destinations of planning and politics; one was not quite as chummy with Lower Austria.

Over 150 competitions in urban planning and architecture field took place in Vienna from 1990–1995. A political will, reflected in building schemes such as the *Vienna School Construction Program 2000*, stood behind these endeavors and afforded architects a wide sphere of activity. As an instrument, the competition was to offer particularly young architects the possibility to get established, and to guarantee a high degree of architectonic variety.

In 2015, we see ourselves confronted with “extended” planning realities; the cities and buildings are to be increasingly dense and more controlled, from the room air to the public space.

Developers’ competitions started in the mid-1990s and successively replaced the council houses; at the same time, urban planning issues were shifted more and more into the field of housing construction. As of 2011, the *Housing Construction Initiative* was additionally begun and the public sector withdrew even more. Similar shifts are also

to be detected in the school construction realm. Despite population growth, Viennese society is getting older and older; the *Geriatric Concept of the Vienna Hospital Association* is to take account of this development. Further crucial components of Viennese urban development are the conversion of various railway properties and the former Aspern airfield; these have been intensively planned for over 20 years. The architectural offices of Henke Schreieck, RLP Rüdiger Lainer + Partner, Walter Stelzhammer and Albert Wimmer ZT GmbH are major protagonists of these programs.

_____ **An Attitude and a Support.** The exhibition *One Room for Five* looks behind the scenes and enables insights into the working methods and reference systems of the architects. The focus lies on the creative process that the projects are developed out of. How will favored themes and attitudes of a project be carried into the next one and refined? Which detours and side leaps are necessary along the way? Given the diverse project lengths of up to ten years, the time span of 1995–2015 is quite fitting for a midterm review.

_____ **Next Generation.** We, the designers of the exhibition, are located a generation under; that means we know the context, but with a slight temporal delay. We have set out with the assertion that exhibiting simultaneously means exploring. It is not representation and the reproduction of facts and circumstances that interest us, but rather surveying and correlating things with each other. Our interview partners are the “exhibited” architects, the Executive City Councilor for Urban Planning from 1995, Hannes Swoboda, as well as the Director of the Az W, Dietmar Steiner.

_____ **Four Positions.** What resulted from the five architects in four offices is four offices with a total of twelve office partners who represent a heterogeneous spectrum of architectonic creativity: Henke Schreieck Architekten have been working on a piece of Vienna for half of the period under review; after 20 years, RLP Rüdiger Lainer + Partner are now beginning to also implement a part of their visions for an important urban expansion area of Europe; Walter Stelzhammer is varying and refining the theme of the atrium house, while there hardly seems to be a major project in Austria that the Atelier Albert Wimmer is not drawing for.

According to their own statements, Dieter Henke and Marta Schreieck foster the *detail culture*; they want to *see the things in order to understand them. Their architectures are characterized by openness and material depth.* They intertwine spacious floor plans with the urban space and the surrounding landscape, because *every building is, first of all, an act of urban planning.* The size of the office depends on the project; it was expanded for the Erste Campus, then reduced again; currently the team consists of ten persons.

RLP Rüdiger Lainer + Partner work with the *simultaneity of contrasts.* For them, the development of strategies is a design question and a method *to point out possibilities* in complex planning issues *of how space can be processually used. It requires the conceptualization of perceptions on the level of images, metaphors and analogies; their confrontation with the circumstances and the dealing with contrarities.* The team size lies quite constantly at 20 people.

Walter Stelzhammer is a generalist and typologist; habitation and housing construction have occupied him since his beginnings; inspired by Asian dwelling forms, he develops typologies that overcome perimeter development: *back to the city, forward to the sun* is his leitmotif. His way of working is very concentrated; the drafts originate from his hand sketches and design models, his current team of nine employees supports him, because, as he maintains, *design is very lonely with me.*

The Atelier Albert Wimmer is an architecture enterprise; over 60 staff members and two office locations with very different specializations deliver the know-how for the most diverse construction assignments. The scope ranges from infrastructure projects (Freudenau Power Station) to specially developed design pieces (mobile patient cabinet for the Vienna North Hospital). *In each project it is first a matter of identifying values and interpreting these spatially.*



MS



DH



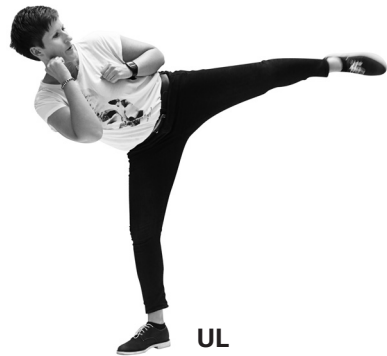
GR



WS



GS



UL



SZ



MP



MF



OS



RL



AW

One Room for Five. 20 Architectural Years

_____ 20 Years 20 Questions

Office partners:

_____ **Henke Schreieck Architekten**

DH Dieter Henke
MS Marta Schreieck
GR Gavin Rae

_____ **RLP Rüdiger Lainer + Partner**

RL Rüdiger Lainer
OS Oliver Sterl
UL Ulrike Lenger
GS Gernot Soltys

_____ **Walter Stelzhammer**

WS Walter Stelzhammer

_____ **Albert Wimmer ZT-GmbH**

AW Albert Wimmer
MF Michael Frischauf
MP Monika Purschke
SZ Semir Zubcevic

Excerpts from interviews with the architects by Heidi Pretterhofer and Dieter Spath in April 2015.

1. Who were your TEACHERS, or heroes in the broader sense?

DH Roland Rainer was an influential character. He took an unswerving stance on urban development and housing, his thinking was in a broader urban context. The detached family home was never on his agenda as a teacher, it was always the whole development...

MS We learnt to fight from him, not to our own advantage but in the best interests of the thing itself. He always spoke his mind openly and fought for his opinion — even to his own disadvantage.

DH We still find Mies van der Rohe important. The way a stimulating space manifests itself in three wall slabs and a ceiling panel — simply brilliant.

RL Karl Schwanzer taught us that you have to fight for what you want. To fight, without giving up, to take a stand.

OS On the other hand, we are also influenced by contexts that superficially have nothing, but actually everything, to do with architecture. It is all about taking a stance, about our approach to situations we want to change. A stance independent of the people who represent it.

WS There have always been individuals who were important to me: people who discovered and promoted a talent for drawing, sculpture or the like.

At the Academy it was Ernst Plischke, Roland Rainer and Gustav Peichl. Peichl brought a new culture of drawing with him, a penchant for the minimal, the essentials.

The house of four elements was an attempt to distance myself from Plischke — in search of a reduced architectural language of my own. In truth, though, I came closer to him.

HENKE SCHREIECK
ARCHITEKTEN

RLP
RÜDIGER LAINER
+ PARTNER

WALTER
STELZHAMMER

ALBERT WIMMER
ZT-GMBH

AW Karl Schwanzer was definitive in our training — he was incredibly structured. Alvaro Siza introduced us to reduction to the essentials.

MP Helmut Richter was important for me, on another level so was the film *Fountainhead*.

MF Helmut Richter brought a refreshing spirit to the TU [University of Technology], confronting new people and ideas with us, people like Renzo Piano, Richard Rogers or Norman Foster — that had an impact on me.

2. Are there any particular FIELD TRIPS that have influenced your work?

HENKE SCHREIECK
ARCHITEKTEN

DH The colours, the music and the zest for life of Africa, the Japanese house, the hutongs in China, and the anonymous architecture of Greece, Turkey and Iran were just as important to us as early modernism in Holland and the United States.

MS Travelling with all the sensual impressions involved was and still is a key source of inspiration for our work.

RLP
RÜDIGER LAINER
+ PARTNER

RL Historic cities like Marrakesh, Urbino or Rome influenced our urban development projects in terms of complexity and spatial construction, in the play between confinement and expanse.

The question we always ask ourselves is: How can we translate the absolutely essential, simple qualities of the historic city into a new project without resorting to pastiche, without being picturesque or historicising?

WS Turkey is in first place, the Turko-phile. The classical wooden buildings on stone bases in Safranbolu, spanning up to ten metres, big rooms separated by bars. In Bursa you can still sense the yurt, the tent — the openness, the transitions between inside and outside. Only a few pieces of furniture, the functions are in the wall — like in Japan. In the classicist sense, you can make the furniture into an independent house, the furniture as a house in the house — or the furniture is a wall element so it becomes invisible.

The early sacred buildings take a different approach from the one taken in Western architecture. The support and spread of loads is interpreted differently. As a central plan building, the pillars are the size of rooms but the light and the faience dissolve the weight of the wall.

My attitude to life has changed as a result of my twenty-year love affair with Turkish culture — I think of myself as half-Turkish. Black and white doesn't exist — the unequivocal is a thing of the past.

AW We could open our suitcases at random and talk away...

What we brought with us from Holland is the ground floor quality in housing. In contrast, the multi-storey residential building with one to two level homes, also high-rise versus low-rise...

From Copenhagen: "homes for healing" instead of hospitals. From New York: a music college that was a source of inspiration to us for the Krankenhaus Nord. From Singapore: vertical planting, very simple.

WALTER
STELZHAMMER

ALBERT WIMMER
ZT-GMBH

HENKE SCHREIECK
ARCHITEKTEN

RLP
RÜDIGER LAINER
+ PARTNER

WALTER
STELZHAMMER

3. Which five BOOKS would you take with you to the desert island to conserve the architectural heritage?

Eduardo Chillida – 1948–1998, Museo Nacional Centro de Arte Reina Sofia, Madrid 1998

Katsura: Ein Ort der Besinnung, Belser, Stuttgart 1978

Roland Rainer: Lebensgerechte Außenräume, Artemis, Zürich–München–London 1972

Andrea Bocco Guarneri: **Bernard Rudofsky. A Humane Designer**, Springer, Wien–New York 2003

Lois Weinberger, Philippe van Cauteren (Hg.), Hatje Cantz, Ostfildern 2013

Edmund Bacon: Design of Cities, Thames & Hudson, New York 1982

Christopher Alexander: Eine Muster-Sprache, Hermann Czech (Hg.), Löcker, Vienna 1995

Yona Friedman: The Dilution of Architecture, Yona Friedman / Manuel Orazi (Hg.), Park Books, Zürich 2015

Alfred Kubin: Die andere Seite, Suhrkamp, Frankfurt am Main 2009

A.E.J. Morris: History of Urban Form Before the Industrial Revolution, Rutledge, London 1994

Laotse: Tao-Tê-King, Reclam, Stuttgart 2014

Julius Posener: Vorlesungen zur Geschichte der Neuen Architektur, 2 Bde., Wolfgang Schäche (Hg.), ARCH+, Aachen 2013

Bertrand Russell: Philosophie des Abendlandes,
Piper, Munich–Zürich 2015

Vitruv: De Architectura. Libri Decem / Zehn
Bücher Über Architektur, Marix, Wiesbaden 2004

Tetsuro Yoshida: Das japanische Wohnhaus,
Wasmuth, Berlin 1954

Friedrich Achleitners Blick auf Österreichs
Architektur nach 1945, Roland Gnaiger, Kunstuni-
versität Linz (Hg.), Birkhäuser, Basel 2015

Christopher Alexander: Eine Muster-Sprache,
Hermann Czech (Hg.), Löcker, Vienna 1995

Sándor Márai: Die Glut, Piper, Munich–Zürich
2014

Annette Spiro: Paulo Mendes da Rocha, Niggli,
Sulgen 2002

O.M.A. Rem Koolhaas and Bruce Mau: S,M,L,XL,
Jennifer Sigler (Ed.), 010 Publishers, Rotterdam
1995

4. Who are your SPARRING PARTNERS?

DH The clients for each project.
Unfortunately we don't have any sparring
partners. The client's role is being increasingly
taken over by project managers and anonymous
committees, and it's difficult to communicate the
spirit of a project idea to them.

MS Something extraordinary can only happen
when there's mutual support and respect, and
communication is on an equal footing.

ALBERT WIMMER
ZT-GMBH

HENKE SCHREIECK
ARCHITEKTEN

RLP
RÜDIGER LAINER
+ PARTNER

WALTER
STELZHAMMER

ALBERT WIMMER
ZT-GMBH

RL We have one another.

WS A like-minded friend I'd trust myself to
step into the ring with is Herbert Ablinger. We
were thrown together for the Wulzendorferstrasse
housing development, which was where we got to
know and appreciate one another.

AW We try to keep a theme in the foreground
rather than people.

If, then I'd understand having a sparring
partner as a kind of constructive exchange. Like it
was during my time at the AA in London: critiquing
one another, a culture of intense discussion where
we worked through conflicts — today, though, every-
thing has to be balanced, in equilibrium.

5. How much of your work is GESAMT- KUNSTWERK, as a percentage?

HENKE SCHREIECK
ARCHITEKTEN

DH It's not something we strive for.

MS Of course we want to be able to keep every-
thing in hand, plan everything down to the fixtures
and fittings. We think the details are important, but
if a concept goes off-tilt because the door handles
are changed then something's wrong with the basic
idea. A building shouldn't be treated like a work of
art that nobody's allowed to change. Especially not
housing.

RLP
RÜDIGER LAINER
+ PARTNER

RL A project has to be conceived as a whole,
but I don't think you have to develop everything
yourself.

OS Karl Schwanzer had a lot of time and people
at his disposal. We have a great many projects on
and not much time. I'm not interested in the shape
of the door handles, and there are quite enough

chairs already. It's the concept that's important, which contains social ideas that have an impact, from the urban development to the door handles.

RL The work would only be a *Gesamtkunstwerk* if I could also choose the users. That's not worth doing so there are no *Gesamtkunst* works. It is more interesting to show possibilities, process-oriented ways of using space.

WS Years ago I would've said I was aiming for that, one hundred percent. The house in Turkey — it would count as a *Gesamtkunstwerk*, also because it's self-built.

That kind of approach is inappropriate for a housing development. Although, if I was commissioned to design a monument I'd aim to create an artwork. To rephrase Adolf Loos: architecture begins where the monument ends.

You can see the notion in Frank Lloyd Wright's sense, where the shape of the integrated lighting has to relate to the building. Or Hoffmann, who checked-up a year later to see whether the slippers still had the right colour — but those days have gone. There are buildings where we tried to do that — on Karmelitergasse. We would really have preferred to draw the plug sockets there, too. We still had the drive and the time in those days.

AW If at all possible, one hundred percent.

For the first project in the health sector, the detox centre in Kalksburg, we did everything right down to the details. Drawings of every chair for the conference centre, too. We've never just drawn-up the plans for submission. We wanted the smell of the construction site, the experience, the conflicts...

In the end, it's about the creative components, but above all it's about the implications. At Scarpa you see exactly how he took an idea all the way. That's what it's about: thinking something all the way through. Otherwise you'll run out of steam if you haven't thought something through, thought it through all the way to the end.

Thought OUT. Thought through to the end.

WALTER
STELZHAMMER

ALBERT WIMMER
ZT-GMBH

6. Are you a STRATEGIST / an ARTIST / a SERVICE PROVIDER / an INNOVATOR / a TYPOLOGIST / an ACTIVIST?

HENKE SCHREIECK
ARCHITEKTEN

DH As an architect you're all of the above and much more, and increasingly the one carrying all of the responsibility!

MS We don't view ourselves as service providers, we see ourselves as partners.

RLP
RÜDIGER LAINER
+ PARTNER

RL We are strategists — insofar as we develop other ways of looking at familiar things. It's always imperative to develop strategies in the concept, as well as being a challenge in urban design terms and as a method. You have to be an activist.

OS I have a fundamental problem with pigeon holing — it's often what other people want. Basically, you slip into a different role depending on the situation or the priorities. We have a tendency to strategise regardless of where we are, as planning means looking ahead.

WALTER
STELZHAMMER

WS I'm not particularly good in any of those fields, but I'm all of those things. Although there is an order: I would have to start with typologist, then artist, service provider, strategist. To call yourself an artist is presumptuous. So I'd put 'artist' in brackets. I used to see myself as an architect of art.

The activist is covered by the strategist. The service provider — I try not to see myself as purely a service provider because then I'd only be my client's agent — so I have to list that very last. But it's no good making it sound better than it is, we are service providers.

We have to be everything. Always the right thing at the right moment. And in addition, a psychologist and a banker.

AW It's the full package — you have to be pretty smart in this branch, you have to be able to think strategically and you need grit, to duck and dive, you need a sense of proportion, to be capable of building up resistance without it ruining your life, and be capable of evaluating risks.

ALBERT WIMMER
ZT-GMBH

7. IMPACT and Knock-On effects?

DH We have the opportunity to have an impact with the projects, with our work. Maybe we can make a difference by building — also by showing how things can be done differently.

HENKE SCHREIECK
ARCHITEKTEN

MS I have sat on several design committees, and am engaged in cultural politics with my ZV activities. The works is concerned with issues relating to housing, city planning and, currently, with how competitions are organised in Vienna.

DH In truth of fact, there are hardly any public competitions in Vienna. The entire housing programme is exempt from having to hold public competitions. Schools are built to PPP-models. The planning of larger city districts is undertaken using a cooperative process. Overall, this is a development that does not necessarily promote quality or talented young architects.

OS In Rüdiger's case the question is, what can't he do?

RLP
RÜDIGER LAINER
+ PARTNER

RL Institutional activities are simply important. Juries, advisory boards, commissions — as tedious as all that is, it's very relevant work.

OS Precisely in reference to the question of urban development — if you're not represented in the panel there's no other way to participate in the

decision-making process. Rüdiger has succeeded, for example, in influencing the funding conditions and building regulations, as well as how they are actually implemented. Somebody can change more with the march through the institutions than if they just plan a single building.

WALTER
STELZHAMMER

WS I enjoy my so-called honorary work — it's been good for my psyche for 15 years.

The Chamber of Architects has been my honorary job for a long time. In 2003 we founded the Ernst-Plischke Gesellschaft, which I still chair. There are plans for a trip to New Zealand in 2017 to visit Plischke's buildings.

And I am a patron of the Galerie Mekan 68 for Turkish Austrian art, which holds exhibitions, readings, concerts etc.

ALBERT WIMMER
ZT-GMBH

AW We do a lot of jury work and lecturing.

MP Also organising events as an office to address specific topics — like, for example, a lecture on patient orientation — with a guest speaker.

AW That's our way of doing PR — cultural work sharing the objectives of the projects, the content.

We began organising excursions for like-minded people very early on, for clients, public officials or architects we were friends with — to make architecture tangible, to show different situations. Our travel years have never come to an end, that ongoing learning process in situ.

8. Describe the relationship between EXPERIENCE VALUE / UTILITY VALUE using a project as an example.

HENKE SCHREIECK
ARCHITEKTEN

DH We developed a completely new type of office with a large atrium for the Borealis Innovation

Headquarters in Linz. Twisting the individual levels creates a sculptural interior space through all of the levels. The overlapping of the individual office levels promotes internal communication.

MS Somebody on the staff put our concept in a nutshell at the opening: “My workplace used to be a desk, now my workplace is the whole building.”

OS The experience value is just as important as the utility value. The two simply belong together. A lot of people in the Wirtschaftskammer Niederösterreich are still pleased, even after many years. When the level of user-satisfaction is okay you’ve won, as an architect.

WS For the ÖBV — the Austrian civil service insurance building — the objective of creating more usable surface by having more light resulted in an atrium. This atrium — which was originally supposed to be an empty volume of light, nine by nine square metres — has been used as a venue for decades: exhibitions, concerts, readings, mountaineering practise by the WEGA etc. The thick brick pillars give the space the acoustics of a church.

We hadn’t envisaged the atrium’s use as branding for the insurance company!

AW The question is, who for, for ourselves or for the users?

For ourselves: When a stadium for 30,000 people is completed — and you sit in the top row all alone, then again at the opening game with 30,000 people... That’s a tremendous feeling!

For other people: somebody in our team lives in nearly every one of our housing projects, and sometimes they invite us round — that’s also a kind of affirmation.

The experience value and the utility value must be sustainable and long-lasting for both parties, for us and for the users.

RLP
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+ PARTNER

WALTER
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ALBERT WIMMER
ZT-GMBH

HENKE SCHREIECK
ARCHITEKTEN

RLP
RÜDIGER LAINER
+ PARTNER

WALTER
STELZHAMMER

9. Describe the WORK METHODS at your office, from the flow of ideas to sharing them and teamwork.

MS We are both quite autistic there.

DH We do most of the design work alone.

MS We usually work on several different designs parallel. We do something and we do the opposite — to sound out whether what we ultimately decide on is right.

DH We start work on spatial models or scale models of urban developments at an early stage. Nowadays you can “shape” and “morph” forms with the computer, we produce sketches and “carve” models.

OS We have a flat structure and delegate between the partners. The design work is mostly supervised by Rüdiger. Whenever possible, I’m the front man during the planning. We have a kind of open hall structure for drawing.

RL We’re a fairly paternalistic, open system — that sounds like a contradiction in terms. We make the decisions, but take an open approach so that input comes from everybody. We don’t have an explicit hierarchy, but there is one.

There are usually two or three concept drawings in the design phase as the basis for concrete project work. Then come fundamental abstract visions, evoking moods and atmospheres. We use these to outline the scope of the task.

WS The initial design is sometimes a lonely process, I draw it up alone in the office from collaborative preliminary studies. That’s what motivates me in my work as an architect, the pleasure I derive from thinking about approaches to solutions, concepts and functional considerations.

My nine-person office has the luxury of a tenth person, one who doesn't draw on the computer. That's me. I rework the sketches and models, and discuss them with the ones with experience, who then complete the drawings.

The process is simple — when you've been working together for as long as we have it's like being in a family. We organise it that four of the younger ones work with four older ones. We're eighty percent women.

AW We don't have one team for competitions, or an executive team — we go with a flat structure. It's a team of committed people. You can't invent something new in the project, the ideas and products have to be preconfigured.

MP Which is why we work on several designs parallel until we can decide which are the best. A competition in the office in the competition.

AW There were three models for the *Krankenhaus Nord*, three entirely different projects. We make quick design sketches, decide on one and then invest a lot of time working on that — even if it turns out to be a bad idea. If you work on several designs far enough to be able to decide which one is the best, you're in a position to take the right conceptual steps. The concept is the decisive thing. We always realise competitions we win one to one.

Normal firms invest in advertising, we invest in competitions. We enter competitions with a cultural agenda, or when we believe we have something to contribute.

ALBERT WIMMER
ZT-GMBH

HENKE SCHREIECK
ARCHITEKTEN

10. Planning department RED TAPE versus the architects' instrumental imagination — Tell a story / A best of crossing the line.

DH We don't cross lines *per se*, but we question the parameters. A good example is the SOWI in Innsbruck. The designated construction site ran along the courtyard garden. We set the institute building perpendicular to the garden on a completely different site. We succeeded in rounding off the existing context while creating an urban inner-city square and a clear terminus for the courtyard garden.

MS The most recent example is the Erste Campus, where we have interpreted the property use allocation slightly differently.

RLP
RÜDIGER LAINER
+ PARTNER

OS It's called *Bau-Recht* [Lit.: building rights] because one has a right to build something, it's not about putting obstacles in the way.

RL The authorities are there to support positive qualities. Rules are there to safeguard certain standards: spatially, socially, and as a design. Although the planning department regulations are understood differently time and again. As a corset on the specifications, the substance of which has gone. Seen like this, they are defensive regulations.

Instrumental imagination means, in contrast, creating offensive regulations that open up the possibilities, to allow the creation of new qualities. Guidelines like that would be fundamental to urban planning, architecturally, structurally and socially. Safeguarding quality should be the priority, not maintaining the corset of empty formulas.

OS In this context, the urban development concept for Aspern airfield is a Big Bang for instrumental imagination. We had an opportunity to apply

that programmatic urban development plan twenty years later in the course of zoning one of the plots in the Seeparkquartier.

WS The building regulations are profit participation rights. I've often won a competition — like Orastieg — when the zoning was sloppy, when there were forty metres free between the red lines.

I learned early on to take these lines very seriously, to the comma. Every line, every comma is important. And the opposite applies, the more open the zoning is, the less exact, the fewer lines there are the better.

The Viennese block used to only have an outer line. In the past decade it has been restricted to this block perimeter, preventing a diverse scenario within, one which had far more variety in the Gründerzeit — with more and less advantageous positions for the units, lower and higher elements, insertions etc. A property use scenario in Vienna is usually a reallocation of use.

I maintain that every land-use allocation by the City of Vienna could also be done with half as much red tape.

AW I have nothing against regulations, if they are the right ones. Regulations are applied in the wrong place when, for example, they challenge the usability of public space, or make it impossible — that line needs to be crossed. We cross the line with the regulations in every competition design by delivering an urban development plan.

An example of this is the Gesundheitshaus [Lit.: health-house], it's not a sickhouse, Instead of walls, there's a public square that has a direct impact on the city. In addition, it needed two buildings — one of which was the subject of the competition, we invented the other one! And the piazza is going to have direct access to an S-Bahn station, which has a direct impact on the city.

Client acquisition consists, for us, of inventing topics and making a discourse around the subject, and the discourse can become a commission.

WALTER
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ALBERT WIMMER
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HENKE SCHREIECK
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STELZHAMMER

ALBERT WIMMER
ZT-GMBH

HENKE SCHREIECK
ARCHITEKTEN

11. „PLANNING THE UNPLANNED“: surprise / „PLANNING THE UNPLANNED“: failed

DH Beyond the functional stipulations, we attempt to squeeze a semi-public space out of every project, to link it to the public realm.

It's often surprising how creatively such spaces are used, and the high level of acceptance.

OS We came second in the competition for the Fiat-Areal grounds near Schönbrunn Palace — that freed-up extra capacity for the Wirtschaftskammer Niederösterreich, which ultimately led to other projects.

RL Because the project for Aspern airfield wasn't realised we could take a more relaxed approach, a stimulating one — like an unfulfilled love. That's often something to look forward to.

WS I developed the design for the building in Turkey in the ivory tower, at the table. A linear project. During the excavation work on the steep, 45 degree slope, which we did by hand, without any electricity, I realised that the house had to be entirely differently configured. Namely, convex, concave, according to the contours. Now it sits on and in the slope properly.

AW More space for the experiment is integral to this Future Lab. The outcomes of experiments are unplannable.

12. How do you create URBANITY?

DH Definitely not just through density.

MS But through space and functions.

HENKE SCHREIECK
ARCHITEKTEN

DH By overlapping differentiated functions.

MS The big challenge at Erste Campus was how to create an urban environment despite monostructural use (offices for 4,500 staff).

Our line of thinking was for a maximum opening of the Campus to the urban context with a permeable design.

Special emphasis was placed on the use at ground floor level. A kindergarten, cultural facilities, restaurants and the public atrium of the Erste Campus were intended to bring the desired life to the new quarter.

RL The basic parameter that we are trying to formulate is the intensity of the differentiation. This applies to our work from 1995 on the Aspern airfield to today at the Seeparkquartier. The difference in the heights of the buildings and in the dimensions of the volumes is accompanied by the accentuation of spaces with different characteristics and atmospheres.

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How do you achieve that? We certainly establish boundaries and structures to ensure spatial and social qualities while encouraging dynamic developments.

The classical pattern of the block's perimeter creates urbanity, or the rows are dissolved by us in favour of an overlap and with different urban typologies.

OS You need social use of the space to create urbanity. That needs a lively ground floor. Which needs investors and developers who live that too — just allocating property use is not enough.

WS You create urbanity with mixed usage and through high but appropriate density.

WALTER
STELZHAMMER

At Orastieg there are types of home and elements of the housing complex that — even if they are on the urban periphery — really do radiate urbanity.

ALBERT WIMMER
ZT-GMBH

AW As a result of the vitality invested from the creation to the execution.

13. Which project of yours has contributed to the BROADER DISCOURSE?

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ARCHITEKTEN

DH The apartment building on Frauenfelderstrasse was our statement on housing. It received international publicity and was widely discussed, and has been visited by numerous excursions of architects and students alike.

MS The SOWI in Innsbruck was certainly also a hot topic from an urbanist perspective.

DH The AHS Heustadelgasse was a key type of school building, and the openness of the Schools Programme is, in the meantime, almost taken for granted.

MS Our projects are probably still too individual, though, for them to have the general applicability of something like *Neufert*.

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RL From an urban development perspective: the Aspern airfield project. The implants in the Bierdermeier house on Hermannsgasse was often in the media, too. Both projects also certainly contributed to a broader discourse thanks to the publicity. Our concept drawings gave an overall architectural impression, as the essence, as the ideas in concentrated form.

WALTER
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WS On the subject of renovation and modernisation projects, it was the radical thinking behind the transformation that took the existing substance into account for the ÖVB project.

The resulting achievement in air-conditioning and daylight redirection was very technologically advanced for the time.

Atzgersdorf wasn't just informed by a regional discourse. The atrium-based complex was, alongside Carl Pruscha's atrium house complex on Traviatagasse, where there is a different structural approach, jutting upwards north of the Alps.

Atzgersdorf is on the curriculum at some colleges.

AW The Freudenau power station cost us substantially, but it put us in another league.

ALBERT WIMMER
ZT-GMBH

14. Housing as the **ULTIMATE DISCIPLINE: What to do? Start again from the beginning and address the "housing question" once again?**

(C.f. Friedrich Engels: *The Housing Question*, 1872)

DH Housing is always a topical issue.

HENKE SCHREIECK
ARCHITEKTEN

MS You don't have to keep reinventing it, but because of societal changes and different ways of life and lifestyles housing is subject to permanent change, however there are constants with general validity, such as privacy, free space, use of daylight ...etc.

DH Our programmatic project in this context is the apartment complex on Frauenfelderstrasse.

MS Another is the terraced house in Seefeld, where each home has a 40 square metre open air zone, and the Thömlschlössl housing complex in Hall, where we invented a five-unit type where each apartment has daylight from three sides.

The concept wasn't the product of the client's stipulations for a passive house, it was the product of the unique scenic setting.

RLP
RÜDIGER LAINER
+ PARTNER

RL & OS It's always topical. Of course.

RL Our most exciting, although least successful housing project was the complex on the former Mautner Markhof grounds: the focus is on the development of new types. Moving away from room-bedroom-living room and towards different kinds of structures. Rooms with garage doors, the bath in the living room, layers of space instead of rigid walls. Some of the types were realised, but only within a limited framework. The broad impact of the idea behind the plans couldn't really be achieved.

When you have a new type you have to communicate, you have to show what slides, what rotates and what can be altered. A training process with workshops is called for to tell people what their future homes can do. Unfortunately, there was none of that.

WALTER
STELZHAMMER

WS That's a question you can pose every day. Because it's in a state of ongoing transformation, albeit a slow one. It's more of a burning issue than ever today, due to the growth of towns and cities, the reduction in size of homes etc.

The housing question, or how it is solved is a mirror of society.

Atzgersdorf is a prototype for the atrium house, a building with central light. Basically, it's upside-down terraced housing with 40 square metres of terrace per unit. The building has four levels and a two-storey atrium. The elements normally set into the façade — openings for light and air — are in the middle. It's a windowless house from the outside. We definitely couldn't have found buyers for such a special type of housing without a show home — it's a completely different type of home.

In a survey of home satisfaction, 85% said they were satisfied after a couple of years!

ALBERT WIMMER
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AW We know from experience what bad homes are. Homes are not commodities, they are a basic need. The City of Vienna stands for housing deve-

lopment, as it does for education and culture — so every architect here has to engage with the sector.

Housing is always being forgotten, it has to be reinvented and advancements have to be made. That is the struggle we are permanently engaged in. We try to introduce an innovative element in every housing development.

For Odeongasse we were able to close a road and build a bridge over it. We developed the first home offices in the 12th District in the mid-1990s: one level for living and working.

We always have something special in every housing project that is otherwise eliminated or provided externally by the community. Every project is characterised by add-ons.

15. BRING THE COMMUNITY INTO THE PROCESS! (Aravena) Which project does this apply to?

MS We always work intensively with our clients and users — to this extent, our projects are participatory. We don't have specific expertise on community participation models or participation in housing development projects.

RL The provision of neutral structures generally ensures a smooth takeover by the users. We activate the emergence of identity by creating specific spaces for experiencing.

WS Those are the ups and downs. There aren't any projects, except for competitions, where you don't have to draw the decision-makers onto your side.

Karmelitergasse was a self-help group — that's what it was called at the time. You're one cog among many in the whole thing, there. Later I longed for projects like that — it's different from planning

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a housing development for Nobody. I belonged to that generation then, too — I wouldn't be one of them today, in the module component generation. It would have to be a senior citizens group, then straight away. I'm from '68 there.

AW We coined the term 'Marketplaces of the Future' for the stadiums, that sums it up pretty well. Although I sometimes wonder whether we haven't slowly had enough of citizen participation? You can't hold a democratic vote about art. Nobody trusts themselves to say that, though, as everything should maintain an equilibrium. No, it shouldn't. There are subtle inequalities. Why does everything have to be the same? Architecture lives from inequalities. But that's a semantic problem as the word is unequal and has negative connotations.

16. RAUMPLAN versus PLAN LIBRE?

HENKE SCHREIECK
ARCHITEKTEN

MS A great deal of creativity in Austria is throttled by regulations. The *free plan* isn't really possible here at all.

DH We are interested in flexibility and neutral use in the architecturally defined space.

RL *Raumplan* PLUS *free plan*, quite clearly.

WS Both is a highly interesting proposition — and I think you can use both.

Walter Zschockke said that the centre for spiritual wellbeing in Wulzendorf is in the vernacular of the open floor plan à la Mies.

As an architect working in Vienna, and then as a Plischke student, too, you can't avoid Loos' *Raumplan*. Architecture is a spatial art which has to be developed from the inside outwards — you're always with the *Raumplan*.

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The smaller the apartment, the more difficult it is to contemplate a *Raumplan* for subsidised housing. The subsidy guidelines in Austria stipulate homes with a ceiling height of between 2.5 and 2.6 metres — it should be about the cubage, i.e. a focus on more beneficial values than how high the ceiling is.

The true *Raumplan* for subsidised housing is easy to see at Mühlgrundweg — the living area is 3.1 metres, but only 2.2 metres in the entrance area.

The *Raumplan* as Loos implemented it, but also Plischke or Frank, stems from a bespoke culture for private clients. It has nothing to do with neutral use spaces for several functions, or with alterable spaces.

AW I'm for the *Raumplan*.

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17. Which PROFESSION or career would you have chosen instead?

DH Photographer
MS Ethnologist
GR Industrial Designer

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RL Flâneur
OS Forester
UL Advanced Tae Bo® Instructor
GS Footballer

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WS Musician/composer

WALTER
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AW Painter
MF Tennis player
MP Journalist
SZ Teacher

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18. THE NEXT 20 YEARS, what goals do you want to pursue? / How do you stop?

HENKE SCHREIECK
ARCHITEKTEN

MS I'm a bit tired after the Erste Campus project — eight years of energy flowed into it.

DH ... Shoved a few things onto the backburner that we want to dedicate ourselves to in the future, e.g. a housing project in West Africa.

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RL Our profession is, as we know, a vocation, so there's no reason to stop working.

OS It's all about our own personal development — it's certainly not about higher and bigger.

RL Working on projects that are a challenge, where I can learn something new and work at a more contemplative pace.

OS The goal must be to achieve a better work-life balance. I don't have an exit strategy, that's not an issue.

A place to withdraw in the work area, that's what I'd wish for. It doesn't have to be spatial, but a form of separation. Perhaps simply something like being offline but in analogue terms. A power cut. Like Corbusier, who went to the studio early in the morning and painted until noon. More of that would be good in everyday life.

WALTER
STELZHAMMER

WS There are two things I'd wish for in the next 20 years that I'd like to tag on to that, if everything goes well: For once, to develop a quarter the size of two Viennese blocks as a caravansary type of complex with 250 homes, dense housing but with a high introversion factor. The estate would be car-free, self-administered and with a mix of types of apartments to provide flexible generational living.

The second would be my Himmel über Fünfhaus: developing a model that restructures the Viennese block as mixed use premises. It's not

about a one to one realisation, but about the first step of a modified zoning scenario. A pilot project for such a block, a *real-Utopianism*.

AW 1. A permanent ongoing process, intensification and further development of our lines; 2. not losing 'sensibility' for the interpretation of society, to keep pace with increasingly rapid changes; 3. continuing to focus on reduction and fine-tuning the projects — setting accents properly, in line with Cesar's ideas.

MP Our approach stays the same but we absorb new currents and influences. As soon as you come to a standstill you get worse at the job.

19. What would you propose for JAKARTA?

DH Today it's a Megapolis with several slums. I was there in 1975.

Oscar Niemeyer said that when a city grows too big, a second one should be built — perhaps that's a proposal.

OS A water treatment plant. Jakarta doesn't have the same issues as in our cultural sphere, you have to respond differently there.

WS I can only recommend Jakarta does what it is already doing, i.e. putting everything on pillars — as the city gets flooded once a year.

AW I'd suggest that Jakarta engages with people who are capable of understanding and interpreting other cultures.

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20. What is the QUESTION you would ask architects?

HENKE SCHREIECK
ARCHITEKTEN

DH What is architecture?

MS How can architecture contribute to alleviating social and societal problems?

WALTER
STELZHAMMER

WS How important is the hand-drawn sketch to you?

ALBERT WIMMER
ZT-GMBH

AW Why do you always wear black?

One Room for Five. 20 Architectural Years

_____ The Architecture of the Exhibition

The exhibition brings 20 architectural years into the space based on the development of four Viennese architect's offices in twelve different formats.

The former stables wing, converted into the main hall of the Az W in the course of the development of the MuseumsQuartier, is spanned by a barrel vault with tension rods and bordered by exposed brickwork. The main lighting is provided by means of six floor-to-ceiling windows, one of them is the entrance. We place twelve formats in and in front of this space characterized by its raw materiality.

_____ **Layers of Space.** The oblong rectangular hall is accentuated in its extension by further, longitudinally oriented layers. The first layer already begins before the entrance into the space on the outside wall and creates an "outer gallery" in the courtyard. The second row, after the entrance, is formed by selected architectural models that can be "classically" observed from inside and outside in the "show windows" in daylight. The third layer is created by the "carpet," a large-sized translucent veil hanging from the ceiling with a total display surface of 140 square metres. The fourth layer can be discovered behind the veil on the elongated rear wall of the hall in the form of a light strip that enables a view behind the "scenery" into the production sites of the offices "on display."

Entrance Speeds.

The curatorial concept of “exhibiting as researching” offers a spatial experimental arrangement of information that is variously constructed and placed in relationship to each other. The exhibition setup enables different “entrance speeds” into the oeuvre, into the time and the working environment of the four offices. The presented material includes drawings and models, work and office photos, sound recordings of buildings as well as pieces of architecture, and ends with “fetishes” that have meaning in the design process.

The twelve formats are different as far as the representation and the abstraction of the contents are concerned and require the viewers to interact in various ways. These formats are thus information carriers such as the three-dimensional, constructed information that may act per se as a room installation. A slide projection on the front wall of the room offers a survey of the respective oeuvre of the four offices in around 120 pictures of projects. The media table with the timeline and the map of Vienna requires a higher willingness to interact on the part of the viewers, who can get to the depth of the information via a touch screen or a QR code reader. Sound recordings of selected buildings are the attempt at a non-visual translocation of architecture into an exhibition space and are to allow the visitors to aurally submerge into other spaces.

One Room for Five. 20 Architectural Years

12 Formats

1 Architecture Pieces

In the Staatsratshof (Courtyard 7) of the MQ, four pieces of architecture will be placed on the outside wall of the exhibition hall. These are weatherproof mockups that allow visitors to directly find out about the essential conceptions of space and there are also 1:1 façade pieces of buildings.

2 Show Windows

Selected architectural models stand in the floor-to-ceiling windows of the exhibition hall and can be viewed from inside and outside. A good part of the exhibition can thus be taken in by “window shopping.” Coupled with the format of the “architecture pieces,” an “outer gallery” arises with a display oriented towards the courtyard.

3 Carpet

Architecturally, the carpet is a veil hanging from the ceiling, a printed cover that adds an additional curved surface to the barrel vault of the hall as a type of halfpipe. In this way the space is fluently divided into two areas: into a front area with the primary visible side of the carpet contents oriented towards the windows and a “backstage” area that opens up a further layer of the exhibition.

35 square metres of space is available for each office: 7 metres high and 5 metres wide. Each office is to use the surface for an expressive tableau. The spectrum ranges from abstracted floor plans that are spatially effective as large-sized wall carpets, to essence drawings that allow

the typological advancement to be reconstructed over the complete office lifecycle, to the depiction of urban planning visions.

_____ 4 Working Spaces

Behind the veil the visitors discover where and partially how the architects work. Three working spaces from each office are photographically reproduced in the form of triptychs. On a scale of nearly 1:1, the visitor can gain insight into the various arrangement and “inspiration” systems of the architects’ offices with a great depth of field and granularity and thus find out much about the daily routine of an office. Between the views into the offices, implemented as light boxes, there is information on the production conditions of the offices over the past two decades, mixed with “fetishes” that point to the individual approaches.

Photos: Wolfgang Thaler, **Exhibits:** Loans from the offices

_____ 5 Library

In interviews with the architects we posed the question “Which five books would take with you on an island so that the architectural creativity remains?” What emerges is a library that is available to visitors to read into the mentioned sources for the run of the exhibition. The library is complemented by the offices’ own publications.

_____ 6 Map of Vienna

Vienna as a playing field on a scale of 1:3500. A representative selection of buildings that the four offices realized in Vienna will be located with tilt poles on a city map of Vienna that is laminated onto the floor and allows the abundance and distribution of the projects to be immediately experienced on the urban layout of the city. Through a link to the next room

project database via QR codes, detailed information about the buildings can be called up.

_____ 7 Timeline, 1985–2015

Together with an associative Viennese and international chronicle of events of the last 30 years, the projects of the four offices will be called to mind through well-known press images. The start and completion of the presented buildings will also be noted, whereby the project duration and many a temporal synchronicity become apparent. References to architecture and planning are made and combined with contemporary-historical reference points – with an emphasis on Vienna.

_____ 8 Photo Loop

15 minutes of architectural photography. *“Real architecture and its reproduction are two completely different beings; the reproduction takes on a life of its own on its way through medial representation and obeys its own comprehensive law.”* (Margherita Spiluttini)

Spiluttini is one of several prominent photographers who have accompanied and photographically documented the work realized by the offices. In more than 120 projected slides, visitors receive a short run-through of the creative work of the offices up to now.

_____ 9 Acoustic Architecture Photography

Together with the radio journalist Peter Waldenberger, four selected projects of the offices were acoustically recorded and translocated into the exhibition space. As the only non-visual representation of architecture, an acoustic immersion is thereby enabled and the attempt to “hear” different architectures is made.

10 Twelve Partners

As “cardboard characters,” the twelve office partners become permanent visitors to the exhibition. If the exhibition is envisioned as a model, then the twelve-person group made up of the founders of the four offices and their partners are the scale figures. We asked them about their alternative career aspirations. *“What would you have otherwise become?”* and asked the photographer Wolfgang Thaler to pose and photograph them according to this aspiration.

11 20 Years 20 Questions, booklet

With the purchase of an admission ticket each visitor receives a booklet containing edited interviews with the architects on around 20 questions posed by the curators, which serves as an exhibition guide providing additional basic information on the contents and formats.

12 Supporting Programme

Discussions, workshops, guided tours and excursions accompany the exhibition.

Exhibition Opening

Tue, 02.09.2015 at 7pm

Az W on Site (excursion) Erste Campus & Main Train Station

Fri, 04.09.2015, meeting place: Erste Campus at 2:50pm

Drawing with Rüdiger (Workshop)

Sat, 05.09.2015 at 3pm

Curator Tour

Guided Tour with Heidi Pretterhofer and Dieter Spath

Wed, 16.09.2015 at 5:30pm

“Viennese Ground”

Panel Discussion with Dieter Henke, Marta Schreieck, Rüdiger Lainer, Walter Stelzhammer, Albert Wimmer, Hannes Swoboda; Moderation: Dietmar Steiner
Wed, 23.09.2015 at 7pm

Watercoloring with Albert (workshop)

Sat, 19.09.2015 at 3pm

Speaking with Walter (guided tour)

Wed, 23.09.2015 at 5:30pm

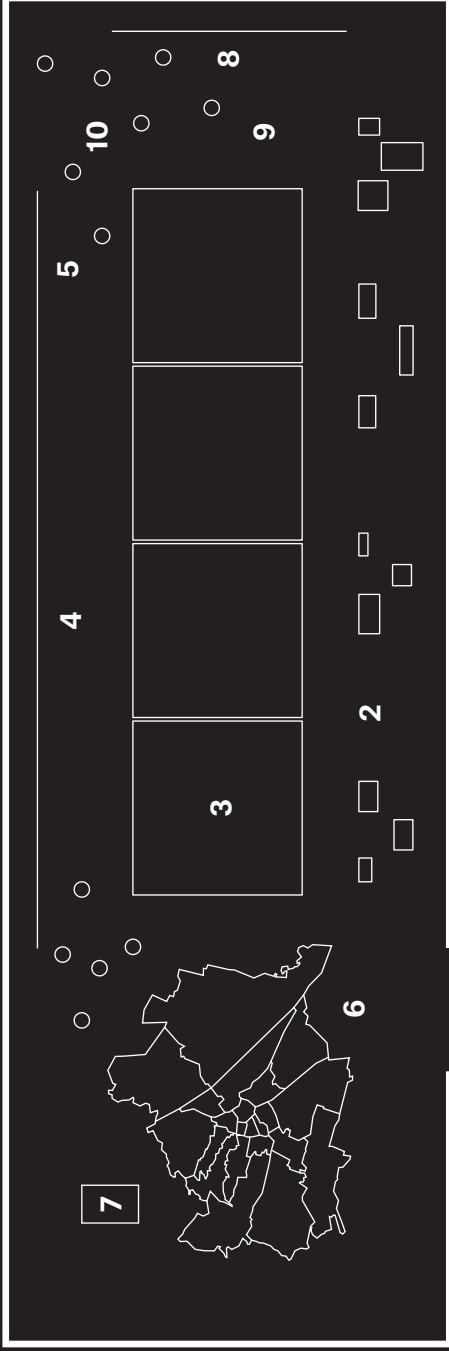
Az W on Site (excursion) wohnen, wohnen, wohnen

Sun, 04.10.2015, meeting place: Az W Shop at 1:50pm
Departure: 2pm

Photographing with Marta and Dieter (workshop)

Archikids

Sat, 10.10.2015 at 15:00 3pm



11 12



1

- 1 Architecture pieces
- 2 Show windows
- 3 Carpet
- 4 Working spaces
- 5 Library
- 6 Map of Vienna
- 7 Timeline, 1985–2015
- 8 Photo loop
- 9 Acoustic Architecture Photography
- 10 Twelve Partner
- 11 20 Years 20 Questions, booklet
- 12 Supporting programme