

PRINZ EISEN BETON

LAST



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Institute of Architecture
University of Applied Arts Vienna

Angewandte*Glamour*Architecture*Culture
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contents.

- **regulars.**
- 01 poster-cover
- 02 editorial
- 02 reader's reader
- 02 my ipod tracks
- 03 models&models
- 03 special news
- 04 dates
- 04 imprint

- **featured.**
- 02 interview eric owen moss
- 04 featured architect

→ prinzeisenbeton. sammelkarten

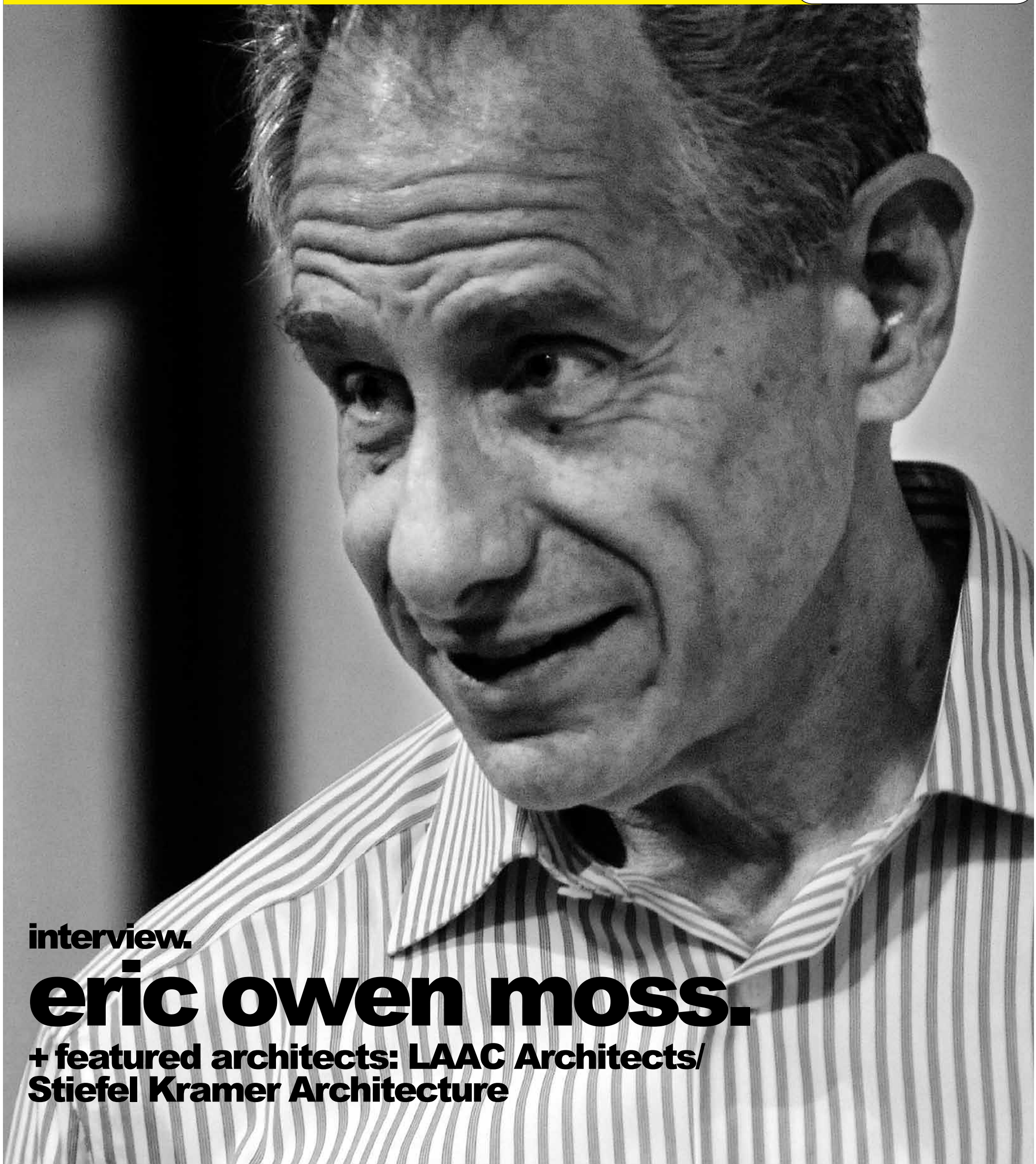
Zum Sammeln, Tauschen, Spielen. Am besten ausschneiden und auf Karton aufkleben.



26
prinzeisenbeton. june 2011



Carme Pinós ES
Studio Carme Pinós



interview.

eric owen moss.

+ featured architects: LAAC Architects/
Stiefel Kramer Architecture



Live long and prosper!

Die Redaktion

by christian reder. kunst und wissensstransfer.

... vielleicht einmal Literatur lesen, von an der Angewandten Tätigen ...

- +++ **Ferdinand Schmatz**
- Durchleuchtung. Ein wilder Roman aus Danja und Franz; Innsbruck 2007. ISBN: 978-3852185439
 - Tokyo, Echo oder wir bauen den Schacht zu Babel, weiter; Innsbruck 2004. ISBN: 978-3852184517
 - Maler als Stifter: Poetische Texte zur Bildenden Kunst; Innsbruck 1997. ISBN: 978-3852182544
 - Radikale Interpretation. Aufsätze zur Dichtung; Wien 1998. ISBN: 978-3854491422
 - SPRACHE MACHT GEWALT. Stich-Wörter zu einem Fragment des Gemeinen; Wien 1993. ISBN: 978-3854490586

- +++ **Robert Schindel**
- Dunkelstein. Eine Realfarce; Innsbruck 2010. ISBN: 978-3852186450
 - Cassandra. Roman; Innsbruck 2004. ISBN: 978-3852184463
 - Gebürtig, Roman, Frankfurt 1994, ISBN: 978-3518387733
 - Gott schützt uns vor den guten Menschen: Jüdisches Gedächtnis - Auskunftsbüro der Angst; Frankfurt 1995, ISBN-13: 978-3518119587

- +++ **Franz Schuh**
- Memoiren. Ein Interview gegen mich selbst; Wien 2008. ISBN: 978-3552-05433-2
 - Hilfe! Ein Versuch zur Güte; Graz 2007. ISBN: 3-222-13171-6
 - Schwere Vorwürfe, schmutzige Wäsche; München 2006. ISBN: 3-552-05370-0

- +++ **Sabine Scholl**
- Gifftige Kleider; Wien 2010. ISBN: 978-3552061170
 - Sprachlos in Japan; Wien 2006. ISBN: 978-3854492573
 - Sehnsucht Manhattan; Düsseldorf 2004. ISBN: 978-3538071742
 - Die Welt als Ausland. Zur Literatur zwischen den Kulturen; Wien 1999. ISBN: 978-3854491477

- +++ **Doron Rabinovici**
- Andernorts. Roman; Berlin 2010, ISBN: 978-3-518-42175-8
 - Der ewige Widerstand. Über einen strittigen Begriff; Graz 2008. ISBN: 978-3-222-13239-1
 - Ohnehin. Roman; Frankfurt 2004. ISBN: 3-518-45736-5

interview.

eric owen moss

“the scale of utopia”

 Prinz Eisenbeton in a conversation with **Eric Owen Moss**, founder of the L.A. based office **Eric Owen Moss Architects** and director of **SCI-Arc**, about the meaning of utopia, human experience and interlectuall chimney sticks.

What do you think is the future of architecture?

Well, architecture has no future except you. There are probably as many futures in architecture as there are people who are involved to make it. The one point that I would make, which I made last night, (<http://www.i-o-a.at/sliver/friend-and-enemies-massive-attack/eric-owen-moss/>) is that many large projects are plausible projects and I gave some examples which I think are not fantasies or utopia. The word utopian actually has a double meaning, it's not only something which is extraordinary but something which is unlikely to happen, that's part of the meaning. What's plausible now is utopia which is likely to happen, it doesn't necessarily mean everywhere and it doesn't necessarily mean by everyone but I think there are enough problems on a huge scale that it's worth considering, certainly for you guys and your generation. Like the Gotthardpass. The Gotthardpass has been a pain in the neck since people have been attacking from Italy to Switzerland to Austria. Hannibal probably could

have done much better although he might have been in a different area. To make something like that, is not a naive adulation of technical prowess nor is it adulation of the images of technique, which has been a big part of the history of architecture for a long time.

So you get to be a radical architect because you have pipes and ducts or currently you bend the roof in a knot of supercilious ways to claim your being contingent to the sun, the wind and the stars. There are really human issues, big social, political, economic and environmental issues that can be dealt with at a very ambitious scale and in a very intelligent way, although this complicates the role of the architect in that process. It will be interesting to see with the larger projects if they are all in China, of which I'm not so sure. This is not to say that the Chinese discussion is the only kind of discussion, it has its problems too, because of course if you argue then you are ipso facto against the people and against the state and therefore you can't argue. I think some of these projects have

to be discussed and they have to be debated, and they ought to be discussed and debated in the context where the objective is to get it done, not where the objective is to have a debate.

When I go over to China the discussion brings up the fact of too much authority, and their response is that in America all you guys want to do is debate everything. There is probably some truth from both sides. The point is that we require a different kind of sophistication on the part of the architect to talk about issues in a way which would be aligned with social questions, political questions, environmental questions and the long time aspirations of big numbers of people.

If you look at this thing, I was just watching the CNN report about how the Mississippi river flooding is causing a mess again, over and over and over. I mentioned last night the Yellow river which is sometimes referred to as China's sorrow because it creates so many problems for millions of people over hundreds of years. So to take those problems into account, for instance that proposal in

The idea of human experience being scaled to the size of humans doesn't necessarily follow.

South Korea. On one level you could say it's really nuts, or really extreme and yet it was part of a discussion among reasonable characters. Whether they do it or not, to make this enormous water way is interesting for a number of reasons, in terms of energy, economy and recreation even in terms of the very definition of what a city could be. The idea that we haven't defined everything, I think there are so often discussions in American and European cities because so much of the cities are built up, that what's left, whether it's unusual or not as an object, what's left is to simply fill in the pieces. There are very different kinds of arguments, for example we won a competition in Los Angeles not long ago, there was one in L.A., one in New York and one in Chicago which

all had to do with future cities. The discussion for instance of the sizes of the land or the dimensions of land that are at stake when you build something, because certain sizes of land in Manhattan for example pose an argument for a certain type of solution. If the dimension of a building change it changes the way of thinking. Buildings could be enormous in size and include all sorts of programmatic components that typically belong to single buildings or mixed-use buildings. Very big scale buildings that could produce their own energy for example, so I think those kinds of things are possible and this is something to look forward to. What those things would look like is a different question and an important question and there will always be a poetic or personal component to architecture and the ambitions in architecture to do these large human social service projects. I think that we have grown up enough and matured in a way where this is certainly a significant piece of the future.

When you talk about those big buildings, how do you think

my ipod tracks.

Deniz Öngüt.

01. Ila J. All Good-Relaxing.

> ... It's like a good old friend from the entrance exam, he's the only one who can calm me down ... <

02. Portico Quartet. Clipper.

> ... I know I shouldn't say that, but it's just beautiful ... <

03. Jamie Lidell. Dorian Concept Mix.

> ... A little bit of feel good. It's really a little bit of feel good everywhere when I listen to it ... <

Deniz Öngüt studies architecture at Studio Lynn.

models&models.

Irakli Itonischwili.

My model is in my head.



Irakli Itonischwili studies architecture at Studio Prix.

the social responsibility of the architect is in terms of its relationship to human scale?

Well, I have no idea what you mean by human scale, I think this is a little bit like the subject I was talking about last night when somebody teaches you a word and then you repeat it. I tell you what you do, you get on a beach in Los Angeles, the beach by the Pacific ocean, and walk along the beach. The size of the thing is colossal, there is no limit to it, the ocean is infinite, the sky is infinite, the beach is huge. Why should everything be the scale of people walking around. I don't think it frightens anyone, or intimidates anyone. The idea of human experience being scaled to the size of humans doesn't necessarily follow. There may be specific situations where people are more or less comfortable in bigger groups or smaller groups. If you go to a football game in Rio there is a 130,000 people, is that human scale?

So there are probably different kinds of experiences that might be available in buildings where there are very large spaces and smaller spaces but the existential experience of a human being living on earth looking at the sky, is part of being alive and I can't argue that either in a natural setting or a built setting that we should retreat from that.

It's fascinating and wonderful and it's invigorating so I don't see any reason for being reluctant. I mean if you make something that is a labyrinth or utterly confusing - I remember years ago there was a discussion at Harvard on a project by Paul Rudolph which was a mental health centre in downtown Boston. Rudolph is an unusual guy, I don't know if you know his work, he used to be the dean of Yale a number of years ago. You walk up a very odd staircase of which each part is different and over the stair are these incandescent lights on arms that look like hammers, this was the discussion with a psychiatrist analysing the building. Then you walk into the building which is a big hall way and if your not careful you walk right outside the building and down the other side. If you didn't have mental health problems when you started you probably would by the time you went through the building.

Notwithstanding it's a kind of fascinating building as an object, but there is probably a better way to get somebody into mental health care. Nobody is arguing for that kind of trepidation and difficulty for people to get in and out of buildings. In terms of the mere size of buildings, if you took this building and took the Hilton and shoved it up against the next building and the next building what that would mean in terms of the city and the people going in and out and so on.

There are types of buildings which are plausible and one of the things which is going on now is that people are spending a lot of time sort of twisting and folding and bending and stretching buildings, some of which are more clever and some less clever, which I think is the end of one era and the beginning of another era. The more it's done, the more vacuous it gets, because when nobody folded anything, nobody bent anything or twisted anything, of course Patrik comes out and he says this is differentiation.

There is still local and discrete ways of looking at the world, everything hasn't yet slid together.

We have had our disagreement, nothing personal, I like Patrik, but I think that it is really a kind of disingenuous argument for something that makes a variety of forms, to say when it does this we put one apartment and when it does this we put three apartments and when it does this it's small and people like small, or when it does this then people like big, oh I'm a 'democrat'. Which in my opinion is not entirely to say that there isn't something democratic in a way, that people live differently, but that has more to do with a software capacity than it does with serious study.

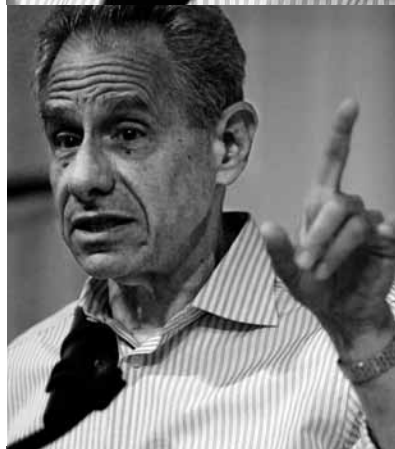
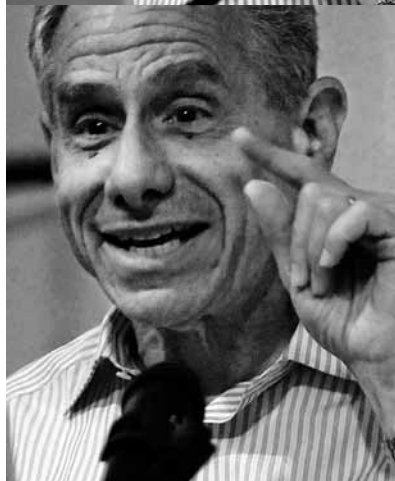
By the way if you roll the clock back 50 or 60 years the same argument was made in reverse, i.e. make something which is completely neutral and then let people do whatever they wanted as opposed to making it very definitive and obligating people. I mean the Louvre used to be somebody's house, it didn't change the building. So the convertibility of space is also an issue. Anyway, as I say some of these kinds of intellectual chimney sticks are intriguing, but I think they may be beside the point in terms of where architecture might go and in terms of belonging to the committee that might see the world becoming different and getting better. So 'zipadedoda' towers may not do that.

Where does SCI-Arc go to? What's the future of architectural education? You say that we are the future of architecture, but where does it go if bending and twisting is leading into a vacuum?

Don't get me wrong, there are probably ways of associating some of those kinds of gestures with other kinds of content and other kinds of social and political moods relating to the content. This allows you to do things now which you couldn't do before because of design and engineering and construction capabilities, it's only to say it's not entirely a toy story, and software is the key to the toy story.

Architectural education is always, the danger of education in general is, and this is peculiar because if I know something and I teach you and you learn it then you are already in a continuum, in a discussion, where rules and methods are being handed out to you, and I think a certain amount of that is probably essential and necessary.

It's like learning mathematics or something, you have to teach a kid this means to add this means to subtract etc. There are probably basic tools that you need to know, but I think for unusual people, maybe not everyone, whatever is taught and learned is incorporated so that it becomes a skill and you can say this is me, this is what I do. I think ultimately in a personal life as well as in an architectural life, if you really want to find out who me is, you probably have to get rid



Eric Owen Moss by Reiner Zettl

of a lot of that stuff, and when you do that you find yourself in a very uncomfortable position, people don't like to be in uncomfortable positions. They prefer to have patterns and predictability, regularity and stability and things like that. This is a human instinct and when you get rid of that, you're asking you and whoever joins to live in a perpetual never world where you are looking at ideas and working with ideas but you are prepared consistently to reject them and turn them over and speculate. In any critical and intellectual way you have some of that quality as a part of your life in order to move the discussion forward, and in a more personal way to move your own personal discussion forward. Otherwise it's a replica. In that sense education is like teaching the Russian army, straight ahead. The idea of marching in a row, predictable and systematic, without thinking let's get the cavalry or let's get the infantry or let's get the drone, what are the options. Thinking about ways to understand what architecture could be. I also have to say that even if you accept that as a premise, this critical intellectual disposition, that doesn't necessarily mean that it always yields to a certain kind of result, that it's breaking through somehow. It just means that your mind has to be attuned to listen for what you haven't heard yet, as oppose to listening for what you've heard. Thom asked a question, which if I heard it right seemed to be, 'there is a hell of a lot of stuff out here, how can we focus that and how can we use it?'. I would say life is personal for one architect at a time, and I think my job is to open it up in a discussion like that and your job is to figure out how or if or when to close it down.

What do you expect from a building?

There are a lot of ways to answer that in the context of this discussion. If I were consistent with what I'm saying, I think what I would expect from an extraordinary building would be to come to understand something that I hadn't understood before, or to see a possibility that I hadn't anticipated. This is why I'm making an argument that you have to anticipate what you cannot anticipate, you have to find ways of looking and thinking and understanding. I remember when we were working on the Gasometer, whether we got fired or whether we quit is another discussion, but this is a simple point, the floor had a meaning in terms of the pressurisation of the gas that was originally in the building. What immediately struck me was that a surface like that on the floor had to be specifically like this, to look at pieces of buildings or the operation of buildings in unconventional ways might give you opportunities to see other kinds of meaning, purposes, uses and points of view. I have always thought in the deepest sense that architecture if it's not

The idea of human experience being scaled to the size of humans doesn't necessarily follow.

only about the culture, it can actually prop up the culture and sustain the culture, so there is something in it which is not only an investigation. You can make something that carries with it a kind of convention or imagination or energy that pulls people along with it, like the pied piper. Not necessarily to the river, but it gives you a kind of vantage point or mechanism or energy to go forward. It's a positive force, it lifts you up and includes you, not only it analyses you and takes you apart but it puts you back together, so it's a support of the culture, it sustains the culture.

You were also talking about cities, comparing how cities grow through different patterns and the fragility that results. Considering the theme of architecture evolving with culture, what do you think about bringing different aspects of culture in through architecture, is that a big influence for people?

Well that drawing is a funny drawing, it's a composite drawing we made and it has to do with much older, a little bit newer and very new.

They could as I said all take place at the same time, it could also be a section, it doesn't have to be a plan. I just talked about it experimentally what those living conditions represent, about how you learn and how you know and how you really think you know and how at the end it becomes what I call redundant. Whereas the initiative is more experimental. How that would work with different cultures and the involvement of different cultures?

I don't know, because there are social issues and you can see it when I showed that slide about the big march in L.A. In principle I think is part of a discussion of large projects in the integration of different sociological points of view and different cultures, there isn't any reason why that shouldn't happen but there is a lot of history that argues that it is very difficult to do.

I think that's something everybody has to work on while it's not so simple. I wouldn't be naïve about it but I wouldn't rule it out either.

I know there is a group of people, most of them with grey hair who get on the plane and fly all over the world and think everything is globalized, but when you land most of the people aren't doing that actually. We should keep in mind that just because your flying around everywhere it doesn't mean the world has also reached that point.

There is still local and discrete ways of looking at the world, everything hasn't yet slid together. I'm not sure if Facebook and Twitter and all of those, although I think they help in some ways, break down all the social distinctions that allow you to make a city that is part St. Petersburg, part Istanbul, part Beijing and part Washington D.C. I'm not sure how you could do that but it might be worth looking at that. ■

special news.

The Essence 2011.

Jahresausstellung der Universität für angewandte Kunst Wien
Ausstellungseröffnung
28. Juni 2011, 19:00
MAK Wien, Stubenring 5, 1010 Wien



good for
you to
meet us at.

angewandte.

finals 18.06.

Excessive.
Postgraduate Programm
with Wolf D. Prix, Greg Lynn, Peter Trummer,
Gregor Eichinger

18.06.

Studio Lynn.
with Wolf D. Prix, Hernan Diaz Alonso,
Gregor Eichinger, Peter Trummer

21.06.

Studio Hadid.
with Ali Rahim, Brett Steele, Sulan Kolataan,
William MacDonald, Peter Trummer

21.06.

Studio Prix.
with Jeffrey Kipnis, Klaus Bollinger,
Hernan Diaz Alonso

IoA diploma 19.06.

Studio Lynn + Hadid.
with Hernan Diaz Alonso, Klaus Bollinger,
Brian Cody

20.06.

Studio Prix.
with Hernan Diaz Alonso, Klaus Bollinger,
Brian Cody

for further information please visit:
www.i-o-a.at
www.dieangewandte.at

29.06.

**let's
celebrate...
Studio Prix!**

15.06.

Sliver Lecture End SS11.
Wolf D. Prix
(Not) the Last Waltz
www.i-o-a.at

16.06.

Fashion Show Angewandte 11.
Remise Engerthstraße, 1020 Wien
university of applied arts vienna
www.dieangewandte.at

21.06.

Total Fluidity.
Studio Hadid Projects 2000-2010
Bookpresentation, DG, Seminarraum A
institute of architecture
university of applied arts vienna
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28.06.

Essence 11.
7 pm, MAK
university of applied arts vienna
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Registration (as well as submission
of portfolio)
29th of June until 1st of July 2011 or
21st – 23rd of September 2011
(between 10 am and 12 am directly in the
studio of the selected professor)
Entry examination
4th – 7th of July 2011 or
26th – 29th of September 2011

exhibition.

17.03.—10.07.

Aiwasowski.
Maler des Meeres.
bank austria kunstforum
www.bankaustria-kunstforum.at

04.05.—28.08.

Jan Farbre.
The Years off he Hour Blue @ KHM
kunsthistorisches museum
www.khm.at

17.06.—21.08.

Polaroid (Im)possible.
westlicht
www.westlicht.at

21.06.—25.09.

Rodolf Steiner.
Die Alchemie des Alltags
mak
www.mak.at

28.06.—30.06.

Thesis Exhibition.
akademie der bildenden künste
www.akbild.ac.at

party. by darth elizavader

22.06.

Nachtschwimmer.
Line up: Pantha du Prince (Live)
@ pratersauna
www.pratersauna.tv

25.06.

Diezwei im Schwimmbad.
Line up: Quince, Mumbai Science
@ pratersauna
www.pratersauna.tv

30.06.

Prater Unser 2011 (Day 1)
Line up: Gus Gus (Live), Tyree Cooper
@ pratersauna
www.praterunser.at

01.07.

Prater Unser 2011 (Day 2)
Line up: Kink & Neville (Live), DJ DSL
@ pratersauna
www.praterunser.at

june 2011



july 2011

featured architect

LAAC Architects/Stiefel Kramer Architecture.

LAAC Architects, formerly known as atearchitecture, was founded in 2010 by Kathrin Aste and Frank Ludin. Recent realized projects include the widely published and multiply awarded mountain-top viewing platform "Top of Tyrol". They've won the 2nd prize in the competition for the ski-jump Holmenkollen in Oslo, another ski jump is under construction in Astana, Kazakhstan.

Stiefel Kramer Architecture was founded in 2003 by Hannes Stiefel and Thomas Kramer. Among other prizes and awards they've won the 2nd prize in the competition for Kunsthaus Graz and received the patronizing award of the city of Vienna in 2007. Hannes Stiefel lectures and teaches internationally, he recently held the position of the McHale Fellow at the University at Buffalo, NY.



Landhausplatz Innsbruck, Austria - Dynamic Stage and Place of Contemplation

Point of departure for the project was a large but shabby public square in the centre of the city of Innsbruck. It was dominated by the Tyrolean provincial governmental building from the national socialist period and by a large scale memorial that seemed to be a fascist monument too – which in fact and in spite of its visual appearance is a freedom monument that shall commemorate the resistance.

The goal of our intervention was to compensate for existing misconceptions and to create a contemporary urban place that negotiates between the various contradictory constraints of the site and enables – and catalyzes – a new mélange of urban activities characterized by a wide range of diversity.

The realized project consists of a 9.000 square meter concrete floor sculpture. It serves as a base for four memorials, for a large-size event-space, for fountains, trees, seating-accommodation and it contains the entrances to and the supply units for the subterranean garage. It provides infrastructure for many imaginable events on the square.

Competition: 2008/2009, 1st prize
Construction: 2010.03–2011.04
Conceived in cooperation with artist Christopher Grüner
Team: Thomas Feuerstein, Peter Griebel, Marc Ihle, Teresa Stillebacher
Client: Province of Tyrol
Structural Engineer: Dipl.-Ing. Alfred R. Brunnsteiner
Lighting concept: Halotech



dynamic stage and place of contemplation



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