

**Art**

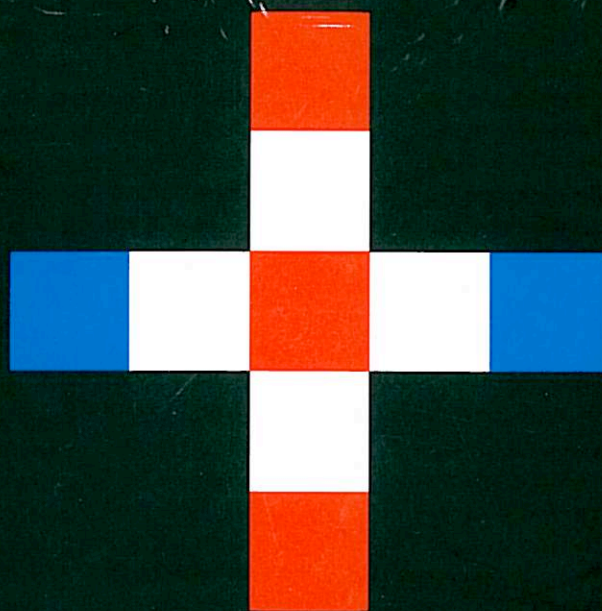
Fine and/or

Applied

1992

**Vorarlberg,  
Austria**

Architektur  
Photographie  
Textilien



**Carbondale  
Illinois, USA**

An exhibition by  
artists from  
Vorarlberg, Austria



Architecture as a yardstick for individual activity and architecture as a criterium for social responsibility towards society.

Responsibility towards form and expression is not exclusively for the developed environment.

I have focused my work on this two-fold responsibility of architecture since architectural design cannot be restricted to formal and aesthetic requirements. The analysis of the purpose of the project is, therefore, at the beginning of all my considerations when I try to find a solution. Every construction project has a consequential impact on the immediate vicinity and the extended environment. The problem is interesting and acceptable for me if these expected impacts are within the framework of my concept of landscape and space.

The logical result is that some projects or renovation ideas of this sort of depictive process will be ultimately rejected by me.

I see it as my task to assume responsibility for the state of being of our immediate and extended environment. Frequently a project which has not become reality because of its unsuitable location is often more important to me than a brilliantly executed project of art. The thoughtless handling of landscape formations can be seen as an important factor responsible for the destruction of our environment through construction projects.

My work starts with an analysis of the meaning of the project because the broader concept of architecture is important to me. If the positive interaction of both the architectural structure and the environment is a prerequisite, then a harmonious and ecologically balanced environment will be the result. This culminates in a joy in the given task and mobilizes all hidden reserves of fantasy. The interplay between the interests of the client and the interests of an "ideal" environment can result in the construction of an artistic and sophisticated architectural structure. I never see myself as an attorney who solely represents the interests of a client. The artistic standard of my work cannot be grounded in a superficial formalism. It is not concealed in the resulting confrontation between the criteria of the sites, the client and the peripheral importance of the environment. At best, the result is a harmony between the natural and artificial environment in which the qualities of the occupant are reflected. The main achievement of an architect has been attained if the structure is accepted by the inhabitant, understood by the surrounding environment, and if it is not misunderstood as an attempt which carries favour.

If an integration between the inhabitant, the architectural structure and the environment is achieved, a place of art has evolved.

Integration, however, is not merely subordination or categorization. Integration can be synonymous with opposition; it can be spatial redefinition and can trigger contradiction. Integration has been achieved when an intended reaction occurs.

I do not mean triteness when I speak about universal understanding. I do not conceive that there is an absence of art where simplicity has become the guiding principle of architectural design. I do not feel a lack of fantasy when basic needs are met and simple forms become the prerequisite.

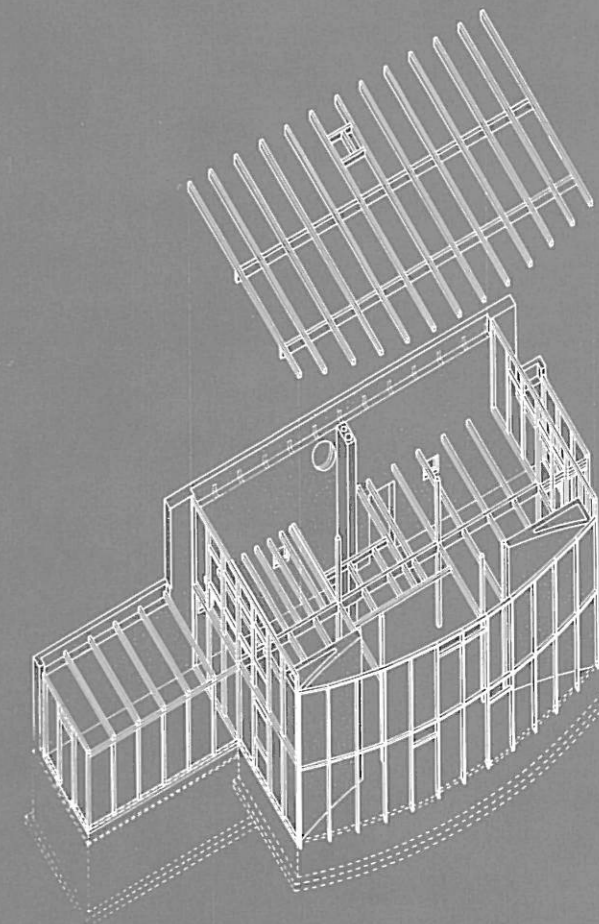
A restriction in the selection of designs and materials and a critical evaluation with "the spirits of the time" usually bring forth creativity outside the modes of time and fashion. Is it really a sign of popularism when I try to familiarize the general public with sophisticated and quality architecture? Is architectural art only art if it is incomprehensible? I see it as my duty to refute this philosophy. Motive is often the starting point for my work. My priority for design is the public sphere. Construction can rarely be separated from its influence. Questions of direct intervention determine the course of action. I would like to mention the architectural competition for the renovation of the town-center of Alberschwende (in cooperation with Architect H. Wagner, Bregenz). New building structures clearly defined spatial and functional hierarchies (town-square space — street space; man — automobile). This project was awarded Second Prize by the selection committee.

## Single Family Dwelling — Müller in Feldkirch

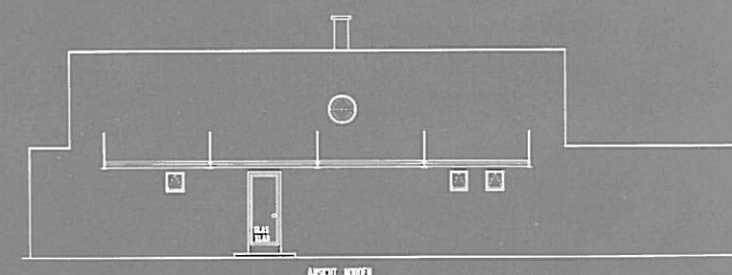
The aim was to construct an unpretentious single family dwelling in an area which is located in a settlement devoid of creative housing architecture. There were two guiding principles:

- the utilization of solar energy (passive)
- a Screening towards the North (super-highway)

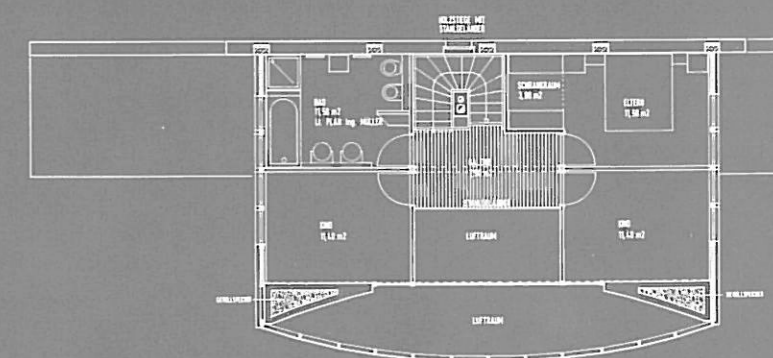
The architectural design intends to reflect a clearly defined building which does not enter into dialogue with the neighborhood.



Isometrics of the wooden structure



View (North): Scale 1:200



Ground Plan for second floor: Scale 1:200

Career Summary and Curriculum Vitae

1952 Born in Dornbirn, Austria

1963–1971 Secondary School in Feldkirch and Bregenz

1972–1978 University of Innsbruck – major in architecture – graduated with a diploma in engineering

1979–1983 Team member in different architects’ offices in Bregenz

since 1984 Independent Architect

*New Buildings*

Single family dwelling (Beck Family) in Langen

Single family dwelling (Aberer Family) in Feldkirch

Single family dwelling (Müller Family) in Feldkirch

Housing Project “Vogewosi” – Hohenems – in cooperation with Architect H. Purin

*Remodeling and Renovation*

Multiple Family House (Schoenenberger) – Lauterach

Reiner Inn – Lochau

Rhine-Valley House (Rohner) – Hard

Old Railroad Station (Galehr) – Lauterach

Soap Factory (Communal Center) – Lauterach

Cemetery and Cemetery Chapel – Wald (Arlberg)

*Development Planning*

Various architectural studies in connection with development projects in Lustenau, Klostertal, etc.

Development projects in Bregenz, Dornbirn, etc.

*Layouts for Exhibits*

Pre-historic and Early Historic Collection for the Vorarlberger Landesmuseum in Bregenz – in cooperation with architect W. J. Reith

Exhibit “Toy Worlds” (Spielwelten) in the museum in Bregenz in cooperation with architect H. Wagner

Exhibit “Karl Borromäus” in Hohenems – in cooperation with architect H. Wagner

Museum in Koblach (Pre-historic and Early Historic Collection)

*Prizes and Awards*

1988 Prize in competition for Architectural Design sponsored by the State of Vorarlberg

1990 Honorable Mention in competition for Architectural Design sponsored by the State of Vorarlberg

1991 International Art Award (State of Vorarlberg – Section Architects)

Architectural Competition for Town-Center Renovation – Alberschwende

Competition project 1987 – (not executed)

A town center in a valley in Vorarlberg was to be expanded by new buildings (bank, shopping center, apartments and shops).

A regional road was to be the structural “spine” of the town center.

The study suggested a complete relocation of the street. The space of the immediate area around the town square was to be redefined. It was attempted to redesign the street, which bears heavy traffic, and still make it part of the town center. The positioning of the new buildings provides space for the squares and yards.



Ground Plan: Scale 1:1000  
View: Scale 1:1500 geographic location is not scaled  
Ground Plan, Sections: Scale 1:500

Subsidized Housing in Hohenems 1990–1992

(in cooperation with architect Hans Purin, Bregenz)

A housing development, containing approximately 80 units, for a typical area of Vorarlberg which has experienced a growth of the population during the last few years (1960–1970). In contrast to the neighboring amorphous housing structure a counter-point has been planned which reflects severely structured city planning.

Clear development plans and repetitive building structures create contrasts. Severity should not be understood as triteness but as challenging reduction of forms. The aim was for severity to contrast the prevailing superficial “gemütlichkeit”.



Ground Plan: Scale 1:5000  
View (West):  
View (South): Scale 1:200