



Mette Lange | Peter Cachola Schmal | Francisco Mangado | Peter St John

NOVEMBER TALKS 2017

Think Tank Architecture

PREFACE

The November Talks - Think Tank Architecture 2017 has been eagerly awaited. Not only by us at the TU Graz, but also among our colleagues in the city, among whom a noticeable anticipation could be felt, which suggests that the November Talks have arrived in town. Such anticipation inspires, but it also creates pressure. We did not yield to this pressure, on the contrary, it motivated us down to the very last second as we did all we could to organize an event that will be remembered with pleasure.

Four guests, four 45-minute presentations and each followed by a 45-minute discussion, the same format as in previous years, but filled with additional new content. The contents of these four discussions were then transcribed and included in this brochure.

In fact, we expanded the concept of Think Tank Architecture this year by inviting Peter Cachola Schmal, director of the German Architecture Museum in Frankfurt, to lead a vivid discussion on contemporary architectural trends. And we were certainly not be disappointed! As curator of the German contribution to the Architecture Biennale 2016 in Venice, «Making Heimat. Germany, Arrival Country», he has made a considerable symbolic and political statement by opening up the German Pavilion. «We do not have a refugee crisis, but a housing crisis» is more relevant today than ever!

Mette Lange from Copenhagen, on the other hand, was able to present her minimalist perspective in her projects in Denmark and India. She is not concerned with reduction as an

aesthetic phenomenon in either of the two projects but focuses rather on the prospective occupants and on exactly how her clients live. In addition to this, she is providing minimalistic classrooms, opening the door to the basic means of education for as many children as possible.

Francisco Mangado from Pamplona and Madrid, director of the Spanish Architecture Biennale and the Spanish Pavilion at the Architecture Biennale 2016 in Venice, tried in a very holistic approach to portray architectural creation, to highlight the current weak points and to propose solutions as the unswerving optimist [own description] he is.

Peter St. John, London, made a telling statement about an architecture of the background, an architecture that does not scream, but is not mundane either. An architecture that works with a contextual ambiguity that awakens curiosity and a desire to know more about it, yet an architecture that also has the modesty to be ignored under certain circumstances.

Four exciting presentations and four insightful discussions! Continue reading to find out more! I would also like to take this opportunity to thank my team, in particular Aleksandra Pavicevic, Sorana Radulescu, Marisol Vidal and Ziga Kresevic. I also wish to thank the Sto Foundation for their substantial support, without which enlightening November evenings like these would not be possible. Thank you very much!

Roger Riewe

VORWORT

Mit Spannung wurden die November Talks-Think Tank Architecture 2017 erwartet. An der TU Graz, wie auch innerhalb der Kollegenschaft in der Stadt wurde eine spürbare Erwartungshaltung erzeugt, die darauf schließen lässt, die November Talks sind angekommen. Eine Erwartungshaltung beflügelt, erzeugt aber auch Druck. Wir sind diesem Druck nicht gewichen, im Gegenteil, er hat bei uns die letzten Reserven mobilisiert, wieder eine Veranstaltung zu organisieren, die in Erinnerung bleibt.

Vier Gäste, vier Vorträge mit jeweils 45 Minuten, die dann jeweils von einer 45-minütigen Diskussion gefolgt wurden, das gleiche Format, wie in den Jahren zuvor, gefüllt mit weiteren, neuen Inhalten. Die Transkriptionen der vier Diskussionen befinden sich nun in der vorliegenden Broschüre.

Think Tank Architecture haben wir dieses Jahr um eine Facette erweitert, indem wir Peter Cachola Schmal, Direktor des Deutschen Architekturmuseums in Frankfurt eingeladen haben, mit uns über zeitgenössische Architekturströmungen zu diskutieren. Und wir sollten nicht enttäuscht werden! Als Kurator des Deutschen Beitrags auf der Architekturbiennale 2016 in Venedig, „Making Heimat. Germany, Arrival Country“, hat er mit dem im weitesten Sinne Öffnen des Deutschen Pavillons ein beachtliches symbolisches wie politisches Statement gesetzt. „Wir haben keine Flüchtlingskrise, sondern eine Wohnungskrise“ ist heute aktueller denn je!

Mette Lange aus Kopenhagen wiederum konnte sehr eindringlich ihre Sichtweise des Minimalen anhand ihrer Projekte

in Dänemark und Indien darlegen, wo es in beiden Fällen ihr nicht um die Reduzierung als ästhetisches Phänomen geht, sondern vielmehr um die jeweilige Nutzungsbelegung, und die Art des Wohnens ihrer Kunden, wie auch das zur Verfügung stellen minimalster Schulräume, um mit einfachsten Mitteln möglichst vielen Kindern eine Schulbildung bieten zu können.

Francisco Mangado aus Pamplona und Madrid, Direktor der Spanischen Architekturbiennale und des Spanischen Pavillons auf der Architekturbiennale 2016 in Venedig versuchte in einem sehr holistischen Ansatz das Architekturschaffen darzustellen, die gegenwärtigen Schwachstellen aufzuzeigen und als unbeirrbarer Optimist [Eigenbezeichnung] Lösungsvorschläge zu unterbreiten.

Peter St. John, London, legte ein bezeichnendes Statement ab zu einer Architektur des Hintergrunds, eine Architektur, die nicht schreit, die aber auch nicht banal ist, sondern mit einer kontextuellen Mehrdeutigkeit arbeitet, die nicht zuletzt dadurch Neugierde weckt, mehr darüber zu erfahren, aber auch die Zurückhaltung hat, unter Umständen unbeachtet zu werden.

Vier spannende Vorträge und vier aufschlussreiche Diskussionen, blättern Sie um, lesen Sie nach! Auch möchte ich diese Gelegenheit nutzen, mich bei meinem Team zu bedanken, insbesondere bei Aleksandra Pavicevic, Sorana Radulescu, Marisol Vidal und Ziga Kresevic. Auch möchte ich mich bei der Sto-Stiftung für ihre substantielle Unterstützung bedanken, ohne die, Abende wie diese im November, nicht möglich wären. Herzlichen Dank!

Roger Riewe



METTE LANGE

mette lange architects



PETER CACHOLA SCHMAL

Deutsches Architekturmuseum



FRANCISCO MANGADO

Mangado & Asociados SL



PETER ST JOHN

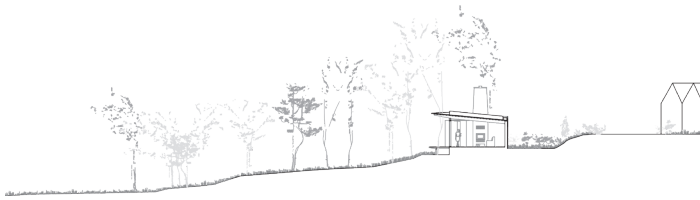
Caruso St John Architects



OCTOBER 30, 2017

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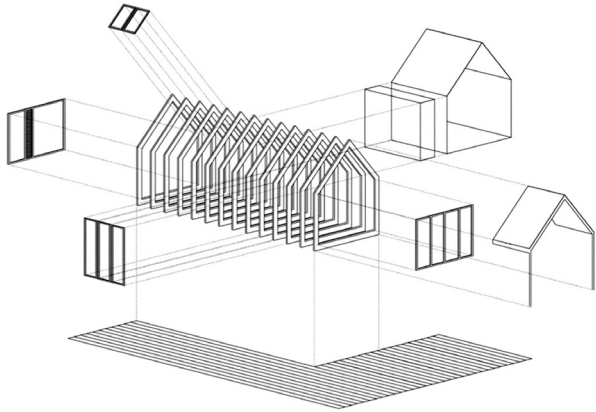
< The house is low down in the landscape, so it doesn't seem dominant, respecting the views of the neighbors and the social environment on the road. >



< At this location it made sense to design the house as a part of a circle, which embraces the view and provides privacy. >

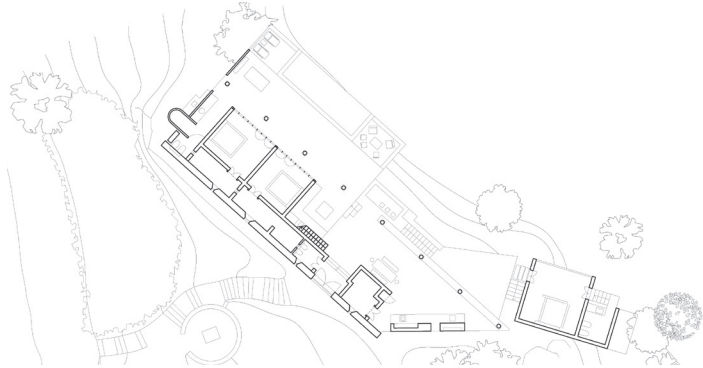
LECTURE
VACATION HOUSE | Havblik, Denmark | 2015





< By putting together volumes, infinite variations can be made to suit the site and the family. >

MINI HOUSE | Bisserup, Denmark | 2011



< The house in Goa is called 'Kiranpani,' which means ray of water, because there is a spring at the foot of the mountain from which we get our water. >

< I have worked with the tradition, but simplified and put it together differently. >



KIRANPANI HOUSE | Goa, India | 2000

< The mobile [aspect] in this design was very important. There are strict rules in Goa for permanent and temporary structures. If anything is built permanently it obtains rights, which makes it impossible to find a place for school. >

< Moving school is a school-project in India, which has been around since 2001 and is founded by my former husband and supported by many wonderful people. >



MOVING SCHOOL | India | 2007 – 2016

INTERVIEW

Mette Lange

**ML_** Mette Lange**RR_** Roger Riewe**ZK_** Ziga Kresevic

RR_ What a lecture, very poetic! Everybody is very quiet, expecting more of your fantastic projects. It reminded me of a slideshow when we were kids and we had this projector. The slides went 'click, click' with these beautiful pictures. Nowadays we are up against countless thousands of pictures, and things are a complete mess. Suddenly you came along and always kept with one special picture, one image showing it very nicely, very beautifully. When you showed your summer houses it actually reminded me of a project when I was a student, some hundred years ago [laughs], and the topic on one institute was 'Make a summer house for yourself.' A holiday house – fantastic! So everybody dashed to this institute. One hundred and fifty students wanting to do a summer house for themselves. Then we started and the

professor said 'As a student what kind of holidays do you have? Where do you go for the holidays? What are you doing here with this summer house? Did you think about that?' And we were all packing backpacks in the vacations and going away to these strange faraway places. We had never really thought about holidays and had gotten into a complete mess with the project. We then had to start thinking about ourselves, about our own holidays. We thought we were designing a summer house for somebody else, but this was not the topic. And I think after two months 50 percent of the students simply gave up and said 'This is far too difficult.' So I can imagine how difficult this task actually is. As you nicely explained there is a tradition in Denmark of how minimal and reduced things can be, by going back to the essentials. But nowadays

we have a different society, a wealthy society with high expectations and all the gadgets: We've got electricity, smartphones and so on and there you come along and tell them: 'No, you don't need all those things.' How does this really work?

ML_ Even though our demands are higher than they were before, summerhouse life is connected to a dream of a place where we can relax. Many times I have clients who have inherited their plots. Maybe a large plot belonged to the grandfather and was then divided between the siblings. So they all have memories from their childhoods and they want to keep things as they were and stay there. They want to see that whatever they build will pass on in turn to their children. So we have a kind of very romantic thing that goes back much longer than our normal, permanent house in the city or wherever else we live. There is something about a dream also because it is connected to good memories of childhood. I find this is a wonderful thing to work with and I try to hold on to it. I ask people what atmosphere they liked there and we try to bring it into the new project so it's not just a repetition of everyday life because we clearly want something else. I love my little niche with this kind of house possibly because they are also connected to a little romantic dream of being together, with intimacy. This is where the family is together and we are not watching the television. We are playing games. And then there is interaction with nature. I guess nature is very important for all of us, but I can only speak for myself. It's wild to say it, but I try to divide it.

When you set out deliberately to sleep in another part of the house, when it's cold, you get these magic moments and you feel truly alive instead of simply walking around within the fog of your own thoughts. You wake up, and suddenly you are there and present. It is about all those little things that have to do with being away from the city, this is what people want or at least you can talk them into it.

RR_ Exactly! This was actually my issue. I think you really have to be able to convince your clients, because you tell them 'Your bedroom is apart from your living room. You might freeze to death if you lose the key and you can't come inside anymore.' So it's up to you actually to tell them 'Well, this is something good, something you need.' How does that work?

ML_ I guess I try to speak from my own experiences. For instance, people want their car all the way up to the house and I say 'No way, the car has to be kept away, it will ruin everything!' [laughs] When I get the program I always ask my clients 'How would you like to live there?' It's not about how many rooms you need. Of course, they have to tell me how many children they have so that there will be enough space for them, but I'm more interested to hear about how they live, how they would like to live in the countryside, what is this that they are doing in the countryside. I try to talk in those terms. Some of the projects I'm doing are also big houses and I always try to reduce the square meters and make it slightly smaller, not

to make it like this triangular house that I showed, but still, I try not to make it grow but the other way around.

ZK_Mette, you have concluded your lecture with very strong words: 'Observe and respond.' Not only in a socially responsible way, your projects also show how much you can observe the surroundings and basically adjust your buildings to the micro-location. You have been traveling to India for the past twenty-five years or so. How did the Indian experience, this different culture, different values of the Indian people influence you as an architect? Did it maybe sharpen your senses?

ML_Building in India was of course very different from building in Denmark, first of all because of the climate. And I do think that spending a long time there before we started building our own house, has helped me to understand the location. When we got the plot and knew what we were going to build, I contacted three really respected architects in Goa. I went there to talk to them to take a good advice, for instance about this huge back wall. I wanted to have it as a retaining wall and they said 'No way! It rains four meters. You have to guide water around, you have to excavate so that the water goes around because you will have super dampness and you don't have the technology to cope with it. It is all about working with the traditions because they didn't have the materials and so it's better not to have moisture at all and to work with a gutter. But you also have to make it a beautiful thing. I think because I stayed quite a while

there, I was able to understand it. I always felt accepted – and this is why I love India so much, because it is a very welcoming place with really wonderful people who definitely wanted to share their experiences. I love to be there also because it is a great contrast to the Danish society in all matters. Denmark is super strict, super orderly and India is 100 percent chaos. It is all about the qualities and disadvantages of both these ways of living.

ZK_I think you manage quite well to live between those two worlds and are also able to adapt very fast to the differences.

ML_In the first many years it was always easy to come to India actually. It was more difficult to go back. When I was back in Denmark I had my little design studio and I was like: 'Mette Lange is back and wants an assignment.' I was afraid I was completely forgotten in the two months that I have been out. So there was also some kind of paranoia about finding new assignments because I was away for some time. But slowly things started to roll one after the other. I could say that the best assignment is the one when you do a good project and the client recommends you to friends and they can say that the whole process was great and people can see the finished house. It is not in the magazines, it's a personal experience of the people themselves and they say: 'Yes, she is also not running away even if the things are getting a little difficult' [laughs] and in this sense it has been slowly growing, which made

it easier for me to come back to Denmark, which was actually difficult in the beginning.

RR_ Through your lecture it was quite clear to read something like an important bottom line for yourself in your Indian projects and the Danish projects. And then there is also a decisive difference: I would call it formal aesthetics vs. technology. As Žiga was asking, what are you bringing from India to Denmark? Maybe there is some technological approach, but the decisive difference is what the projects look like because the bottom line is actually the same. As a European trained architect, how do you deal with the issue of formal aesthetics in India and is it an issue for you in Denmark?

ML_ I think I am very much based in my Scandinavian roots. It is always about using the local craftsmanship, which is absolutely great in India as they are highly skilled in many ways. But everything has to be simplified because of my Scandinavian DNA. I take my Scandinavian DNA to India. If I should say what I take from India, then it has more to do with the life there and all the wonderful people I meet, it's not the aesthetics. It is the warmth of the materials I take with me, but it's also because our materials in Denmark are so much different. I love the colors in India but these colors do not match in with Denmark, because our sky and everything else is so different. So I would say I take much more from Denmark to India than the other way around. It gives me a great



deal as a person, as a human being, but not in terms of aesthetics.

RR_ And then you take your studio to India as well. How do you convince them to go with you to India? How does that work?

ML_ It is absolutely great how well this works! [all laughing] It has been a big privilege and it is easy of course to convince them because they are adventurous. And we do actually work on our normal assignments as in Denmark, but we have so much extra time because we live in the same house. We spend a lot of time together, so we set new goals. In our everyday life in Copenhagen in the studio, we don't have time. We follow up other things when we come back from India! You know, we always make the

1:200 model first and then we go into 1:100, 1:50 model and how are they all unified in the expression. So things in the studio work out in Denmark. We write things down and we bring them structured to Denmark and we take time for those discussions. What is meaningful and what is not, how we can be better and what it is that we want to achieve and how do we push ourselves and to what interesting directions. We also participate in different local projects when we are there because I have been there for twenty years. Last year, we participated in some crazy Russian art installation with the students, just for two or three days, so we are also involved in what is going on locally. One year I told one of the younger students to search for a lot of art and architecture movies. Every evening when we were tired of speaking to each other, because we were together the whole day, we brought out the projector and watched the nerdiest art movies. [laughs] It's fun. It makes a place special and it connects you all personally.

RR_ Sounds like paradise!

ZK_ So according to this you must have a ton of internship applications waiting in your office?

ML_ I normally have Michael [Michael Lyng Jensen] and then two interns.

ZK_ Is keeping your studio small the only way you can imagine work as an architect, with a very limited team? Could you imagine running a bigger office?

ML_ I told you a little bit about Glenn Murcutt and his master class. If you don't know him ... [laughs] You have to know him, he is the best Australian architect. He was always my guiding line in terms of doing beautiful projects, these small-scale single-family houses and some little art projects. But he was always working by himself! I saw him at the academy when I was a student myself and he said 'I don't want to be administrative, I want to draw.' And I could say the same.

ZK_ So you want to keep every decision in your hands?

ML_ No. I could definitely do without some of them. I find reading emails and I writing reports super boring. These are jobs I simply want to minimize. [laughter]

ZK_ You are not involved in formal teaching at a university. Do you consider mentoring your interns as sort of a teaching that also fulfills you as an architect?

ML_ Definitely. This not only has to do only with your being an architect, it also has also to do with your life. In the community work that I'm doing, I want to take students to Gujarat to improve schools. This is also very important to me. I think that this is also very educational and responsible to the planet.

RR_ You are actually hinting at the role of an architect as you see it in the contemporary situation. We notice you are always talking about the essentials, the basics. So somebody hiring you as an architect is actually paying a lot of money for nothing in a positive sense, reduced to the minimum. If you would try to define your role as an architect in society, what would this be?

ML_ To do something meaningful. For me personally, it works best if it's not too big and if I'm not being stuck in a big organization. And for the students, I would advise them to do more things in 1:1 not only in 3D, but in a form they can touch, feel and interact with. And to remember that what you are doing must be meaningful.

RR_ You have the three basic elements: the platform, the roof, the light. Would you say when you start a design project that you always have these three issues you want to work with and that the project is always a variation of them?

ML_ No, I wouldn't say that. When we go to a new site, it is a creative process and we have no clue of what is going to happen. I think that counts for all of us architects. You have a dream that you are actually a little nervous about: 'What is this going to be?' Then you study the site and you get to know the clients. I always visit the clients to see how they live. Some of them would be into design furniture and very minimalistic living. Others would be much more colorful and messy. We have to know those things when

we are designing for people, so we can include their lives into what we are designing. I think that the things we are designing come primarily from studying the site, but also from interaction with the client and seeing who they are and how they live. I love that you don't know what is going on before you have been there for a couple of days in the initial meetings. Then you start with these very rough volumetric models and you say: 'This makes sense. This view is important. This light is important. This shelter is important. There are big trees that we love but they also cast shadow and we need some other spaces ...' It's all a matter of the observations we make.

ZK_ Has it ever happened to you that you couldn't work with a client?

ML_ Yes! [all laughing] But very few times. I have had only two horrible clients in my life as an architect. I would say that if you feel you are not connected with them you should pull out at the very beginning, so you don't waste their money and their dreams. The same goes if they don't respect what you are coming up with and are just adding on and adding on ... I worked as an architect for twelve years before I started working on my own and I remember meeting my old boss. I explained him my work and he said: 'But do the clients also have to be nice people?' [all laughing] and actually I said 'Yes, I only want nice people. They have to be nice people.'



ZK_ Apparently nice people recommend you to other nice people, so it's a closed circle.

ML_ Yes, it is. It was very sweet once with a house I made in Iceland. My client said: 'Come and stay. Just take the house for a week. Here is the car.' [laughs] This was such an amazing gift, really warming.

RR_ You got these nice clients and you got the topic of designing a summer house. I think there is a very special issue with the difference of scale, right? The scale of the landscape on the one hand and the small house on the other: The vast scale vs. the miniature scale. Isn't it a challenge to communicate it to the client when you have this special dream presented as something very petite,

very small in the setting of a huge scale? How does that work?

ML_ You mean with the landscape and the house and how we situate it? We work from the very beginning with models which I can really also recommend. The physical model that you have in your hand you can see it from all sides. It's such a great tool. Even if you have a 3D model you still see it only in two dimensions. I think also for us as architects as a help for understanding but definitely also for presenting it to a client! If you have a lot of drawings lying on the table and a model, you can see that all attention is always drawn to the model, because we can immediately understand it. Also by creating the landscape, which we always do in 1:200, or if it's a large plot it can be 1:500, this is a very strong tool. I try to get as much time off the computer as possible, the more the better. We are all forced to spend much of our lives staring into computers, so getting a little time off with models, sketches and anything that is not on the computer is something I really like and go for.

RR_ How do you communicate the Indian projects – the floating school, the moving school in terms of plans, models, no computers ... How does that work?

ML_ We made a small model for India and I also presented it. 'The Indian students made it and it was very colorful. I think the models always work, also with this very

different Indian school project. It is of course very different in terms of who you are explaining it to.

RR_ Do you go through the whole procedure as you would in Europe, with the preliminary design and then execution planning, workshop drawings? How far do you actually take the planning process in India?

ML_ It was very much on site. In the floating school we actually went there ourselves and then we said 'Oh, it's just bamboo and palm leaves.' That is actually how they make the boat shelters on the beaches. But in order for that to be rainproof, there is also a little plastic layer [all laughing] hidden so you don't see it. This we did on the site with the guys who built it. Of course, down there it wouldn't make much sense to deliver a very technical drawing. And they also do their own add-ons and things. The bamboo guy added those extra curves in the roof form, I didn't ask for that. [laughs]

ZK_ Do you in some way have to plan the architecture in India to be able to withstand some unexpected change and add-ons but still survive as a coherent whole?

ML_ The house I did for myself and the other house in the mountains were done with a lot of drawings, but different drawings. For instance, I made the openings in the big back wall in 1:1 from pieces of cardboard because of the different angles. I gave them to the mason and he

could just put in the stones and work them on the site. It's different in that sense.

RR_ But when you are in India for only let's say one or two months, do all these things have to happen at that very moment or do they continue working on the projects after you leave?

ML_ When the house was built in India I was there twice for about six months in all.

RR_ How about the schools?

ML_ These projects were done much faster and completed in the time when I was there. With the rolling school, I also had the help of an industrial designer. She took care of some of the supervision work.

RR_ So when you got this project of developing and building these schools, what about the teachers? Where do they come from?

ML_ The whole organization of the schools in India is taken care of by our Indian NGO. They are all Indian and come from the local state where the children are from. In Gujarat, there are Gujarati teachers. We have an Indian NGO that runs really well, which is taking care of hiring great, dedicated teachers. The Danish part – I am more or less into the design of the schools – is doing a lot of fundraising. And there are very few specific things we insist

upon; these three include the requirement of no more than twenty-five children in each class. We are trying to keep the numbers down, as they would probably squeeze in sixty children if they could. Another issue is we are pushing to get more girls into schools.

RR_ Would they also be able to continue to build schools on their own?

ML_ They definitely could. Actually, in Gujarat, where I hope to take students and improve the schools, I am trying to connect with other Danish architects and engineers to form a group. These big companies could promote themselves internally to their own employees with the good work they are doing. So we would go out there and improve the buildings and then, of course, we could make some projects together and find out that it is appreciated by the people there. I hope that within the next half a year we will go to Gujarat and improve some of the buildings. I hope to get more architects from Denmark and some young engineers who could also start working on some solar panels.

ZK_ In your lecture you mentioned that the Goan government recently started to provide education for migrant children. How would you assess the role of your architectural work in this area and how has it contributed to the decision of the Goan government to finally provide educational programs?

ML_ My little floating school and rolling school are not what influenced the Goan government to take care of these children. Because the reason behind this is our school project has been going on since 2001 and our main NGO-woman sits in the ministry of education. She points out the problems, so I can't take any credit for that. It has to do with the school project as a whole and the very good local people who have enforced it.

ZK_ But you, of course, observed the problem and made a very valuable contribution ...

ML_ Yes, definitely! The diversity of work has been great and I want to continue that. I would like to dedicate a percentage of my time to work on community stuff, projects like the moving school. I have been to Russia participating in a similar project. This is something that is not about business. It takes you out and leads to meeting with people. I find it a truly giving experience. This is a goal I have set for myself, to have a percentage of time for things like these so I don't get too busy with my normal work. [laughs]

RR_ Besides your three issues – the platform, the roof, and the light – you also said 'I love the roof' and 'The roof should play the role of the lead violin.' Does architecture in your sense need more? Do we need walls, windows, doors?

ML_ As you have seen I made many different projects. In some of them, the roof doesn't play the lead violin. But I think it all goes back to the barn, and the typical Danish landscape with its barns. There would be some bushes around and you only see the big roofs. I find that simplicity in the landscape beautiful. If you saw the Goan house from the river you would only see the tile roof. And only by getting closer you see that it's a totally open house, interpreted differently from the normal houses. It has a lot of design detail, but not from the distance. If I had to choose one archetype of a house it would be the barn.

ZK_ One thing I also noticed when looking through your projects is the way you present them through photography. In a way, you are avoiding super clean architectural photography where everything is put in the background so that the rooms are completely bare and clean with only a little design furniture in them. Is there something you want to communicate through this kind of photography?

ML_ One of my former students is also a very talented photographer and I like to have him to take photographs of my houses when they are finished. We actually invented a second workshop. I told you about the initial workshop where we move to the site at the beginning of the planning process. Now, this is the reverted workshop where we evaluate and take photographs. We borrow these houses from the clients for at least two days, because we need all the light conditions from early morning until night and of course we also need good weather. So the whole studio

moves up to this beautiful house. [all laughing] We bring food and we evaluate. We walk around and talk about what we would want to implement in the next project what could have been done differently. Frans [Frans Ahlbom], the guy who takes the photos, also uses our presence there, so you can also see people in the pictures. We want to move away from customary architecture photographs because we are creating homes and also creating frames for our lives. This is something we just started doing, but I would like to take it much further and invite all our friends along for parties. [laughs] We are against the very strict and formal look. That may be appropriate if you are doing a museum ... But that is not what we are doing. We are doing homes for people and their lives and we want to purposefully breathe life into everything. And that is why the second workshop, the revisiting one, was invented. Sometimes the clients want some little additions, like a shed for the firewood or something of the kind. And then you draw it for half an hour and they are happy. And they get the photographs afterwards, of course.

RR_ That sounds great, because usually when we visit our projects they say: 'The roof is leaking, the door doesn't work, the heating doesn't work, but good that you came back so we can complain and complain.' It must be a different culture. [all laughing] Mette, it sounds like there is a slight touch of magic in the way you work. The role of an architect, which I have asked you about, you have said that it has to be meaningful. I think we have to be working on the very basics and try to figure that out. As you have

said minimal art is incredibly rich by definition. It is not about reduction, it's actually just stopping at a certain point in order to stand back and see just how rich this art is. The minimalists are always complaining about the term 'minimalist' because someone who invented it said 'Okay there is nothing there, so it must be minimal.' But it is actually quite the opposite. I can see your work in this context and it is incredibly rich. The role of an architect as you have presented it here is not about writing emails and reports ...

ML_ But I do it! I have to because I'm part of this world. I just don't like doing it. [all laughing]

RR_ Your different way of working as an architect is really incredible. We saw some wonderful projects this evening and also different continents and different situations ... It was a delight having you here with us here this evening. Thank you very much!



PETER CACHOLA SCHMAL

NOVEMBER 06, 2017

LECTURE_31

INTERVIEW_39



< Wir haben [den Pavillon] geöffnet, und unsere Geschichte hatte recht großen Einfluss: die Biennale ohne Mauern, ohne Begrenzung. [...] Wir hatten diese Ausstellung so präsentiert, dass es keine Tür gab, kein Tor gab, es war nicht verschliessbar, und wir wollten damit ausdrücken, dass Deutschland und Europa geöffnet und nicht verschließbar sind.>

< We opened [the German pavilion], and our history had quite a great influence: the Biennale without walls, without limit. [...] We presented this exhibition in such a way that there was no door, no gate, it was not lockable. We wanted to express that Germany and Europe are open and unlocked.>

LECTURE**GERMAN PAVILION AT THE VENICE BIENNALE | Venice, Italy | 2016**

"
**THE ARRIVAL CITY
IS A CITY
WITHIN A CITY**

EINWANDERER SUCHE IHRE CHANCEN IN
STÄDTISCHER DICHTEN

"
**THE ARRIVAL CITY IS
A NETWORK OF
IMMIGRANTS**

KEINE ANGST VOR ETHNISCH
HOMOGENEN VIERTELN: SIE
ERMÖGLICHEN NETZWERKE.

"
**THE ARRIVAL CITY IS
AFFORDABLE**

GÜNSTIGE MIETEN SIND EINE
VORAUSSETZUNG FÜR DIE ATTRAKTIVITÄT
EINER STADT.

**THESE:
Wir haben keine
Flüchtlingskrise,
sondern eine
Wohnungskrise**

< Allein im Verlauf der Biennale, von Mai 2016 bis November 2016 hat sich einiges geändert, ganz zu schweigen von diesem Jahr. Aus dem offenen Deutschland und offenen Europa ist nicht mehr viel übrig geblieben, weswegen auch der Pavillon nur einmal so aussah und nie wieder so aussehen wird. Ganz im Gegenteil... >

< Alone in the course of the Biennale, from May 2016 to November 2016, a lot has changed, not to mention this year. There is not much left from the open Germany and the open Europe, which is why the pavilion only looked like this once, and will never look like that again. On the contrary... >



< COMPETITION FOR AFFORDABLE AND GOOD LIVING

Affordable living is the subject of discussions far beyond Germany — and for this reason an architecture prize is addressing the topic for the first time. Over 100 architects both within Germany and abroad accepted the invitation and submitted 130 realized projects, which are now being presented at the DAM. They reveal the diversity and quality of current housing construction for everyone — in Germany, as well as in the Netherlands, France and Great Britain, in Austria, Switzerland, Slovenia, Italy, Spain, Turkey, Norway, Finland, and Poland. The head of the Department of Planning of the City of Frankfurt/Main is awarding “Homes for All” together with DAM and ABG Frankfurt Holding, and with the support of the Federal Foundation of Baukultur, the German Association of Cities, and the Hessen Chamber of Architects and Urban Planners as partners. Ten prize-winners qualified for the conceptualization of the development of the Hilgenfeld district in northwest Frankfurt, which began in May 2018. The jury will select up to three entries for realization, with construction work due to begin in late 2019 \ early 2020. >

GERMAN ARCHITECTURE MUSEUM,
Half year program July – December 2018

< WETTBEWERB FÜR BEZAHLBARES UND GUTES WOHNEN

Bezahlbares Wohnen bestimmt die Diskussionen über Deutschland weit hinaus — erstmals nimmt sich ein Architekturpreis deshalb dieses Themas an. Über 100 Architekten aus dem In- und Ausland sind der Einladung gefolgt und haben über 130 realisierte Projekte eingereicht, die im DAM präsentiert werden. Sie zeigen die Vielfältigkeit und Qualität des aktuellen Wohnungsbaus für alle — in Deutschland wie in den Niederlanden, Frankreich und Großbritannien; in Österreich, der Schweiz, Slowenien, Italien, Spanien und der Türkei wie in Norwegen, Finnland und Polen. Das Planungsdezernat der Stadt Frankfurt am Main lobt „Wohnen für alle“ gemeinsam mit dem DAM und der ABG Frankfurt Holding aus. Partner des Preises sind die Bundesstiftung Baukultur, der Deutsche Städtetag sowie die Architekten- und Stadtplanerkammer Hessen. Unterstützt wird der Preis von der BPD Immobilienentwicklung GmbH. Zehn Preisträger haben sich für das im Mai 2018 begonnene Konzeptverfahren zur Bebauung des Hilgenfelds im Frankfurter 18.5. — 9.9.18 Nordwesten qualifiziert. Bis zu drei Arbeiten wählt die Jury davon zur Realisierung aus — der Baubeginn soll Ende 2019 \ Anfang 2020 erfolgen. >

DEUTSCHES ARCHITEKTURMUSEUM,
Halbjahresprogramm Juli – Dezember 2018

HOMES FOR ALL: DAS NEUE FRANKFURT | Frankfurt, Germany | 2018

< Baut baut baut – los gehts! >

< Build, build, build – let's go! >

WOH- NEN FÜR ALLE

HOMES
FOR ALL
DAS NEUE 2019
FRANKFURT
PRÄSENTATION DES WETTBEWERBS FÜR
BEZAHLBARES UND GUTES WOHNEN
PRESENTATION OF THE COMPETITION
FOR AFFORDABLE AND GOOD HOUSING
19. MAI 2019 09. SEPTEMBER 2019
MAY 19 2019 SEPTEMBER 09, 2019



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< Vor fast 90 Jahren gab es eine Ausstellung mit dem Titel 'Die Wohnung für das Existenzminimum'. Heute könnte man ihn wieder verwenden und sich fragen: was ist denn heute die Wohnung für das Existenzminimum? Bräuchten wir das nicht wieder? >

< Nearly ninety years ago, there was an exhibition entitled 'The Apartment for the Subsistence Minimum.' Today, one could use [the topic] again and ask: What is the home of the subsistence level nowadays? Wouldn't we need that again? >

< Obwohl wir in der Zeit der geringen Zinsen wirklich sehr viel bauen, bauen wir eben trotzdem nicht das Richtige. Vor allem bauen wir selten wirklich bezahlbare Wohnungen. >

< Although we really build a lot in the period of low interest rates, we still do not build the right thing. Above all, we rarely build affordable housing. >

< Die Wohnungskrise ist reell und sie wird immer stärker! >

< The housing crisis is real and it is getting stronger! >

INTERVIEW

Peter Cachola Schmal



PCS_ Peter Cachola Schmal

RR_ Roger Riewe

AP_ Aleksandra Pavicevic

RR_ Vielen Dank Peter für diesen tollen Vortrag. Er ist sehr präzise, praktisch an dieser Thematik der Dichte oder Dichtefrage aufgebaut und dann dieser Bogen von der Biennale bis zur Jetzt-Situation mit der Forderung 'Baut, Baut, Baut', fast manifestartig ... Sehr spannend. Das ist auch ein Thema, mit dem wir uns jetzt in der zeitgenössischen Architektur beschäftigen. Wohin geht es mit unserer Architektur? Was sind jetzt die Aufgaben, insbesondere in einem europäischen Setting, in einer Wohlstandsgesellschaft? Wir haben genügend Schulen, Sportplätze, Sporthallen ... Alles hätten wir erledigt, und nun beschäftigen wir uns mit ganz abscheulichen, merkwürdigen Sachen, mit Kleinkram, weil wir uns entweder die Zeit vertreiben müssen oder nichts anderes mehr zu tun wissen. Und wir werden überrannt von der

Shrinking-Thematik, wobei diese Problematik ja ganz spannend ist, fast eine geistige Herausforderung im kapitalistischen Denken, wo alles immer auf Wachstum aufgebaut ist, in der die größte Gefahr ist, wenn etwas weniger wird. Wie geht das also mit Shrinking? Ein spannendes Thema. Deshalb, glaube ich, ist es auch richtig elaboriert in der Stadtentwicklung, im Diskurs der Stadtentwicklung in Europa. Wie siehst du eigentlich die Rolle des Architekten oder der Architektin in diesem Kontext?

PCS_ Also, ich hab dieses Projekt hier ausgesucht ausgehend von den Architekten des bogenvischs Bueros München, weil sie es geschafft haben, ein selbstbestimmtes Wohngebiet mit den Bewohnern zu

RR_ Yes, thank you, Peter, for this fantastic lecture. Very precise, how you practically address this topic or the problem of density and then make this connection from the Biennale to the present situation with the demand to 'build, build, build.' This is almost manifesto-like and very exciting. Of course, this is also a topic that we're currently dealing with in contemporary architecture. Where are we going with our architecture? What are the challenges now? Especially in a European setting and in an affluent society. We have enough schools, sports fields and gymnasiums ... We've gotten everything done, and now we're dealing with really detestable, strange things, bits and pieces, because we either have to pass the time or don't know what else to do. And then we get overwhelmed by the shrinking-cities topic. But this problem is quite exciting, almost like an intellectual challenge in capitalist thinking, where everything is always based on growth. In other words, the greatest danger is if something gets smaller. So how does that work with shrinking? An exciting topic. Therefore, I believe, [this is] also really discussed in detail in urban development, as well as in the discourse on urban development in Europe. How do you view the role of the architect in this context?

PCS_ So I selected this project here from the bogevischs architecture office in Munich because they managed to establish an autonomous residential area with the residents in a neighborhood that had a development plan that wasn't suitable for what they really wanted. And the architects helped these residents [i.e., the representatives

of this cooperative] fight against the development plan until the city agreed to overturn it. So the architects provided professional support during a process in a way that allowed the residents to live the way they had dreamed. Which is what actually happened. The result is amazing, but only because they were able to overturn the development plan. And for that, they've now even received the Prize for Urban Design. What's ironic, of course, is that the urban designers have given them a prize for fighting against urban design and changing it. But it shows that architects can not only build and provide advice but also contribute to the process, in order to get what they actually wanted in the end.

AP_ I read an interview that you – I believe – did with the Frankfurter Rundschau. It ended with the question of whether architects need to become more political, and your answer was, 'Yes.' And I actually wanted to ask the question, 'Yes, certainly, but how?' What possibilities do architects really have in the end?

PCS_ Architects have many possibilities. For example, they can influence politicians in working groups and in politics itself. Also, to more effectively communicate the needs of those who can't express themselves so technically. They are, therefore, influential on several levels. Not only after the submission of any designs for a specific project, but also beforehand. So that, for example, politicians gain the courage to really build. To the extent that they haven't dared to do so up until now, because

etablieren – in einer Gegend, in der ein Bebauungsplan existierte, der unfreundlich war für das, was sie eigentlich wollten. Die Architekten haben mitgeholfen, mit den Bewohnern, also der Vertretung dieser Genossenschaft, gegen den Bebauungsplan anzukämpfen, bis die Stadt akzeptiert hat, den Bebauungsplan zu kippen. Die Architekten haben die fachmännische Betreuung bei solchen Prozessen geleistet, um es den Bewohnern zu ermöglichen so zu leben, wie sie sich das erträumt haben, und das ist auch geschehen. Das Ergebnis ist fantastisch, aber nur, weil sie den Bebauungsplan kippen konnten. Dafür bekamen sie jetzt sogar den Städtebaupreis. Es ist natürlich komisch, dass die Städtebauer ihnen einen Preis geben dafür, dass sie gegen den Städtebau angegangen sind und ihn verändert haben. Aber es zeigt, dass Architekten nicht nur bauen und beraten können, sondern auch im Prozess schon mitarbeiten, um nachher das zu kriegen, was sie sich eigentlich wünschten.

AP_ Ich habe ein Interview gelesen, das Sie, wie ich glaube, mit der Frankfurter Rundschau geführt haben. Die abschließende Frage darin war, ob Architekten politischer werden müssen, und Ihre Antwort lautete 'Ja'. Ich wollte eigentlich die Frage stellen 'Ja gerne, aber wie'? Welche Möglichkeiten haben Architekten letztendlich tatsächlich?

PCS_ Architekten haben viele Möglichkeiten. Zum Beispiel auf Politiker einzuwirken, in Arbeitsgruppen, in der Politik selber, auch, um die Bedürfnisse von denen, die sich fachlich nicht so ausdrücken können, besser

rüber zu bringen. Sie wirken also auf mehreren Ebenen mit, nicht nur nachher, bei der Abgabe von irgendwelchen Entwürfen für ein spezifisches Projekt, sondern schon im Vorhinein. So gewinnen beispielsweise Politiker den Mut, wirklich zu bauen, in einem Maße, wie sie es sich bis jetzt nicht zutrauen, weil sie immer nur Ärger kriegen aus der Bevölkerung. Es bedarf also auch aus der Bevölkerung nicht immer nur 'Sobald ihr was macht, gibt's Ärger und wir werden euch nicht wählen', sondern auch die Gegenstimme, die sagt 'Es wird Zeit, dass ihr was macht! Wir brauchen Wohnungen, wir brauchen Dichte, wir brauchen öffentliche Verkehrsmittel'. Um das zu formulieren, also das Gegenteil zum üblichen Protest, können Architekten mit eingreifen, damit die Politiker merken, was am Wohnungsmarkt los ist. Die wissen das ja nicht, weil sie schon lange keine Wohnung mehr suchen. Außer, ihre Kinder sind zum Beispiel zum Studium unterwegs und merken dann, dass es teurer ist als sie es sich dachten dann merken sie, dass irgendetwas was nicht stimmt. Diese Wünsche den Politikern näher oder in die Presse zu bringen, um die allgemeine Aufmerksamkeit zu erhöhen, das können Architekten durchaus.

AP_ Würden Sie sagen, dass es da auch möglicherweise ein Kommunikationsproblem gibt? Zwischen der Bevölkerung und den Architekten? Und dass es deswegen manchmal gar nicht weiter geht? Das ist ja die erste Voraussetzung, dass ich richtig interpretiere, was jemand an mich heranträgt und das ich dann mit den richtigen Worten an den Verantwortlichen weitergeben kann.

they only get in trouble with the population. So, there's a need for the population not just to always say, 'As soon as you do something, there'll be trouble, and we won't vote for you,' but also for the dissenting voice to be heard that says, 'It's time you did something! We need housing, we need density, we need public transport.' To express that [i.e., the opposite of the usual protest], architects can intervene. So that the politicians realize what's going on in the housing market. They don't know that, because they haven't looked for an apartment for a long time. Unless their children are going to college, for example, and then they realize that it's more expensive than they would have thought. Then they realize that something's wrong. So, architects can certainly help the politicians become aware of these wishes or get them into the press in order to raise the general level of awareness.

AP_ But would you say that there's a communication problem sometimes? Between members of the population and the architects. And that, for that reason, the communication just stops working? That's the first prerequisite: For me to correctly interpret what someone presents me with and then tell it to the person responsible in the right words.

PCS_ There are always communication problems. You can also already see that you run into slight problems when speaking with the user. You don't always get along with each other, but then again, also getting along with the potential client?! You really run into communication

problems there. And not every architect has the same objectives or ideas about what should happen. So there'll be other architects involved in these types of processes than those you've heard of so far. These are simply the newcomers. Maybe it's you [points to the audience]. That can easily happen. Some people really want to achieve something. And then it's interesting, for example, that some wishes haven't yet been expressed and are, therefore, not being fulfilled. The protesting minority group is the one that's so loud, which is why it's been assumed that it's made up of more people. The non-protesting majority group is silent and not organized, and that's their problem. In Barcelona, for example, we'll see whether the noisy minority group will prevail in the end and make the country independent, or whether the non-protesting majority group will prevail, despite having no hero among its ranks and no programme, except that



PCS_ Es gibt immer Kommunikationsprobleme. Sie merken ja auch jetzt schon, dass man mit dem User sprechend leichte Probleme hat. Man versteht sich ja schon untereinander nicht immer, aber dann auch noch mit dem möglichen Bauherren?! Da gibt es Kommunikationsprobleme. Nicht jeder Architekt hat die gleiche Zielrichtung, wohin es gehen soll. Es werden also andere Architekten sein, die sich in solchen Prozessen einsetzen, als die, von denen Sie bisher gehört haben. Das sind dann eben die Nächsten. Vielleicht sind Sie es [deutet ins Publikum]. Das kann durchaus sein. Manche Leute wollen ja tatsächlich etwas erreichen. Interessant ist auch, dass zum Beispiel manche Wünsche bisher nicht geäußert wurden und deshalb auch nicht wahrgenommen werden. Es ist ja die protestierende Minderheit, die so laut ist, deswegen wird sie für zahlenmäßig größer angenommen. Die nicht protestierende Mehrheit, die schweigt und nicht organisiert ist, hat ein Problem. Ein Beispiel ist Barcelona. Wir werden sehen, ob die laute Minderheit sich schließlich durchsetzen wird und das Land unabhängig macht oder ob die nicht protestierende Mehrheit, die in ihren Reihen keinen Helden hat und kein Programm, außer dem, von Spanien und Europa nicht unabhängig sein zu wollen, sich durchsetzt. Das ist die Frage. Die Mehrheit hat niemanden, der für sie spricht, und so ist das in vielen Bereichen. Man sagt zum Beispiel bei uns, hinter Stuttgart 21 und anderen Bürgerinitiativen verbergen sich wahrscheinlich meist pensionierte Rentner, Herren, Ingenieure. Die haben Zeit, haben Expertise, wissen, wie man sich ausdrückt, wie man Eingaben macht. Pensionierte Ingenieure, die eine neue Aufgabe suchen im Leben. Das hat die Planung sehr

erschwert. Aber die Gegenbewegung, die eine Planung verlangt, die gibt es selten.

RR_ Aber die Zeit brennt ja auch. Die Zeit brennt unglaublich. Wenn man das jetzt sieht oder mit Berlin Tempelhofer Feld vergleicht, eine städtebauliche Entwicklung, die da angedacht war, Bürgerprotest, Abstimmung, negativ ausgefallen, die Politik überrascht, hat vorher gar nichts dazu gesagt. Wenn ich das jetzt hochrechne und sage 'OK, das führt schlussendlich zur Segregation,' das heißt, teure Wohnungen in der Stadtmitte, billiger Wohnraum außen, dann entflichte ich eine Bevölkerung, entmische sie. Das ist dann die Konsequenz. Das heißt aber auch, in der Politik sind für diese städtebaulichen Entwicklungen 'Helden' notwendig.

PCS_ Berlin ist ein krasser Fall. Deutschland hat den Kopf geschüttelt, wie die Bevölkerung Berlins die Entwicklung des ehemaligen Flughafens torpediert hat. Dabei haben sie so viele Brachflächen. München hat seinen alten Flughafen bebaut. Da ist Wohnungsbau heute, der ist prima, der funktioniert. Warum wollen die das in Berlin nicht? Jetzt jammern sie, dass zu wenige Wohnungen da sind. Absurd! Die haben sich selber ins Knie geschossen. In Berlin gibt es seit Jahrzehnten ein gigantisches Protestpotential und das Gefühl, dass man am gleichen Strang zieht, das ist nicht besonders ausgeprägt. Aber tatsächlich braucht es Figuren, die sich bemühen, das Rad herumzuwerfen. Das ist nicht so einfach. Protest ist einfacher, als andere für etwas zu gewinnen, für etwas zu sein.

it doesn't want independence from Spain and Europe. That's the question. They don't have anyone to speak for them, but their group is actually larger. And this is how it is in many situations. For example, we say that in most cases there are probably retired people, men and engineers behind Stuttgart 21 or other citizens' initiatives. They have time, they have the expertise, they know how to express themselves, and they know how to file petitions. Retired engineers who are looking for a new challenge in their life. This has made planning very difficult. But the countermovement that asks for planning? This is rare.

RR_ But the clock is ticking. It seems to be ticking faster and faster. If one now looks at or compares this with the Tempelhofer Feld in Berlin, an urban development that was planned there, the public opposition, vote, negative outcome, politicians' surprise, how they had said absolutely nothing about it before ... Now, if I add that all up and say 'OK, this will eventually lead to segregation' – that means expensive apartments in the city center, cheap housing outside – then I break up a population; I take it apart. That's what will happen. But in politics, 'heroes' are also needed for these urban developments.

PCS_ Yes, Berlin is a glaring case. Germany just shook its head over how the people of Berlin torpedoed the development of the former airport. They have so many urban wastelands. Munich has constructed buildings on the site of its old airport. There's housing there today. It's great, it works. Why don't they want that in Berlin? Now

they're complaining that there are too few apartments. It's absurd! They shot themselves in the foot. But there's been a huge potential for protest in Berlin for decades. And you don't really have a strong feeling that they all pulling in the same direction. But what's really needed are figures who reinvent the wheel. That's not so easy. Protesting is easier than convincing others to support something or to stand for something.

AP_ But do you also see the museum as a 'hero,' apart from the 'heroes' that may be needed by the architects or designers? Do you see its potential in itself or in the institution that you represent or lead? [The potential] to initiate this conversation, the communication, to clear up the misunderstandings, or to pave the way?

PCS_ Yes, um, of course, we are like an institution and belong to the city. We are something like the city administration in a different form. But we can perhaps help participate in the process of shaping opinions. For example, I suggested to the head of the planning department that it might be possible to create competition for affordable housing. This competition is called 'Housing for All.' European architects are invited to submit their realized projects, and we then select ten of them. These ten architects are then given an urban layout design, and three of them will eventually receive a direct commission. This part of the process is now finished; the projects start next year. So only three housing projects will be built [i.e., 120 apartments], but at least something will

AP_ Aber würden Sie, abgesehen von den 'Helden', die es vielleicht unter den Architekten oder Planern braucht, das Museum auch als einen 'Helden' sehen? Sehen Sie Potential in sich selbst oder in der Institution, die Sie vertreten oder leiten? Dieses Gespräch zu initiieren, die Kommunikation, die Missverständnisse aus dem Weg zu räumen, den Weg da zu ebnen?

PCS_ Ja, hm, wir sind natürlich quasi eine Institution, gehören zur Stadt, wir sind so etwas wie die Stadtverwaltung in anders. Aber wir können vielleicht helfen, am Prozess der Meinungsbildung mitzumachen. Zum Beispiel hab ich dem Planungsdezernenten vorgeschlagen, ob man nicht zum bezahlbaren Wohnraum einen Wettbewerb macht. Dieser Wettbewerb heißt 'Wohnen für alle'. Man lädt europäische Architekten ein, ihre realisierten Projekte einzureichen und wir wählen dann zehn davon aus. Diese zehn Architekten lässt man dann an einem städtischen Grundrissplan arbeiten und drei von ihnen bekommen schließlich einen Direktauftrag. Das ist jetzt durch, das passiert im nächsten Jahr. Es sind dann nur drei Wohnprojekte, die gebaut werden, also 120 Wohnungen, aber immerhin passiert dann etwas. Mit Architekten, die man noch nie in der Stadt hatte, mit Lösungen, die hoffentlich interessant sind, um dann andere anzuregen, diesen Weg weiterzugehen. Das wollen wir alle zwei Jahre machen. Es ist ein kleiner Schritt, aber er könnte öffentlich wirksam sein. Bei uns gibt es wie in jeder Stadt fünf bis sechs Büros, die zufälligerweise immer irgendwie die großen Wohnungsbauaufträge bekommen.

Obwohl vorher Ausschreibungsrunden waren! Auf jeden Fall sind es immer dieselben, die dann auf dem Bauschild stehen. Wir möchten auf diese Weise neue Ideen in die Stadt bringen, damit andere Investoren sagen 'Was da gebaut wurde, könnte ich jetzt hier ebenso probieren. Und mal sehen, was daraus wird'.

AP_ Können Sie uns noch etwas zu den Kriterien sagen? Weil, das ist ja ganz interessant, was ...?

PCS_ Das wird jetzt erst entwickelt, das werden wir sehen, wenn eingereicht wird. Ich weiß, was ist bezahlbares Wohnen, was ist gutes Wohnen? Sieht das nicht in Lissabon anders aus als in Kopenhagen und so weiter und so weiter? Das wissen wir noch nicht. Die Kriterien werden beim Tun entwickelt, um zu sehen 'Ist das interessant oder nicht'? Außerdem hat die städtische Wohnungsbaugesellschaft angemeldet 'Das, was ihr da Internationales aussucht, dass wir das nachher bauen, da gibt's noch Gesprächsbedarf. Hier bei uns, mit unseren Richtlinien und Normen und so weiter...' Also, da müssen wir noch einiges an Überzeugungsarbeit leisten. Wahrscheinlich wird es dann ein Lokaler sein, der es umsetzt. Das heißt, die ausländischen Architekten werden bis zum Vorentwurf arbeiten und dann werden die Lokalen das umsetzen. Aber man wird schauen, wie sich das entwickelt.

RR_ Ist das dann eigentlich auch zu verstehen im Zusammenhang mit der Entwicklung, die in Frankfurt im

happen. With architects, you've never had in the city before, with solutions that are hopefully interesting and that encourage others to continue along this path. And we want to do this every two years. This is a small step, but it could be publicly effective. As in every city, we have five to six offices that always manage somehow to get the big housing contracts. Despite the fact that invitations to tender had already taken place!? In any case, it's always the same names that appear on the construction sign. With this kind of competition, we want to bring new ideas to the city so that other investors will say, 'I could also try to build here what's being built there. And let's see what happens.'

AP_And can you tell us anything else about the criteria? Because that's really interesting, what ...?

PCS_That [the criteria] is still being developed. We'll know more once the submissions come in. I know what affordable housing is, but what is good housing? Doesn't it look different in Lisbon than in Copenhagen and so on and so on? We just don't know yet ... The criteria will be developed during the process, in order to see, 'Is this interesting or not?' In addition, the municipal housing association has notified us that 'There is still a need to discuss [the projects] we choose from an international selection and which we will build later on. Here in our region, with our guidelines and standards and so on...'
Well, we still have some convincing to do. It'll probably be a local actor who ends up realizing it. This means that the



foreign architects will draw up the preliminary design, and then the local actor will implement it. But we'll see how that develops.

RR_Should this actually be understood in the context of the development that's taking place in the center of Frankfurt? The new construction of the area behind or at the Römer [medieval building in the Frankfurt historical center]. The demolition of the historical city center. The so-called new old town. Brutalist architecture torn down, and small, retro-style houses rebuilt there.

PCS_This is really great. The reconstruction of the Gothic city center appeals to the public ... It appeals greatly to the public. Will also be highly effective in terms of tourism, and it is, of course, completely absurd, because the

Zentrum stattfindet? Der Neuaufbau des Gebiets hinter oder am Römer. Der Abriss der Altstadt. Die sogenannte neue Altstadt. Brutalismus abgerissen, im Retro-Style kleine Häuschen wieder hinbauen ...

PCS Das ist ganz toll. Der Wiederaufbau der gotischen Innenstadt ist publikumswirksam ... Sehr publikumswirksam. Wird auch sehr tourismuswirksam sein und ist natürlich völlig absurd, denn da wurde für etwa 150, 200 Millionen die gotische Altstadt mit 35 Häusern wieder errichtet. Wobei man von ca. 15 die Pläne, Details und Fotos noch hatte. Also 15 Rekonstruktionen und 15 ähnliche, neu entworfene. Aber sie sind sehr erfolgreich, es ist fast fertig, und die Architekten haben sich alle sehr viel Mühe gegeben. Es ist wirklich Herzblut drinnen, die Bevölkerung liebt es, die Politiker sind jetzt alle dafür und es wird nächstes Jahr eröffnet. Und es ist stadträumlich auch toll. Ich muss schon sagen, stadträumlich ist das ... Die mittelalterlichen Räume dort waren überraschend gut. Ich kannte sie nur von Fotos und jetzt sind sie wieder da. Der Alte Hühnermarkt und wie die alle heißen, diese Häuser. Also stadträumlich ist das interessant um den Dom herum. Politisch, natürlich, völlig absurd. Die Stadt gibt 200 Millionen aus, damit da 35 Häuser entstehen, Wohnungen subventioniert werden und so weiter. Allerdings ist das auch nur ein 8 000 qm Grundstück. Das ist ja nicht viel. Das ist ja nur ein Mini-Teil der Altstadt. Man hat die gesamte Aufmerksamkeit auf sich gelenkt. Kein anderer Stadtteil Deutschlands hat so etwas Ähnliches gemacht, außer Dresden. Die haben aber kein Geld, also

haben die in Dresden die Fassaden rekonstruiert und im Inneren eine Mall erreicht. Es sind vier Blöcke in Dresden, und weil sie nicht subventionieren wollten und konnten, ist das in Dresden so, dass jedes Einzelne eine kleine Mall ist. Da geht man in die historische Fassade, dann fährt man mit der Rolltreppe in -1 und da ist eine Mall aus Läden im EG und -1. Da ist ein Centermanagement und so weiter. Also draußen Altstadt, in dem Fall klassizistische Altstadt, drinnen Mall. Die Frankfurter haben gesagt 'So was machen wir nicht, wir machen die alten Parzellen, die sind dann manchmal nur fünf Meter breit' und so weiter. Also, das ist was ganz Anderes, aber es kostet eben viel Geld. Und das hat man ausgegeben und das wird wahnsinnigen touristischen Erfolg geben und mal sehen ... 500 Meter weiter gibt es wirkliche mittelalterliche Gebiete, die verfallen. Das ist absurd, aber es passt. Nebenan, keinen Kilometer weiter, entstehen über zehn Wohnhochhäuser in der Innenstadt. Das ist Frankfurt. Diese Mischung aus Provinzialität und Weltzugewandtheit.

RR Wie soll das jetzt aussehen, dieser leistbare Wohnraum? Aleksandra hat ja eben schon nach einer Art Kriterien gefragt, aber es ist vielleicht auch die Frage in Richtung einer Formal-Ästhetik. Wenn jetzt die neue Altstadt so gut ankommt, da spricht ja auch etwas anderes mit. Jetzt ist da vielleicht ein Politikum dabei. Beispielsweise die Terrassenhaussiedlung, die wir heute angeschaut haben, wo die Formal-Ästhetik ja ganz hinten steht und die trotzdem sehr erfolgreich ist. Ist zwar jetzt nicht billig oder so, aber alles, was man

Gothic city center with its thirty-five houses was rebuilt for about 150 or 200 million euro. Whereby one still had the plans, details and photos from about fifteen of these houses. So, this meant fifteen reconstructed houses and fifteen relatively similar, redesigned ones. But they're highly successful; it's almost finished, and the architects have all put a lot of effort into it. They've really sunk blood, sweat and tears into it. The people love it. The politicians are all for it now, and it'll open next year. And it's also great in urbanistic terms. I have to say that, from an urbanistic perspective, the medieval spaces there were surprisingly good. I'd only seen them in photos, and now they've been recreated. All these houses, which were given names like 'Alter Hühnermarkt' [old chicken market] and what all. So the area around the cathedral is interesting in urbanistic terms. Politically, of course, it's completely absurd. The city spends 200 million to build thirty-five houses, subsidizes housing and so on. However, this is also only an 8 000 sqm plot. That's not much. This is only a tiny part of the historic center. All the attention has been drawn to it. No other district in Germany has done something like this, except Dresden. But they have no money, so they reconstructed the façades in Dresden and created a mall inside. These make up four blocks in Dresden, and because they didn't want to and couldn't subsidize it, the situation in Dresden is such that each individual block is a small mall. You enter in through the historical façade, then you take the escalator down to -1, and there is a mall with shops on the ground floor and -1. There's a center management and so on. So outside

is the old city center and in this case, the historical city center, and inside is the mall. The people of Frankfurt said 'We won't make something like that. We'll take the old plots of ground. They're sometimes only five meters wide' and so on. Well, that's a whole different story, but it still costs a lot of money. And that has been spent, and that will be insanely successful for tourism, and let's see.... 500 meters further on, there are real medieval areas that are deteriorating. This is absurd, but this is the way it is. Nearby, not even a kilometer further away, more than ten high-rise residential buildings are being built in the city center. And that's Frankfurt. This mixture of provinciality and cosmopolitanism.

RR_What should it look like now, this affordable housing? Aleksandra has just asked for something like criteria. But it's perhaps also a question of something like formal aesthetics. Now, when the new old city center has been so well-received, that seems to indicate something else. Maybe a political issue is involved now. For example, the split-level Terrassenhaussiedlung housing estate that we looked at today, where the formal aesthetics have the lowest priority, but which is, nevertheless, very successful. It's not cheap or anything now, but everything you see there, you would say, 'Oh God, who would want to live here?' But exactly the opposite is happening now. That means there must be something there, like a sensorium for the user or the buyer or the tenant, who then reacts on something like that. Is there anything that would indicate this?

dort sieht da würde man sagen 'Oh Gott, wer will denn hier wohnen'? Aber genau das Gegenteil tritt jetzt ein. Das heißt, irgendwo muss ja doch irgendetwas da sein, ein Sensorium für den Nutzer oder den Käufer oder den Mieter, der auf so etwas dann anspringt. Gibt es da etwas, wo sich sowas abzeichnet?

PCS_Nun, du bist zum Beispiel ein Vertreter der durchaus zeitgenössischen, modernen Architektur. Und wie alle seit den '72er, '75er Jahren merken, arbeitet die etwas am psychischen Bedarf der Bevölkerung vorbei. Weswegen Terrassenhaussiedlungen auch nicht mehr gebaut werden. Moderne, zeitgenössische Architektur hat Probleme mit der Akzeptanz. Und jetzt sagst du 'Das Terrassenhaus ist heutzutage akzeptiert'. Das war in den '80ern nicht akzeptiert, und '85, und '90 und so weiter. Und so ist das mit der derzeitigen Architektur. Seit 1975 circa merkt man, dass große Teile der Bevölkerung nicht mitgewachsen sind mit dem Selbstverständnis der Architekten. Die haben sich voneinander entfernt. Manche sind zurückgegangen in Zeiten, bei denen man sich einigen konnte, dass sie alle gut fanden. Also Architekten, die jetzt planen wie 1910, 1920. Beispielsweise in Berlin, in Zürich ... Wie man diese Diskrepanzen wieder zusammenbekommt, das wird schwierig. Ich weiß nicht, wie die Bevölkerung zum Beispiel zu eurer neuen Klinik steht, die wir heute sehen durften. Ob die sagen 'Wunderbar, wie hier mit dem Maßstab gespielt wird und die Räume sich auftun. Und wunderbar, wie mit diesen metallischen Grautönen hier changiert wird'. Oder ob sie sagen 'Welch ein Monster,

was für eine Maschine, warum setzt man das hier hin'? Sagen die 'Mann, ist das toll! Wenn ich krank bin, geh ich dahin und werde gesund', oder sagen die 'Wenn ich ein bisschen krank bin und ich werde da eingeliefert, dann komm ich ja ganz krank wieder raus'. Die Frage 'Wie ist die Bevölkerung eingestellt' und 'Wie akzeptiert sie zeitgenössische Architektur', das ist eine schwierige Frage. Und dass ihr das zum Beispiel hier in Graz gebaut habt, in dieser Art und Weise, ist erstaunlich. Das wäre heutzutage nicht überall der Fall gewesen. Andere Kollegen hätten da eine Schicht Naturstein drüber gelegt, und wenn sie nur zwei Millimeter auf Alu-Dibond ist, weil sie gedacht hätten, die Jury oder die Bevölkerung macht nicht mit. Die Wettbewerbe laufen zur Zeit sehr merkwürdig. Da gibt es diese und jene Entwicklung, und wenn man jetzt Student ist und Architekt wird, zu sagen 'Ich geh raus und dann gewinn ich einen Wettbewerb nach dem anderen, denn ich weiß, wie die Zukunft morgen aussehen wird', das ist schwierig. Wir befinden uns in Europa in einer sehr defensiven Haltung gegenüber der Zukunft. Und ich glaube, es muss sich ändern. Und es wird sich ändern. Die Kollegen aus Asien haben da einen anderen Blick. Das merkt ihr, wenn ihr Studenten hier habt aus Seoul oder aus Hongkong. Die sehen die Zukunft etwas unvoreingenommener. Und wir haben da ein Problem. Aber das wird sich zeigen. Das ist diese Generation, die sich das mit sich ausmachen wird, wie sie selbst ihre eigene Zukunft sieht und wie sie sie ausbilden möchten.

PCS Well, for instance, you're a product of contemporary, modern architecture. And as everyone has noticed since the period of '72 or '75, this architecture has somewhat failed to meet the psychological needs of the population. Which is why terrace house developments are no longer being built. Modern, contemporary architecture has problems with acceptance. And now you say, 'The terrace house is accepted nowadays.' That was not the case in the '80s or in '85 or '90 and so on. And that's also the case with the current architecture. Since 1975, it has become apparent that large parts of the population have not adapted to the self-image of the architects of that time. They've diverged from one another. Some have harked back to times and styles on which it was still possible to agree that they all liked. Like architects who are now creating designs like those created in 1910 and 1920. For example, in Berlin and in Zurich ... Figuring out how to iron out these differences will be difficult. For example, I don't know how the population feels about your new clinic, which we've seen today. Whether they will say, 'It's amazing how scale is used here and how the rooms open up. And amazing how these metallic shades of grey are chatoyant here.' Or if they'll say, 'What a monster! What a machine! Why put that here?' Will they say, 'It's great! When I'm sick, I'll go there and get well again,' or will they say, 'If I'm feeling a bit sick, and I'm brought in there, then I'll come out feeling even worse.' The question is, 'What is the population prepared for?' and 'How does it accept contemporary architecture?' That is a difficult question. And that you built it here in Graz, for example, and in this

way, is incredible. Nowadays, that would not have been possible to do everywhere. Other colleagues would have added a layer of natural stone, and that even it's only a two-millimeter layer on an aluminum panel because they would have thought that the jury or the population wouldn't accept it otherwise. The competitions are very strange right now. There's this or that development. And if you're a student right now and want to become an architect, it's pretty hard to say, 'I'll go out and win one competition after another, because I know what's going to happen in the future.' Here in Europe, we're highly defensive about what might happen in the future. And I think that has to change. And it will change. And the colleagues from Asia have a different perspective. You can tell when you have visiting students from Seoul or Hong Kong. They're a bit more impartial about the future. And we have a problem. But that remains to be seen. That is, this generation will make a difference to itself, how it sees its own future and how it wants to develop it.

AP I'd like to latch onto that because what you say about students is interesting. The DAM awards many prizes, including the 'Student Prize for Graduates' from the Frankfurt University of Applied Science. Recently, we had the opportunity to listen to a lecture by Go Hasegawa. Among other things, he described the differences between European students and others. That, in the end, European students often try to make a safe landing. So they work long and hard, but when things slowly come to an end, they are seldom ready to start all over again and try to

AP_ Da würde ich gerne einhaken, weil das ist interessant, was Sie sagen bezüglich der Studierenden. Das DAM verleiht ja viele Preise, unter anderem eben auch den 'Studierenden Preis für Absolventen' der Frankfurt University of Applied Science. Wir hatten kürzlich die Möglichkeit, einem Vortrag von Go Hasegawa zu lauschen. Er hat unter anderem den Unterschied zwischen europäischen Studierenden und eben anderen beschrieben. Dass europäische Studierende oft versuchen, eine sichere Landung am Ende hinzulegen. Also sie arbeiten lange und intensiv, aber wenn es dann langsam Richtung Ende geht, dann sind sie selten bereit, noch einmal alles umzuschmeißen für den besseren Entwurf, in der Nacht vor der Abgabe. Sie gehen da lieber ein bisschen auf Nummer sicher und sehen zu, das Ganze in trockene Tücher zu bringen. Würden Sie sagen, dass sich das abzeichnet, sehen Sie so eine defensive Entwicklung oder wie beurteilen Sie sowas? Haben Sie Einsicht hierin, eben über dieses Medium Preise, Preisverleihung ...

PCS_ Für uns ist das Schöne, zu sehen, was die Studenten machen. Allerdings erfolgt eine Vorauswahl der besten Arbeiten schon unter den Professoren und die werden dann in eine Gruppe gepackt. Es gibt allerdings eine Art Studentenkomitee, welches dann, was ich übrigens sehr lustig finde, wiederum die besten Arbeiten nach ihren Kriterien und unter sich bestimmt. Ein Teil der Arbeiten ist dann von den Studenten ausgewählt. Die ähneln der Auswahl der Professoren manchmal, und

manchmal taucht bei der Preisverleihung der gleiche Name zweimal auf, aber nicht immer. Und für uns ist es interessant zu sehen, was da gerade diskutiert wird und wohin das führt, ich bin aber selber nicht in der Jury drinnen. Übrigens, vor 5 Jahren etwa waren die Renderings an den Unis gerne dystopisch. Also kein blauer Himmel oder so, eher das Gegenteil, also Weltuntergangsstimmung war auf Renderings angesagt. Das hat nachgelassen. Ich weiß nicht, ob es etwas über die Psyche der Studenten aussagt, aber ich sehe nicht mehr so viele dystopische Fantasien. [Publikum lacht]

AP_ Zu dieser vermeintlich defensiven Haltung gegenüber der Zukunft wäre das ja der Gegenbeweis?

PCS_ Es scheint sich etwas aufzuheitern ... Naja, blauer Himmel geht ja natürlich gar nicht. Aber die Renderings waren schon sehr dunkelgrau [alle lachen]. Das hat sich verändert und das bemerken wir natürlich schon. Wir geben zum Beispiel den internationalen Hochhauspreis aus. Da war vor einigen Jahren ein Projekt in Singapur, über welches wir viel diskutiert haben. Das hat für singerpurianische Verhältnisse die doppelte Dichte propagiert und angesetzt. Das heißt in Singapur: 50 Geschosse hoch, sozialer Wohnungsbau, 1000 Wohneinheiten, ein Projekt. Und dann denkt man '50 Geschosse hoch, 1000 Einheiten, Junge, Junge, das ist so ein Brecher, den werden wir in Europa oder in Deutschland nie als den Gewinner des besten Hochhauses verkaufen können'. Alle werden sagen, 'grauenhaft, das wollen wir

create a better design on the night before they have to hand it in. They tend to play it safe and make sure that the whole thing is neatly wrapped up. Would you say that this is the case? Do you see this type of defensive development or what do you think about something like that? Do you have some insight into this? I mean, about these means – awards, award ceremony ...

PCS_We like to see what the students are doing. However, the best pieces of works are pre-selected by the professors and then combined in a group. Still, there is a kind of student committee, which then – and I think this is really funny – again selects the best pieces of work according to their criteria and among themselves. So some of these pieces of work are selected by the students. Sometimes these choices resemble those made by the professors, and sometimes the same name appears twice at the awards ceremony, but not always. And we find it interesting to hear what's being discussed, and where that discussion goes, but I'm not a member of the jury myself. By the way, about 5 years ago, dystopian renderings were popular at the universities. So there was no blue sky or things like that and, instead, we saw the opposite, so a doomsday mood was the order of the day in the renderings. That [popularity] has faded. I don't know if it says anything about the students' psyche, but I don't see that many dystopian fantasies anymore. [all laughing]

AP_Would that actually be the opposite of this supposedly defensive attitude towards the future?

PCS_Things seem a bit more cheerful, yes ... Well, of course, blue sky is impossible, right? But the renderings were already a very dark grey [all laughing]. That has all changed and, of course, we had already noticed this ... For example, we award the international high-rise construction prize. There was a project in Singapore a few years ago about which we debated quite a lot. According to the Singaporean standards, it set forth and applied twice the density. In Singapore, that means fifty stories high, social housing, one thousand housing units, one project. And then you think, 'fifty stories high, one thousand units, holy cow! This is such a monster that we would never be able to sell it as the best high-rise construction winner here in Europe or in Germany.' Everyone will say, 'How horrible! We don't want that.' So it got a special prize, because – in a way – it solves the problems in so-called 'third-world' countries and proves that you can make a life worth living in fifty story-high, one thousand-unit buildings, which you would actually move into yourself because they're so great. But we would say, 'How can someone even come up with this? Sometimes five or six stories are too much for people. So fifty is unthinkable.' But that's probably the answer in the tropics. This super-densification, hyper-density, high-rise social housing is probably the only true answer for the areas that are growing at such insane rates. Only, here, it's unthinkable. This would be like the Terrassenhaussiedlung times four, and I mean, four times the height, and that would already be a hard number to swallow.

nicht haben'. Also hat das einen Sonderpreis bekommen, weil es die Probleme der Dritten Welt auf eine Weise löst und beweist, man kann 50 Geschosse hoch, 1000 Einheiten groß, lebenswertes Leben machen, wo man selber einziehen würde, so gut ist das. Aber wir würden sagen 'Wie kann man nur auf die Idee kommen, es sind ja schon fünf oder sechs Geschosse den Leuten manchmal zu viel. Also 50 ist dann unvorstellbar'. Das ist aber in den Tropen wahrscheinlich die Antwort. Die Super-Verdichtung, Hyper-Density, High-Rise Social Housing ist wahrscheinlich für die Gegenden, die wahnsinnig wachsen, ein echter Vorschlag. Nur bei uns ist das unvorstellbar. Das wäre die Terrassenhaussiedlung mal vier, also in die Höhe, das wäre schon eine harte Nummer.

RR_ Aber ist dann die Forderung nach der Nachverdichtung der europäischen Städte, oder der Städte in Europa, um es wertfreier zu formulieren, gleichzusetzen mit der Forderung nach dem Wohnhochhaus?

PCS_ Also da, wo es sehr teuer wird, ja. Da, wo der Grund und Boden sehr teuer ist, werden wir Wohnhochhäuser bauen und das passiert schon. Die fangen jetzt an, so an die 20 Geschosse und mehr, und wir werden sie auch hier sehen. Die Hotels werden wahrscheinlich eine Mischung sein aus Büro, Wohnen und Hotel im hochpreisigen Segment, so dass Vorbilder entstehen, die man besucht und dann feststellt 'Das ist ja gar nicht so schlecht'. Und dann wird's auch in den mittleren Bereich hinüber

schwappen. Aber nicht als Sozialbau, weil sie dafür zu teuer sein werden. Aber da, wo Grund und Boden fast unbezahlbar wird, warum nicht? Das wird natürlich Städte wie Wien, Berlin und München in Schwierigkeiten bringen, aber Paris legt ja schon los, London auch. Moskau und Istanbul sind schon längst dabei. Das wird passieren in einigen Orten, die in Europa sehr beliebt sind. Es gibt eben zwei Entwicklungen. Der Rest der Welt wird wachsen auf eine Weise, die unvorstellbar sein wird, so dass uns die Ohren schlackern. Und unsere Städte werden wir im europäischen Maßstab weiter verbessern, verändern und zart anfassen. Das sind zwei verschiedene Entwicklungen der Welt und die werden parallel passieren.

RR_ Patrik Schumacher, Zaha Hadid Architects, hat letztes Jahr in Berlin in einem unglaublich provokanten Vortrag ein Statement abgegeben und gesagt 'Wir müssen uns damit auseinandersetzen. Auch der Hyde Park kann jetzt bebaut werden, denn da geht ja kaum noch einer rein'. Wie steht es um die Grünflächen in der Stadt?

PCS_ Der Patrik Schumacher hat wahnsinnig provoziert. Es wundert einen. Er lehrt ja in Innsbruck und ich weiß nicht, was ihn geritten hat, aber ich vermute, er glaubt es sogar und es ist auch für sein Büro sehr praktisch. Viele Entwickler werden ihm vollkommen Recht geben und noch mehr auf ihn setzen. Strategisch sehr klug von ihm. Das war wahrscheinlich die Rede im letzten Jahr, die in der Architektur am meisten Ärger und damit am meisten Aufmerksamkeit erzeugt hat. Er wird jede Menge

RR_ But is the demand for the re-densification of European cities or for the cities in Europe, to express it more neutrally, then considered equivalent to the demand for the multi-story residential block?

PCS_ Yes, where it gets very expensive. Wherever the land is very expensive, we will build multi-story residential blocks, and that is already happening. They're already starting to build them, around twenty stories and more, and we'll see them here, too. The hotels will probably be a mixture of office and residence and hotel in the upscale segment, so that representative examples are created, which one can visit and then realize, 'That's not so bad.' And then this will spill over into the segments with medium operating costs. But not as social housing, because they will be too expensive for these projects. But where land becomes almost priceless, why not? Of course, that will get cities like Vienna, Berlin and Munich into trouble, but Paris and London are already heading down this path. Moscow and Istanbul headed that way a long time ago. This will happen in some places that are very popular in Europe. There are only two developments. The rest of the world will grow in a way that will be unimaginable, and in a way that will flabbergast us. And we will continue to improve, change and gently alter our cities on a European scale. These are two different developments taking place in the world, and they will happen in parallel.

RR_ Patrik Schumacher, Zaha Hadid Architects, made an incredibly provocative statement last year in Berlin

and said, 'We have to face it. Buildings can even be built in Hyde Park now, because hardly anyone goes in there anymore.' What about the green spaces in the city?

PCS_ Patrik Schumacher really stirred up a hornet's nest with that comment. It's surprising. He teaches in Innsbruck, and I don't know what was eating him at that time. But I suspect he even believes it, and it is also very practical for his office. Many developers would agree with him and even bet on him being right. Very clever of him from a strategic point of view. Last year, this was probably the speech that caused architects the most trouble and, thus, drew the most attention to architecture. He'll have found a lot of new, big investors. But it wasn't a good move, and it was also completely wrong. He said, 'We don't need any more public squares; we no longer need public spaces. Everything needs to be privatized.' That's already happening in cities like London, and it's a mistake. That's the funny thing about public space: That anyone can be there, and it's not like being inside a mall where the security guard can say, 'What do you think you're doing? You'd better beat it.' These are two different worlds, and the funny thing about New York used to be that it was a city where both good and evil could cross your path, and that's what made it really exciting – or both exciting and dangerous – but, anyway, that was the funny thing about the metropolis. And if it turns into a safe zone, like what happens in some science fiction movies, where you go through security at the entrance and then enter an area where nothing can happen anymore, then it's not really

neue Groß-Investoren gefunden haben. Aber gut war das nicht und es war auch völlig falsch. Er sagte ja 'Wir brauchen keinen öffentlichen Platz mehr, wir brauchen keine öffentlichen Räume mehr. Es muss alles privatisiert werden'. Das passiert ja längst in Städten wie London und das ist ein Fehler. Das ist ja der Witz des öffentlichen Raumes, dass da ein jeder Mensch drinnen sein kann und es ist nicht der Innenbereich einer Mall, in dem der Security sagt 'Wie siehst du denn aus? Aber schnell raus hier'. Das sind zwei verschiedene Welten und der Witz von New York war früher, dass es eine Stadt war, wo Gutes und Böses einem über den Weg läuft und es war höchst anregend, oder aufregend und gefährlich, aber das war ja der Witz der Metropole. Und wenn die dann nur mehr ein abgesicherter Ort ist, wie in manchen Science Fiction Filmen, wo du am Eingang die Kontrolle hast und dann in einer Gegend bist, wo nichts mehr passieren kann, dann ist es auch keine Großstadt mehr. Der Reiz ist dann vorbei. Ich finde überhaupt, dass Science Fiction spannend ist, weil da Probleme formuliert werden für die Planer, für die Architekten, auf eine Weise, die man normalerweise nicht durchdenken kann, die aber unter bestimmten Prämissen durchgespielt werden. Weswegen sie ja auch manchmal anregend sind und später wirklich realisiert werden, weil die Bilder so stark waren.

RR_ Um den Gedanken vom Patrik Schumacher ein wenig weiter zu spinnen, wenn also der Druck auf die Metropolen da ist: Man zieht zurück in die Stadt, oder man kommt erst recht in die Stadt, aber einhergehend auch mit

einer 'green imagery'. Das heißt, ich möchte auch mein Grün haben, ich möchte, was weiß ich, Urban Farming, Urban Gardening dabei haben. Die Dinge sehen ja verlockend aus, weil der Oberbegriff 'Grün' dabei ist, aber schlussendlich liegt die Tücke doch darin, dass das privat ist. Das Grün ist immer privat.

PCS_ Also der Bosco Verticale, den haben wir ja auch bepreist, in Mailand, von Stefano Boeri. Dem haben wir den ersten Preis gegeben vor drei Jahren, den Hochhauspreis, weil er bewiesen hat, dass die Renderings mit dem Grün überall, mit den Bäumen überall, in Wirklichkeit möglich sind, wenn man es klug anstellt. Wenn man haufenweise Substrat vorsieht, wenn man Botaniker holt, die wissen, was man da anbaut und wenn man das Ganze noch aufrechterhält. Diese ganzen Bäume dürfen die Mieter nicht anfassen. Die Bewohner, die dürfen dieses Grünzeug nicht anfassen, dieses Grünzeug ist nicht dein Garten, das ist der Garten des ganzen Hauses und du kannst auch keinen neuen Baum repflanzen oder irgendetwas anders. Das darfst du nicht anrühren, das machen andere. 'Dieses Ding', haben alle gesagt, 'wird wahrscheinlich nichts. In Mailand gibt es auch kalte Winter'. Aber das hat sich nicht bewahrheitet. Bald werden sie soweit sein, dass sie den Garten beschneiden müssen, damit die Leute dahinter aus ihrem Wohnzimmer noch den Blick haben [lacht]. Und was sie nicht wussten, er bindet den Dreck und er schafft lokal Sauerstoff, was in Mailand eine Rarität ist. Da gibt es eben keine Grünflächen, keine Parks, da gibt es keinen Sauerstoff. Der Witz ist, dass

a big city anymore. The appeal will vanish. In fact, I think science fiction is exciting because it poses problems for the designers and architects in a way you normally can't imagine, but which play out under certain premises. This is probably why they are sometimes so inspiring, and their impact only hits you later when they are realized, because the images were so intense.

RR_To follow Patrik Schumacher's line of thought just a little bit further ... So when the pressure's on in the big cities. You move back to the city or you first move into the city, but you have a concept of 'green imagery.' That means, I also want my green space. I want to have, I don't know, urban farming, urban gardening. These things seem really tempting because the generic term of 'green' is included, but, in the end, the problem is that this is private. The green space is always private.

PCS_So we also awarded a prize to the Bosco Verticale by Stefano Boeri in Milan. We awarded him the first prize for high-rise construction three years ago, because he proved that renderings with the green and with trees everywhere become possible in reality, if you do it wisely. If you provide a huge amount of substrate, if you find botanists who know what you can grow on it, and if you manage to keep the whole thing alive. The tenants aren't allowed to touch any of these trees. The people who live there, they're not allowed to touch this green stuff. You have to say that this green stuff is not your garden. This garden belongs to everyone in the house, and you can't

plant a new tree or anything else. You can't touch it; others will do that. 'This thing,' everyone said, 'probably won't work. There are also cold winters in Milan.' But the cold winter didn't come. Soon, they'll have to prune the garden so that the people living behind it still have a view from their living room [laughs]. And what they didn't know, is that it binds the impurities in the air and creates oxygen locally, which is rare in Milan. There aren't any green spaces, parks, or oxygen there. The funny thing is that, when Coop Himmelblau built the new ECB building, which has a specially shaped glass façade, in Frankfurt, they noticed that there was suddenly noise in certain areas of the city where none had ever been before. Because the façade reflected sources of noise and channeled it to new, different places. No one ever investigated this ahead of time because no one thought that the high-rise buildings that jutted up over the block could be new sources of noise or could transfer noise from somewhere else.

And now there's a new demand, 'Aha, so we have to be careful. High-rise buildings can reflect noise, and now the façades have to be checked. They have to become picky. They shouldn't reflect so much noise.' And then Boeri said, 'Our façade absorbs noise. Noise disappears in the green stuff. It's not reflected.' The green stuff is even soundproof, which you wouldn't have thought about before.

RR_And it doesn't make Ferraris melt, as it did in London.

PCS_For example ... It was the reflection, wasn't it? The reflection of light. A skyscraper with a concave surface,

sie in Frankfurt mit dem neuen EZB-Gebäude von Coop Himmelblau, welches ja eine geformte Glasfassade hat, festgestellt haben, dass in manchen Gebieten der Stadt auf einmal Lärm da ist, wo vorher keiner war. Weil die Reflektion von Lärmquellen an der Fassade zu neuem Lärm an anderen Orten führt. Niemand hat das im Vorfeld je untersucht, weil niemand dachte, dass Hochhäuser, die über den Block hinauswachsen, neue Lärmquellen sind bzw. den Lärm von wo anders übertragen. Und jetzt gibt es die neue Forderung 'Aha, wir müssen also aufpassen, Hochhäuser können Lärm verbreiten und jetzt müssen die Fassaden untersucht werden. Die müssen fussy werden. Die sollen nicht so viel Lärm wiedergeben'. Und da sagte Boeri, 'Unsere Fassade schluckt Lärm. Im Grünen verschwindet Lärm. Der wird nicht reflektiert'. Das Ding ist also sogar schallschützend, was man vorher nicht gedacht hätte.

RR_ Und es lässt auch keine Ferraris schmelzen wie in London.

PCS_ Zum Beispiel ... Die Reflexion war es, nicht wahr? Lichtreflexion. Ein konkav geformtes Hochhaus, das in bestimmten Punkten die Sonne bündelte und Autos teilweise hat schmelzen lassen.

RR_ Wenn wir den Bogen etwas weiter spannen in eine europäische Architektur ... Du bist ja im Komitee des Mies van der Rohe Preises, als der wichtigste ...

PCS_ Das vorhin [zeigt auf Präsentation im Hintergrund] war der erste Preis, das Bijlmermeer-Gebäude. Weil wir sowas noch nie gesehen hatten, wie jemand ein 70er Jahre Gebäude, das alle abreißen wollten, auf einmal ins Positive umkehrt und sagt, 'In den 70er Jahren hat man geträumt und wenn man das wieder gut umbaut, kann man die Träume auf einmal wiederbeleben'. In diesem Gebäude gibt es heute eine wahnsinnige Freiheit an Lebensstilen. Da wohnt zum Beispiel ein Kloster drinnen. Die haben sechs Wohnungen nebeneinander gekauft und das ist ihr Kloster. Und diese kleine Klostergemeinde, die brauen jetzt Bier. Das Bier aus diesem 400 Meter-Teil, das kannst du jetzt kaufen. Aus diesem wahnsinnigen früheren Assi-Ghetto?! Da gibt es jetzt ein Kloster mit Bier. Weil es möglich ist, in diesem Gebäude alle Arten von Lebensstilen auszuleben. Weil es ein Gebäude ist, das alles erlaubt.

RR_ In diesem europäischen Kontext ist das natürlich ein gutes Beispiel, auch, aber auf der anderen Seite, in einem politischen Europa, das sich mehr seinen Partikularinteressen widmet als dem europäischen Gedanken. Wie steht es da eigentlich um die Architektur oder wie ist es um die Architektur bestellt? Bricht es in Regionen auseinander? Gibt es da etwas, wo man sagt, 'Das sind Zuppferde für Europa', wo bestimmte Codes da sind, wo Architektur dann also wieder für die Zukunft kommuniziert werden kann?

which concentrated the sunlight on certain points and ended up partially melting cars.

RR_If we examine European architecture more broadly ... You're on the committee of the Mies van der Rohe Prize, as the most important ...

PCS_That [points to the screen] earlier won the first prize, the Bijlmermeer building. Because we had never seen something like that before: how someone could take a '70s building, which everyone wanted to tear down, and suddenly turn it into something positive and say, 'In the '70s, you dreamt of this, and if you can rebuild it just right, you can turn your dreams into reality.' Today, in this building, there is a tremendous sense of freedom regarding living modes. There's a monastery in there, for example. They bought six apartments next to each other, and that is their monastery. And this little monastic community is brewing beer now. You can buy the beer brewed in that 400-meter tract now. In what was formerly a crazy ghetto for scum?! Now, there's a monastery with beer there. Because it is possible for people with all kinds of lifestyles to live in this building. Because it's a building that makes everything possible.

RR_That is a good example, of course, in this European context, but on the other hand, it's also a good example in 'political Europe,' which is more concerned with its particular interests than with the European idea. What is happening in terms of architecture or what is

the architecture like? Can it be divided into regions? Is there something that can tell you, 'These are the driving forces of Europe,' where certain codes exist, and conditions under which it will be possible to talk about the architecture of the future again?

PCS_I think that architecture is positioned well within the European context. Because Eastern Europe has developed further. For example, quality in Poland matched the quality found in the Western countries a long time ago. A very long time ago in Slovenia and in Croatia, too. This is a real step forward. The crises that occurred in countries like Spain and Italy have now been overcome, and construction is also going on there. Traditionally strong countries with strong architecture. Overall, the level has risen. This is also due to the fact that the people study and work in many places and then bring their experiences back home with them. If you look at the resumés of forty-year-old architects, they've studied and traveled all over the place. That's stimulating, and that's good. The level is pretty good in Europe at the moment, and there's nothing to worry about. In fact, it's very good. Throughout Europe, one finds oneself in agreement with the other members of the jury. It is interesting that the social question is really being taken seriously now. That the topic of housing is on the tip of everyone's tongues, and everyone notices that we've missed something here. We've basically ignored it for twenty or thirty years, and that's coming back to haunt us. That's interesting.

PCS Ich finde, die Architektur steht im europäischen Kontext gut da, weil sich Europa in den Osten weiterentwickelt hat. Die Qualität in Polen ist zum Beispiel längst auf dem Niveau von den westlichen Ländern, in Slowenien schon sehr lange, in Kroatien auch. Also das ist ein echter Zugewinn und die Krise in Ländern wie Spanien und Italien ist inzwischen überwunden und es wird auch dort wieder gebaut. Traditionell starke Länder mit starker Architektur. Insgesamt ist das Niveau gewachsen. Auch dadurch, dass die Leute ja durch die Gegend studieren und arbeiten und ihre Erfahrungen mitbringen. Wenn du die Lebensläufe anschaust von 40-jährigen Architekten, dann haben sie da studiert und sind dort gewesen. Das ist befruchtend und das ist gut. Das Niveau ist gut zur Zeit in Europa und da braucht man sich keine Sorgen machen. Das ist sogar sehr gut. Und man wird sich auch einig in der Jury in ganz Europa. Es ist interessant, dass die soziale Frage inzwischen wirklich wichtig genommen wird, dass das Thema 'Wohnen' überall auf den Nägeln brennt und alle merken: Wir haben da was verschlafen, wir haben das 20, 30 Jahre lang relativ ignoriert und das rächt sich gerade. Das ist interessant.

AP Hat sich denn Architekturvermittlung auch verändert oder gibt es da Reaktionen auf Trends oder andere Anforderungen, Erfordernisse? Also in Ihrer Tätigkeit? Oder wie vermittelt man Architektur richtig?

PCS Wir machen sehr viel Vermittlung und das heißt, in die Schulen zu gehen. Ob das langfristige Wirkung hat,

kann ich nicht genau sagen. Es ist noch zu neu. Aber was wir bemerkt haben, ist, dass Schüler unheimlich gerne fotografieren ...

AP ... Nur sich selbst oder auch andere Dinge? [alle lachen]

PCS Nein, tatsächlich. Und wir versuchen dann eben ihren Wunsch zu fotografieren zu koppeln, indem wir Workshops machen wie 'Fotografier dein Zuhause, deine Wohnung, deine Nachbarschaft. Was ist dir eigentlich schon aufgefallen in deinem Viertel' und sowas. Und dann gibt es kleine Wettbewerbe. Wer hat jetzt die besten Fotos gemacht und können wir da eine Serie machen? Da kann man ernsthaft mit Schülern der ersten Klasse darüber reden. Und genauso auch mit fünften Klassen und mit Abschlussklassen. Also das Medium Fotografie zündet total. Skizzen-Wettbewerbe kann man vielleicht vergessen, aber Fotografie funktioniert. Und Lego zieht seit Jahrzehnten, seit einiger Zeit sogar noch mehr als früher. Und jeder weiß, das modulare Stecksystem von Lego hat Folgen! Daraus kann schon mal ein Architekt werden. Wir machen seit Anfang an, seit 30 Jahren, die Lego-Baustelle und es kommen jetzt Eltern, die sagen 'Ja, also ich war früher schon oft hier und jetzt habe ich Kinder und jetzt bring ich die mit'. Das sind Versuche, die Kinder zu begeistern für ein Thema. Wir haben zum Beispiel festgestellt, dass Einwanderungskinder, die in ihren Schulen totale Probleme hatten und kurz vor dem Rausschmiss waren, beim Thema Fotografie ungewohnte

AP_Has PR in architecture changed or are there reactions to trends or other requirements and needs. I mean, in your job. Or how does one promote architecture correctly?

PCS_We do a lot of PR and education. And that means that we visit the schools. Whether that will have a long-term effect, I can't really say. It's still too new. But what we've noticed is that the students love to take pictures...

AP_... Only of themselves or also of other things? [all laughing]

PCS_No, really. And so we try to springboard off their desire to take photos by doing workshops like 'Photograph your home!', your apartment, or your neighborhood. Whatever you've noticed in your quarter' and things like that. And then we hold small competitions. Who's taken the best pictures, and can we make a series out of these? And you can talk seriously to students who are in the first grade about this. And you can talk equally well with the fifth-grade students or those in upper grades at high school. So the medium of photography captures their interest entirely. Sketching competitions are 'out' for now, but photography works. And Lego has been popular for decades. Recently, it's even become more popular than it was before. And everyone knows that playing with Lego's modular system has an effect. This can turn someone into an architect. For the past thirty years, from the very beginning, we've been constructing with Legos.

And now there are these parents who say, 'Yes, I've often been here before, and now I have children, so I'm bringing them here.' These are attempts that are being made to get the kids excited about a topic. For example, we found out that children of immigrants, who had awful problems in their schools and were about to be expelled, suddenly took action when the topic of photography was introduced. Their teachers were astonished that they came to the workshop voluntarily, that they are always there, that they want to participate and win and so on. And then they say, 'We had given up on him, but now he won a prize at your workshop, and he's totally proud of himself. And now, he's suddenly also taken an interest in the other subjects because he succeeded.' All of sudden, they're integrating. And that's really very interesting. Probably because they gain esteem. These approaches shouldn't be reversed. If a twelve-year-old suddenly enjoys school again, it's probably a lot better than if he leaves school at the age of thirteen and goes off the rails.

RR_Peter, I still have some questions written down, but the audience members might also have some questions. I would like to warmly thank you for providing the lecture this evening and for the discussion that you have held with us. I would also sincerely thank the Sto Foundation for your generous support, without which this evening's event would not have been possible [applause].

Tätigkeiten entwickelten und ihre Lehrer auf einmal ganz erstaunt waren. Dass die freiwillig kommen zum Workshop, immer da sind, mitmachen, gewinnen wollen und so weiter. Und dann heißt es 'Den hatten wir echt abgeschrieben, aber jetzt hat er bei euch da gewonnen und ist total stolz, und jetzt macht er auf einmal auch mit in den anderen Fächern, weil er einen Erfolg hatte'. Auf einmal klappt ihre Integration. Und das ist ja sehr interessant. Wahrscheinlich wegen der Wertschätzung. Diese Ansätze dürften nicht verkehrt sein. Wenn ein 12-Jähriger auf einmal in der Schule wieder Spaß hat, ist es wahrscheinlich um einiges besser, als wenn er dann mit 13 aussteigt und wer weiß welchen Weg geht.

RR_ Peter, ich hab da noch einige Fragen auf meinem Zettel, aber auch beim Publikum sind vielleicht Fragen aufgekommen und ich glaube, wir haben vielleicht auch etwas Durst oder etwas Hunger und setzen deshalb die Diskussion einfach nebenan beim Buffet fort. Ich darf mich sehr herzlich bedanken, für deinen Vortrag heute Abend und die Diskussion, die du mit uns geführt hast. Vielen Dank [Applaus]. Und ich darf mich auch bedanken für die substantielle Unterstützung der Sto Stiftung, ohne die der heutige Abend nicht möglich gewesen wäre.



FRANCISCO MANGADO

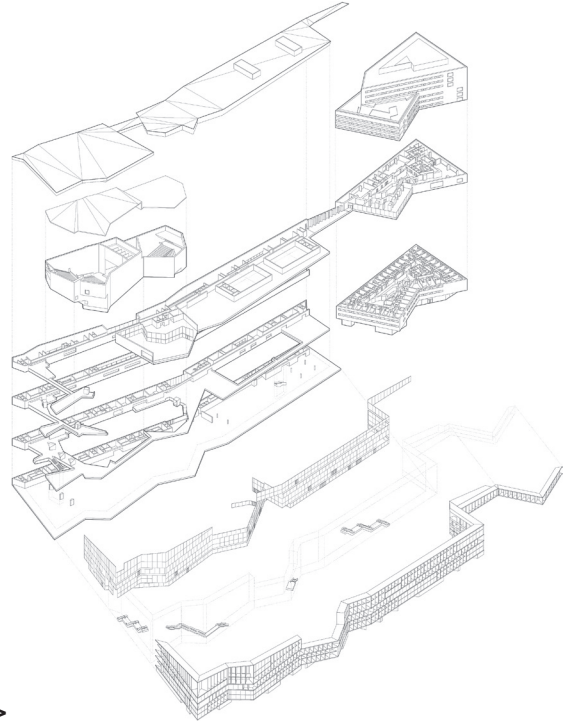
NOVEMBER 13, 2017

LECTURE_65

INTERVIEW_73



< People can go up and down the façade.
They can see the sea and they can see what is
happening inside. >



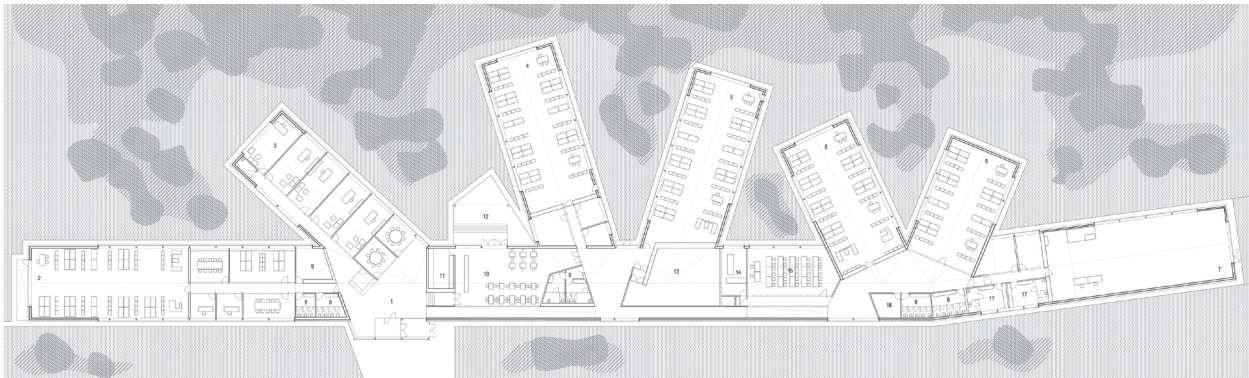
< The building has to be the continuity of the fantastic sea-walk. >



LECTURE**CONGRESS CENTER AND HOTEL | Palma de Mallorca, Spain | 2017**

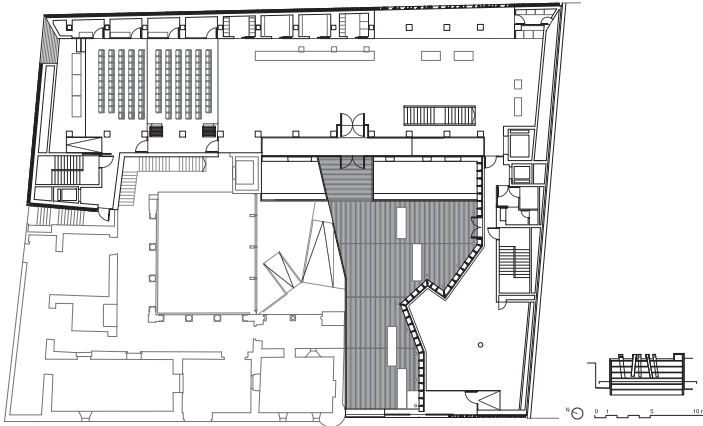


< The idea was to work in a house ... In a farm. Imagine that you are living in a little forest with a farm, where you work in a familiar atmosphere, not in an office. >



BUILDING FOR NEW NORVENTO HEADQUARTERS | Lugo, Spain | 2016



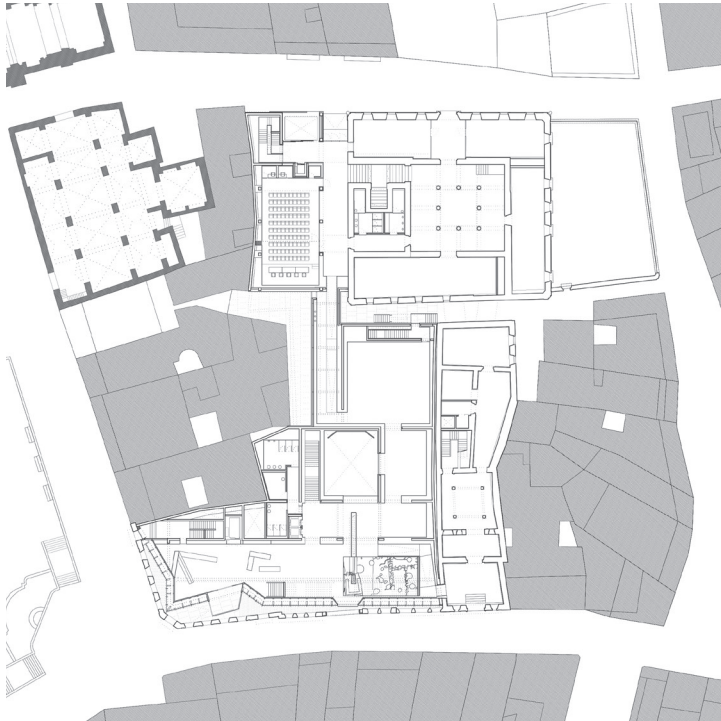


< The most interesting aspect of this L-shape was that we could establish a softer relationship to certain historical elements. >



ARCHAEOLOGY MUSEUM OF ÀLVA | Vitoria, Àlva, Spain | 2009





< The problem was how to keep the historical memory, how to maintain the importance of the historical street. >



FINE ARTS MUSEUM OF ASTURIAS | Oviedo, Spain | 2015

INTERVIEW

Francisco Mangado



FM_ Francisco Mangado

RR_ Roger Riewe

MV_ Marisol Vidal

RR_ Thank you very much for this very inspiring lecture with incredibly beautiful and high quality architecture. When I think of your first statement about the problems we are facing in architecture and then I see these buildings, I can only say there is no problem, is there?

FM_ Well, these buildings come from the period, I repeat, of the past decade only, the projects were finished ten, eight and six years ago. But what can be done? In Spain you must remember that 70 percent of our architects' offices, even some of the most important ones, have closed in this time. The people involved were between their thirties and fifties, the period in their careers when they would usually have started to receive commissions. This was the time when they would usually have started

to make their mark as architects and to receive their first important commission work. But instead everything seems to have closed. I have friends and very good students in their forties and with children to support who have had to close their offices and leave the country to survive. Young people, including sixty or seventy fantastic architects, the best architects in Spain, who have had to close their offices, because they have had only two possibilities, two chances: to keep the office without having any work and living off their savings or to close the office and also to try and survive as best as they can with their savings. Many of them have simply closed. So the market is in the hands of people aged between fifty and sixty in most cases, or of the youngest architects and they have completely changed the way of thinking. The youngest people do not

have aspirations ... They never think they will be able to open an office of their own. All of them are employees. So they have assumed that they are going to be employees in a big system. This has completely changed the way architecture is done. Completely. What happened is that Spanish architects usually thought around ten years ago: 'right, we will stay open for business, we will go out, because the time is coming when we will be well appreciated' ... And this turned out to be false, because we don't have the structure to support them. With all of the buildings we have worked on – the maximum number of people working with me in my office was fifteen. I think the biggest office in Spain has 150. But there is only one on this scale. Ninety percent of the offices have two or three people, or in fact now only one architect alone. What I mean to say, however, is that while this is clear, it is still not the root of our problem. The cause is a distant one in time. It dates from the 1970s and '80s when we were living in a very special atmosphere. We had a new government and a democratic Spain after the collapse of dictatorship. What happened – as I remember in between 1975 and 1980 – was we had a truly enormous number of public commissions. We had thirty incredible years with unbelievable public commissions and these public commissions have fed our architects for a long time. Open commissions and open public competitions saw to it that our architects had a lot of public work. And this created false security, because we were not aware, that architecture and the way of producing architecture was changing. That many architects around the world were

organizing themselves in other, bigger schemes, and also emerging as corporations, commercial corporations of course, yet sometimes corporations producing good quality architecture. We on the other hand, thought we would have work for ever. And from one day to the next, there was not merely a slowdown... No, it was a complete shutdown in one, craziest possible single month. I remember I had five or six incredible commissions and the work stopped in a week. Commissions for all my life, gone in a week! So, this is a problem? No, I am very much the optimist. [all laughing] I think it is the path to change. The problem here, however, is – and this is my commitment to the school – how can we change without forgetting to produce architecture? Because many times what happens is you lose the main objective of doing good architecture in the process of change.

RR_ Marisol studied in Spain, in Valencia. You said that everything has now changed. And she also wrote her PhD on Spanish architecture, especially in context of the educational system, which, in a certain way, is unique in Europe. Marisol, how do you see this change?

MV_ Well, I lived it from here, from the outside. So I was in a peculiar position, having an inside knowledge of the system, having lived it myself, but being able to observe it from the outside. And the generation you talked about, is my generation. So last time I met my colleagues from my studies, we did not go to a restaurant for lunch, we went to a park with sandwiches. Because I was actually the only

one employed in something related to architecture. Most of them have recycled, are teaching in high schools or found something different to do or emigrated, as you said. You are depicting my generation. So actually ...

FM_ But this is the problem. I don't know about here, but in Spain the schools of architecture are training the students as they did twenty years ago and without realizing that everything has changed. So what happened is that we now have no possibilities. What happens is that students are not doing architecture, they are making images. Images. So they are concerned only about the two-dimensional architectural approach. They don't think about the structure, they don't think about the site, the context, the material, the space. They don't make sections. They don't think about the interior spaces. They simply make a façade. They are fascinated with what they do, because it is a very easy way, it's not a problem. Instead of assuming that a complete change in the training method must be made, my proposal is adapting it into the new times and the new system. With this target, we will have the devices and the tools that I need for keeping the idea of doing good architecture in the system. A system or a time, in which the architect is not as important or is not as frequently considered as was the case some years ago. So for me there are two options, or one option that is a combination of the two. On one hand, we have to introduce new matters, new subjects in the schools and at the same time, we have to reinforce the knowledge of the history and the techniques of architecture. This must



go hand in hand with economic training, because this is essential. In Spain at present, and not only in Spain – I have received a big commission for making a fantastic building in Venice, that I hope will finally go ahead. You know in Italy is very difficult, because of the Italian people ... [all laughing]. But in any case, do you know who had to look for the project funds? I had to look for them. And I found them. But I will never forget that my aim in life is doing the best architecture. I can dedicate myself to this, but I am not an economist.

MV_ So what about these subjects you said a new curriculum should implement – the new courses or the new subjects you are intending to reinforce...

FM_ We are going to introduce a new subject that has to do with business knowledge applied to architecture and some social knowledge applied to architecture, but the most important issue will be the way the training of the projects is organized. For instance, we are going to try to solve how architects, yes, can manage all the economic decisions they are faced with. Or at least so they will be able to transform these real problems into better architecture. Certainly for Spain, I don't know the situation here, when the students or young architects encounter these economic, administrative and social problems ... What they do is to escape into the creation of a building and they want nothing to do with these other harsh realities. They look for a refuge in a pattern of thinking architecture, which it must be said is absolutely weak. Through this they arrive at a place where the architect is reduced – perhaps I am being extreme – reduced to being no more than a façade. No. I try to convince them, that if you have the knowledge and the devices you can transform this economic situation in a fantastic opportunity for doing better architecture. That is the question and we are going to be ... Or our students are going to be architects and naturally ingenious ones. We are going to have the director of the London School of Economics as a guest teacher, because he is a friend and because he sees the relevance of what he is going to teach. Some special programs will be developed in economics or rather in applied economics. We have architects in Spain who know nothing about what a budget is, a public budget. They don't know how to work with a public budget. And



the result when you are in this position is that you are going to lose a lot of competitions. They are not able to establish a working relationship with the people who have the business responsibility. This project in Palma de Mallorca [congress center], for instance – I remember, that the authorities there told to me: 'Ok, we are going to have project management and also someone responsible for security and we are going to organize...' and I interrupted here and said: 'How much are these people going to earn?' 'Eight percent' was the answer, and I said: 'No, no, I will do everything. We will do the project and handle the project management too; we will do everything.' And we created a team with four people, no more than that and we went ahead and did everything. Thanks to this little team we solved all the political and administrative problems. During the course of this project, and this is no joke, I had to deal with five different regional government presidents.

Two of them are now in prison, and not because of the project but because of corruption. [all laughing] I had fifteen ministers of tourism for the region, and five of them are now in jail for corruption. So what I was faced with, as you can imagine, were managers, who were together a group of engineers controlling the business, the financial aspects. Yes, I feel sure they would have succeeded in bringing the whole thing to a stop and the buildings would never have been finished. But it was finished and this because I am an architect and I wanted to finish my work! [all laughing] And then of course, I was aware, that I had to learn more about business and the economy than they all did together. To be way ahead of them, and to deal with the business administration of the building. The construction work took eight years. Can you guess what the final project economic situation was when compared with the first estimates? It was 2 percent minus. We saved 2 percent. Two percent actually cut off the final bill. My only condition for this was I don't want to be surrounded by bureaucrats. I am the person with complete responsibility. I myself want to maintain the relations with the press, the public and with everyone else. And as I see it, I must report to and give my explanations only to the president. Two presidents went then to jail of course ... [all laughing] But that does not matter – although it did mean in the end that I was reporting to four people!

RR_ But bringing this issue of this high complexity back to the field of education when you see our study programs for architecture, they are incredibly diverse with tons of

subjects, but only these five years to do everything. So isn't time actually the main issue?

FM_ There are a lot of subjects, but I think some of them are key subjects. Economics for example – to have knowledge about the project business management –, while some elements of political and social reflection are in my opinion as important as having very strong training in techniques and in history. So, the new school is going to be basically, of course, an architectonic project, because everything in the end, all the knowledge will be focused on the project. We are going to organize different subjects, single subjects, single workshops in different months, and each of these will have a duration of one month and what it will amount to is a postgraduate program in architecture, eh? Of course, we have to remember that with a graduate school it would be completely different, when speaking about possible other programs. There will be three periods of six months, working every day, including Saturdays and Sundays – this is really strong going – and with real projects in Spain. We have spoken with some institutions, public institutions and they are going to provide real projects. Projects that probably won't be done, because they have no money. But for instance, an example: There is an important and fantastic industrial area in the south of Spain, in Granada - it is an unbelievably fantastic complex. Traditionally in Spain an industrial complex in need of redevelopment was turned into a museum ... This is stupid, not least because there is no possibility to maintain this kind of public facility. So

in line with the local authority and the regional government we will be using this very large area as a workshop subject. But the workshop participants will be important economists, developers, investors, who will be working together with the professors and the architects, with the three architects, who are going to lead the workshop. The students will need to work not only on sales, they will also need to study the market, the different possibilities and the way to finance everything. When they have all of this successfully in hand they will then implement the project and they will do it together. I think this is truly important, because the fact is we have two possibilities as architects: either to adapt to this system or, yes, to drop out completely with a complete power loss as architects. Finally, the decision on the architecture will be taken by the companies involved. For me this is very important, and it doesn't mean that we have to forget all that is so important in our training: the history and the technical knowledge. Not beaux-arts, the beaux-arts are a part of the history. History and technical knowledge. And after that we have to reinforce our students in this area, because otherwise any stupid young economist, who graduated three years ago, will end up making the architecture decisions. I am not an economist, although I studied economics before turning to architecture. I did this because I discovered I wanted to be an architect after studying economics. [all laughing] Ultimately there is of course a big and very close relationship between the two fields; an architect manages very complex and difficult situations and an economist must do the same. Unfortunately, neither architecture nor

economics are precise sciences. In fact, economics is the most inexact science we know. So, why this idea of teaching this knowledge in the schools of architecture? Well, the reason is we are not economists nor are we politicians, but we need this kind of knowledge and adapt it to our students. In particular, we need to train the students in how to develop the process in order to keep control of the architecture and to improve and to guarantee the architectural quality of the results. We must work with economists, but in the end it is not a continuing relationship. We will create some special courses in this school for economists and developers. Clearly the aim is not to transform them into architects, that is not possible, but to have them at least understand our language and vocabulary. What is the meaning of our words and thinking? Using the language could help cement our relationship. I have spoken with many friends, architects: Eduardo Souto, Alvaro Siza... And also Deplazes from Switzerland ... Also people from the United States. The result of the very long chats is that these people will be coming to teach here. Last week I spoke with Eduardo Souto and Alvaro Siza in Porto about our experience in France, where we have worked. I think that I told you [points to RR], the situation in France is unbelievable. Architects do not have control of decisions that are taken! We simply made a vague project, just some drawings, but after that, it is the engineers or the builders who take over and deal with all the constructive details. You are completely powerless! What interest can there be in doing this? It is true that in France they pay very well compared

with Spain, but interest in the project? So, we agreed that we didn't want to work in France, simply because of this control issue. Furthermore, in my opinion, France is relatively dull in terms of architecture. This is because it is the one country in Europe, where the most important, the truly important decisions are in the hands of the insurance companies, yes, the builders ... A terrible situation in my view.

RR_ But actually I think the system we have in Germany, Austria, Switzerland and maybe in Spain too is very similar, and in France and in Italy is the same as well, because the architects stop at the scale 1:200 and engineers, surveyors and so on then take over. When you talked about claiming the responsibility, you were actually talking about the ultimate role of the architect. You said there was a political crisis, followed by the economic crisis ... So there is always something like a crisis going on. But when you think about the definition of a crisis, what a crisis means is a bad period for a really short time. So a Greek colleague once said: 'There is no crisis in Greece, it is just a new state of affairs.' You know, like a new general situation. So, actually, I think times are changing and probably we must also be looking for a new role of the architect in this new kind of situation in which we find ourselves.

FM_ I agree. I would not like to transmit a pessimistic idea to you or say simply that the economic crisis is responsible for our situation. I want to be very precise. The

economic crisis had most probably been coming for a very long time, and also as a combination of several crises. And in Spain, we were completely blind to this because we had been living in a dream system. The country had to cover so many facilities and infrastructures, that we had no time for thinking about the architecture, about the evolution of architecture in terms of production. We did not need to leave Spain. Bah, we had enormous possibilities. And also a system, where the architect had extraordinary power. So, in fact, what happened is that the crisis ... We found ourselves in an event that told us: 'you have been blind for thirty years.' So the crisis, as an economic crisis, is not the main cause of our situation. I repeat, the economic crisis has put the situation in a very clear light. This hit us particularly hard, because we had neither a system nor resources ... It was impossible for us because if you are not receiving commissions, it is very difficult to transform yourself. Seventy percent of Spanish architects are employees of studios across Europe. That is fantastic and we don't complain. But the transformation has been so hard, so fast, that we have still not been able to come to terms with it ... At the same time – for instance, I don't know if you visited the last Biennale exhibition in Venice – I have to recognize that there are young Spanish architects, who are following precisely this tradition of producing an architecture committed to the context, the reality of the situation ... This tradition is very typical for Spain, and the relationship between the available economic means and the results ... We use very humble materials, and precisely as this was done in the 1960s and '50s. What happens is

that architects may receive a commission for one or two houses a year with the result that they simply do not have the possibility to either transform or recreate and reinvent themselves. And now what happens is that the most important commissions in Spain go to architects, who are employees of the big, financially powerful firms. The most important commissions in Spain are not being given to the best architects. This is because what also happens is that the majority are private commissions. We have moved on from having 90 percent public commissions and 10 percent private ones to 90 percent private commissions, which are mainly private houses. All my commissions in Spain right now are houses, and not the social housing I like, but for 'luxury' houses on the beach, which I'm not keen on. [all smiling]

RR_ Actually Aravena's topic from the last Biennale was...

FM_ This is social house! [points to the screen] Do you know how much these houses cost? In Madrid, this one, the price of the square meter: 600 euros, the construction, 600 euros!

RR_ That is very cheap.

FM_ Yes, with the crisis what happened is that the costs fell enormously. And we are now making projects reminiscent of the '70s, after the end of the dictatorship, when we were dealing as an urgent need with social housing in Spain. We faced the problem that people could

not afford housing ... And now we are returning to the situation of those times.

RR_ So how do you actually see ... In the context of the last Biennale in Venice, and Aravena setting the topic of 'Reporting from the Front' – it was in fact a truly political topic – and the Spanish pavilion finally taking the Golden Lion ... Is this an incorrect political message or is it an important political message? How would you see this?

FM_ No, I think – as director of the Spanish Biennale, I had very clear sense, also with the other curators, that we had to transmit the reality of these years of crisis. Moreover, to do this, in an optimistic way and filling in the meaning of the general title means ... First of all, we were very optimistic that Spain was in some way by no means finished in terms of architecture – at the time that we were working... We had finished work on big buildings and were starting work on an unfinished, making little restorations and adding touches to the architecture we had received. 'Unfinished' was a very ambitious and general definition, but what we basically wanted was to express optimism. And there were seventy pieces to go on – the majority were pieces made with the idea of restoration – that we were transforming and reusing the material with fantastic young architects and fantastic architecture, with very little means or money – simply following the same idea our fathers had in mind during the fifties and sixties. The architects in Spain could not use steel, because with the dictatorship it was not possible to import the metal. The

borders of Spain were closed. We could not use concrete, because it was extremely expensive. And the result was they developed a very contemporary architecture using brick, stone and plaster. This is the reason why – and I repeat it – I am very optimistic, I don't want to transmit pessimism because I am a total optimist. Yes, for some people this is clear 'you decided to start a new school at the age of sixty; so you couldn't be anything but a total optimist' [all laughing]. But the reason for this is thinking about the fantastic base of architecture we have behind us. And I also think about the exhibition, because you know it was very important, the exhibition was very humble yet it was absolutely coherent with the context of the projects. We did not try to transmit something very sophisticated. We wanted to present ourselves as we were. And as we had been doing through these years. And I think this was part of the success.

MV_ The foundation you started, 'Architecture and Society' organizes a symposium or a congress every year, and a few years ago the event title was 'More for Less.' I guess it has something to do with what you have been talking about ...

FM_ 'More for Less – The Architecture of the Common,' yes. The foundation has an important target. The school is part of the foundation. And the foundation has to deal with an idea that is very widespread – I don't know about here, but in Spain – unfortunately, the only architects the press and society were interested in – especially twenty

or so years ago – were all these star architects we invited to Spain to make big buildings. This would probably not have happened in the situation we have today, because we have no work, but we invited them back then and gave them an open budget. They finished the work and they multiplied the budget by six, seven – I can name many architects who did this. The problem we face now is that we are living today with the responsibility for these outsized budgets. This is very interesting, because if you analyze the architecture of these years before the crisis, the majority of Spanish architects were creating an architecture of great accuracy and they were both very concerned with the context of their work and they were very cheap. And the foreign architects, the star architects – Calatrava but also Peter Eisenman – they all multiplied the budget by five, six or seven ... And the government paid up. So do you know now, who has assumed the responsibility of these mistakes? Do you know who is paying for these mistakes? The Spanish architect. Because society takes the view that everyone is the same. So my idea was to get to grips with this and transform Spanish society by explaining that this thinking is false. With the crisis an important reaction against the architects set in. The architects, it seems, have half the responsibility for this crisis in the perception of the public. No, not the banks and ... This is altogether incredible! So the idea of 'Architecture and Society' was, on one hand, to transmit the message to society that architecture is important and how interesting it is to invest in good architecture. Moreover, that architecture is not something out of the

normal orbit, it is not a luxury, it is a right. A right as important as any of those you can find in the constitution. If only for this reason alone it is important to promote good architecture. At the same time, architects must never be closed in their spheres as if we were all hidden away at work in a top secret laboratory. We need to communicate with the society in which we move, we need to learn from real problems, must pay attention to them in organizing and then creating society ... It is very interesting, because the Architecture and Society board includes five architects: Eduardo Souto de Moura, João Carrilho da Graça from Portugal, Luis Fernández-Galiano from Spain, an architect from Barcelona, Ramón Sanabria, Juan Miguel Hernández de León and myself. The other members are the former president of the socialist government in Spain, Mr. Felipe Gonzalez, Carlos Solchaga who was the vice president of economic affairs in the first socialist government in Spain and then some of the most important journalists in Spain, people from the arts, the director of the Reina Sofia contemporary art museum, and sociologists too ... People, who, we have discovered, really like architecture. They don't understand architecture especially well, but they are keen on knowing about it. What this means is all the activities we organize are open to many different people, intelligent people, who want to be close to architecture and ... And this is fantastic, I learn a great deal from these people, how very helpful they are for opening up many ideas about architecture. This is reflected in our publication and our congress. This is the reason why we decided the first congress was to

have the titles and subjects 'Architecture: Less by More,' 'Architecture: the Common Space,' [to MV] you have the title of the third one ...

MV_ Yes ... 'Climate Change.'

FM_ 'Climate Change,' okay, so with these we are mobilizing our most influential architects, economists, politicians ... In fact, the King of Spain opened the congress. It is a matter of conviction for all these people, and they are taking the trouble to promote what we are doing. And now, with the next congress, we are moving into a completely different period, and the reason for this is the timespan, because the event is held every two years, and we have completed eight years of work. I will send a copy of the congress publication to the library here, because I think it is very important to have it. And this even though the publications are only interviews with the different participants. Furthermore, we are moving into another fresh period and the change it is bringing is the humanizing of the city. This is reflected in the people who will be coming to the congress. They include the Nobel Prize for Literature laureate Vargas Llosa, the mayors of Berlin, Paris, Cabo and from other Latin American and African cities, and with architects too, of course. We will all be there together for three days, speaking about and discussing ways of humanizing the city. We are very well organized and highly efficient; if we want to avoid simply being a talk show we must be efficient in putting our message across. We must reach conclusions and

then we work with interviewers. The interviewers are from a wide range of disciplines. They include sociologists, economists, novelists and other writers ... People who are interested in architecture and strong in their interview techniques, they learn about and get to the heart of what the different participants have to say. And then we bring out our publication. If there is a problem here it is the obligation to republish again and again, because of the prolific flood of ideas we can deal with or generate. Only last week for example, we finished some dazzlingly interesting programs on some specific issues, like the city, housing and old people. And it would appear that these are now the most important issues in the world. Spain, for instance, is in a total transformation process – as the mayor of Madrid has pointed out in our meetings – and, of course, the real estate market is a focus of change too. This is really important for the architecture and for the city. At the present time, in Spain, wealth is no longer concentrated among the people in the middle of life, aged between their thirties and fifties. The structure has now changed and the wealthiest people are those older than sixty-five. Do you know why? Because during the economic crisis the welfare system only maintained assistance for the older people. Coupled to this, the older people also possess homes and property. And who paid for the crisis? The middle class, people between their forties and sixties paid the cost. This group pays more tax and, while it had a 45 percent share in the wealth of the country, this has now dropped as a result of the crisis to 33 percent. And the other group of the oldest people have

been upwardly mobile in the wealth table and have risen from a 33 percent to their current 45 percent share of the wealth. What now happens is that the oldest people own the most important real estate in the cities. But remember, these owners are very old, they do not have much work to do and are frequently eager to move on to other, much smaller and easier to manage homes. The issue here is how to manage the process of transforming the real state into a flow of services and money. All these developments are in a continuous transformation process. Thanks to the ideas generated by the foundation, we have convinced the government, and private investors in real estate that they must commission young architects to study all the many different possibilities of how to organize this process successfully with new and different construction projects. The important point is we are providing more for people, also for students and young architects.

MV_ One of the main fields of work for the next generations, I guess, would be not to produce so many new buildings – as was the case in the last twenty or thirty years – but rather to change what has already been done?

FM_ Yes, yes. Absolutely. In Spain, traditional real estate makes no sense. We must bear in mind that our country is not a major producer. We are in fact a service country for the rest of Europe. The older generations of people from Austria, Germany or Holland turn to southern Spain as a place to rest or retire. This is a very important issue for us, since it means we have to face the problem of how

to arrange this successfully and establish an agreement between the landscapes and the coastline we must preserve, while also preparing the best of services for all the people who are coming to live here. Whatever else it may be, this is a reality. Spain in isolation is inconceivable; Spain is a service country for Europe. This is a fact we have to accept.

RR_ I see your point exactly, not least because I know your publications, the wonderful books coming out of the conference and I would be glad to have them for the faculty. But these publications are very specific in terms of their information and the public they address. How then do you intend to take the next step of communicating these ideas to a broader audience, to politicians, investors and so on? This is clearly the final and most important step on the way to finally setting everything in motion.

FM_ This is a very important point, of course. It is one thing to talk about a program and quite another to actually organize it. Well, of course, we will need time to do this. It is not a task that must be done at top speed, overnight. We have been at work now for twelve years. Take the congress, for instance. The congress is attended by one third architects, one third from the general population and one third students. We go to the schools and educational institutions of the city where we prepare the architecture conference in order to hold talks and get educated in what architecture means and what we mean by 'city,' 'housing' and 'old people.' This process, of course, is not

specifically for architects. Of all the people at the talks, I think only one or two were architects. We also have a close relationship with the media we appear on, we have a lot of young students. Also a group of young students who receive grants from the foundation 'Architecture and Society' and they communicate [he gestures to mime rapid typing] continuously [all laughing]. We do not want to ask people to participate in the conference as writers and communicators only to find that no one reads or listens to what they are saying. For this reason, we approach writers and search out journalists, who are very well known or very famous for their work. A month before the conference we send an interview to the people who are going to participate in the conference. They can then read the interview and prepare their own ideas. We tell them about all the important writers, some of the best of Spain, who will be lined up to interview them and write up the ideas they intend to present at the conference. What we are attempting to do in all of this – it is also a very important point – is to adapt and translate our language and our ideas to the people we are addressing so that they will understand immediately exactly what we are talking about, so that we click and share a common idiom. Architectural language can be very hermetic. I can't think why an architect must always speak in such a difficult manner, but it is a habit we need to break out of because architecture is something that has to do with life itself. So, our language must have the clarity that this demands and we must remember that people are not stupid. We have a really fantastic program for various cities with schools

of architecture in which we propose to the students that they spend the weekends of two months every year on a project with us. We pay very little, ten euros per hour, but we can achieve a phenomenal relationship with the city and its architecture in the work we do. One such project focused on the famous Spanish pilgrimage route to Saint James of Compostela. The architecture students function as teachers and professors for young people drawn from primary and high schools. Together they walked one hundred or two hundred kilometres of the pilgrimage route. They examined all the historical buildings, learning about them or discussing and having it explained why a particular building is not only Romanesque. Or also looking into the social and economic functions behind the buildings they encountered along the route. The effort is made here to explain the history of architecture in very broad terms, in terms of usage and culturing and in terms of material that could be used. This opens up their idea and also a very extensive concept of architecture. This is followed up by a weekend excursion, used for visiting contemporary architecture, and the attempt to establish how contemporary architecture is also an answer to the issues and circumstances of completely different times – those of our contemporary world. After this, the next weekend concludes at the local school of architecture where they make their own drawings. Projects of this kind are in the hands of architecture students and they are able to earn a little money along the way. The Saint James pilgrimage route is in the north of Spain. Granada, in the south, has also a school of architecture, they use the

Alhambra and the Cathedral for their projects. Using local resources is a very cheap system, but at the same time I think it is thoroughly interesting. These are issues that the foundation is involved in. It can, of course, be completely exhausting ... [all laughing] What I mean is there are volunteers and many other people involved. Initially, I had to support the foundation financially for this project. In the meantime, the government and public companies have suddenly realized how interesting all of this is and, fortunately, they are now providing the money. But the first years the foundation made me bankrupt. [all laughing] Today it is very successful and I am very happy. For me it is the most important work.

RR_ I cannot imagine you ever being exhausted, because there is so much energy in the way you are talking.

FM_ No, no I simply enjoy talking ... What time is it? [all laughing]

RR_ We can go on talking for a very long time. It was incredibly interesting listening to you this evening. Patxi, thank you very much for this wonderful evening!

FM_ Thank you for the invitation!



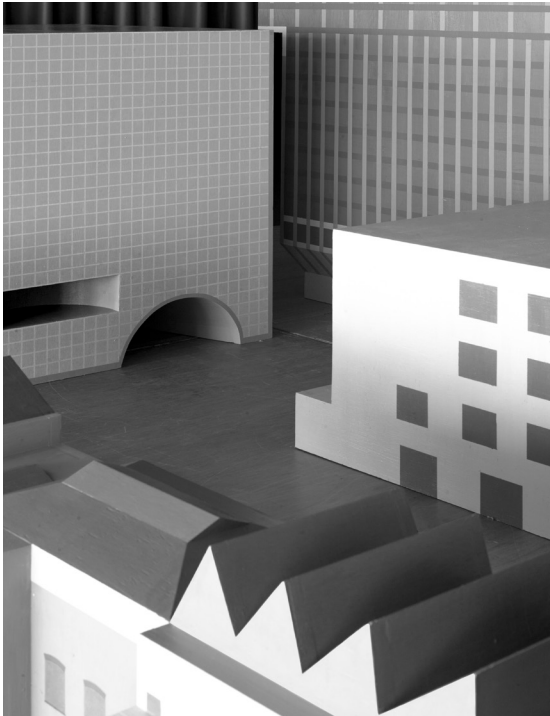
PETER ST JOHN

NOVEMBER 20, 2017

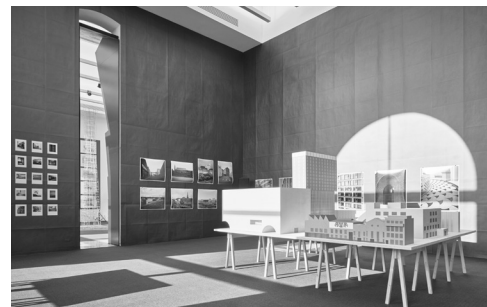
LECTURE_89

INTERVIEW_97

< There are a number of large models of our projects. [...] They are painted by hand. >



< The whole room is lined with what looks like a kind of colored, folded paper, which is actually a wallpaper made by Thomas Demand, which is a photograph of folded paper. >



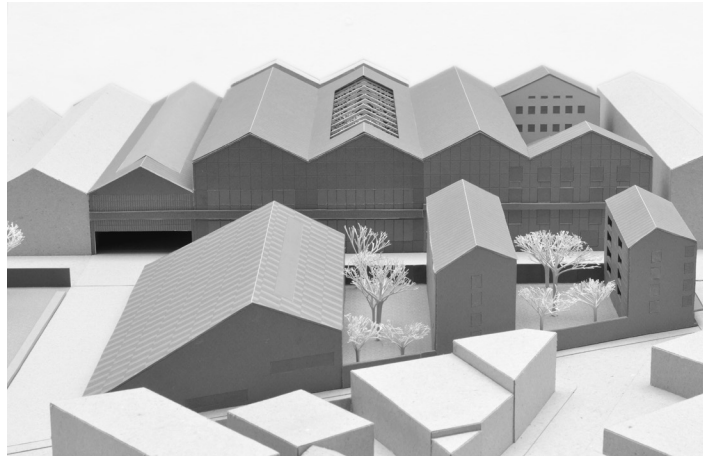
< In the exhibition, there are very large photographs of details of our buildings, taken by the architecture photographer H el ene Binet. >

LECTURE
CHICAGO BIENNIAL | Chicago, USA | 2017





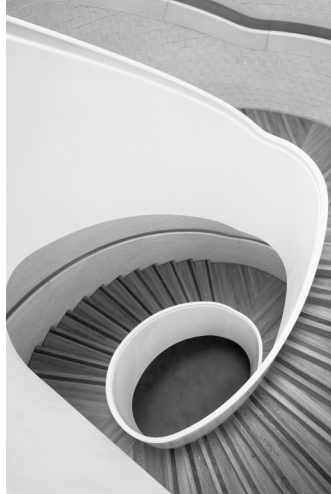
< This project is not just about keeping the old building, or just about the ecological advantages of working with what you have. It is about adding new things that relate to what's there, try to make a much more complex and rich whole out of the imagery of the industrial building. >



< Our project was the only one in the competition to show how the existing buildings could be reused. How the footprint of the former factory could form the basis for the organization of the buildings in the master plan. >

LYCÉE HOTELIER DE LILLE | Lille, France | 2016

< We were never interested in showing the difference between new things and old things. We are trying to always work with what we find there. >



< And the fact that there were three different buildings with façades standing next to each other, we extended in order to make five different buildings standing next to each other. >



NEWPORT STREET GALLERY | London, UK | 2015



< The entrance, which is the front door of the bank, presents itself to the city. It is a big doorway, pressed into the façade. >



< In this building, we were thinking of German expressionism. Here, we are trying to make a façade using some of that language in klinker-brick [...] >

BREMER LANDESBANK | Bremen, Germany | 2016

INTERVIEW

Peter St John



PJ_ Peter St John

RR_ Roger Riewe

SR_ Sorana Rădulescu

RR_ Thank you, Peter, for this intriguing lecture! Sorana will be in this discussion with us this evening and I think we will have quite a few questions that we would like to put forward. Let us start with the last project. When architecture looks as if it has always been there – it doesn't look like a new intervention, it is part of the history of the building – sets the following question: 'What is, for you, the role of architecture?' How important is the architecture which is visible, obvious, or, like your architecture, nearly an understatement?

PJ_ Well, hmm, obviously, you're trying to do something that is respectful and contextual. But this does not mean that it could be mistaken for having always been there. And that is the point, I think. It wouldn't be interesting and

would be a totally different thing if you worked in such a way that you try to make your building blend in completely. I started off with a picture of the show we made in Chicago and I made a few references to Thomas Demands' work. There is always a kind of very unsettling ambiguity in the work of Thomas. It is there whether you are looking at a photograph, or a model, or a real event ... And the reality is that all of the aspects – the images that he has started with – have been manipulated and changed through the process of working on them. So, I suppose, we're interested in this; in embarking on a journey that starts with the intention of doing something that really belongs there. But you know that when you really get into working with the material, with all the circumstances, you'll end up with something that is completely different. And yet



through its roots, it still belongs there. So the aim is to create something that is – I wouldn't say unsettling, that isn't the right word – but something that is just not clear. It's ambiguous.

SR Especially when you started showing photos of the Bremen Landesbank, I could imagine people walk by and think 'Oh, wow, you don't get buildings like this done anymore today!' Everything is about copy-paste details, standard solutions, quick building. But you managed to do it and it is quite amazing. So, I totally understand this ambiguity and I marvel about that. What I don't understand is how you managed to impose your architectural thought up to the last finest detail. And, who do you manage to work with, in order to transmit your ideas down to this level of detail?

PJ Well, I think, we do work with very good people ... But that is to say that if you look hard enough, you will find very good people [laughs]. But I think that you have to start that question earlier. Which is, that you have to find the clients and you have to find situations in which people really have the ambition to do something as difficult as that. And that's the really hard part for an architect! In this case, the Bremer Landesbank, they were pretty amazing clients. They really had ambition and wanted to do something bespoke and special for their bank and their city. It had nothing to do with the Deutsche Bank or Kommerz Bank brands. They wanted something that was about Bremen. And how do you find clients like that? I mean, the way we do it is through lots and lots of competitions. We really search very, very hard to find the circumstances. We have always taken part in numerous competitions, from the time when we first started in our practice ... Even when we were the youngest architects we were working on competitions for big public buildings, which we weren't very likely to win, but we pretended that we were the architects of big public buildings. So we searched and we searched for the circumstances and for those special clients.

SR I recently found a statement you made about ten years ago, when you were still a young office. You were saying: 'We don't work with clients we don't like.' [PJ laughs] So, I thought, 'Wow, that's a bold statement!' But apparently it was worth it.

PJ [laughs] I was probably not telling the truth. [laughs]

SR_ How does the reality look like today? [all laughing]

PJ_ Ahm, well, I think that's something of an image that we liked to project. [laughs] I don't imagine we love all our clients. But I guess the wider point we are making is that we are not commercial architects. We don't just do what we're told. We try to find situations, and again, it's about finding clients who really want to do something ambitious. And we try to find circumstances in which our interests are wanted. And, ah, well, I think once or twice [laughs] we have turned clients away because they were horrible clients ... [laughs] But every architect has done that. We probably have a reputation for being a bit more difficult than some architects. I think that ordinary clients probably don't come to us in the first place. [laughs]

RR_ Then again going through all of this is the marvel train to the destination of commissions and finally winning competitions. You enter the competition system, which is tough due to several specific and different reasons. I think the most difficult part of all this is actually finding the right client through competitions ... Because simply winning the competition does not mean you have now found the right one. But, when comparing now the models you showed in the exhibition – I also saw them in Berlin –, which were very specific as if the volumes were simply painted façades, some kind of none-detailed façades. Yet finally you end up with a building, which is highly detailed. When does this actually happen? Do you mislead your clients saying 'Oh, it will all be very simple, like the model...'? There is

a special touch to these models, they have other details than the ones in your buildings.

PJ_ Well, those models were not made for the client. They were made for the exhibition. So there is one idea about how you want to make an exhibition show, but another when you're showing something to a client and the two approaches are totally different. I did not show any real model photographs in my talk this evening, but we do use models to represent our work a lot. Generally, we use models and photographs. We make quite detailed models and we are very careful when we take pictures. Those [exhibition] models were deliberately abstract. We were trying to make a point about a certain scale, in which you understand buildings in the city context and then another scale when you come in close to buildings. The implication is that our buildings tend not to have the sort of shapely bits that lots of other architects do. We tend to come up with relatively simple buildings and then spend a lot of time on how they are made. I think the models put this approach across.

SR_ Regarding this exhibition at the Chicago Biennial, I was wondering ... You actually defined yourself as a very contextual architect with a very context-related approach. But there, I read, you decided to strip the context away in order to come to the essence of the architectural thought. So I wanted to ask you about it. Up to what point does the context influence architecture and when does – or maybe this is the beginning – architecture of pure thought

emerge? And when does it become contaminated by context?

PJ_ Well, the point to me is that there is never any pure architectural thought. Perhaps other architects have them, but we don't. Hmm, we tend to examine circumstances and all of the things we find in a particular situation and we hold them in our hands and play with them. And possibly we will get out some books about the architecture that we find. This sort of high architecture we might find from that context, as well as the low architecture – the kind of ordinary bits and pieces that you might find on the site, let's say. And then the imaginative process starts by questioning what you do with it. There are no rules. I do not think there is ever a process of contamination, as you describe it. It is, hmm, the way I see it, is a sort of playfulness and one feels free. You aren't bound or tied to a certain way of thinking or doing things. You don't have a formal language ... I don't know whether you'd agree, but I like the fact that our projects are all very different. They engage with different materials and to a certain extent, with different ideas and places. So there are no rules. There is no style; that's the idea. You enjoy what you can make out of what you've found. That's the, hmm, the ideal.

RR_ So there is no style, which is obvious, but I would say it in other words: there is actually a stronger position to that of signature architecture in your work. It is something like the architecture as a background. Is the background

– its architectural role – actually enough to communicate your position?

PJ_ Well, you mentioned the word background before and I like the idea of the background, because, I think architects often try too hard to do things that are special and then you end up with the result that the city becomes a kind of cacophony of special things and there is too much about architecture in this and not enough about life. Anyway, I like the idea of background. I think it is perfectly legitimate and interesting to do a quiet building that quite possibly does not call attention to itself, but plays an important role in stabilizing a place and, at the same time, perhaps when you're closer to it or use it, you notice that there is a certain undeniable care in how it has all been done. And we've done plenty of buildings like that. But I haven't shown many of these this evening. They are the kind of projects you don't shout about, but we spend a great deal of time on them when they are for good clients, doing things that may not be very remarkable, that are just everyday buildings, but work we enjoy. We think that's important too.

SR_ Reading about your impressive body of work, I have stumbled upon a new term, 'brickism.'

PJ_ Brickism?

SR_ Yes.

PJ_ [laughs] That's not a word.

SR_ A label maybe.

PJ_ [laughs] That sounds like Peter Cook. [all laughing]

SR_ Apparently your work is associated to a new architectural style incubated and cradled in London. Obviously related to masonry and brickwork. Can you possibly say something about this? Do you feel identification with it? Would you like to be considered a trendsetter?

PJ_ That doesn't sound like a trendsetter to me. [laughs] I think in London there are many different kinds of architects, and that's one of the reasons why it is interesting to practice in London. There is quite a lot of ... I wouldn't say exciting debate, but nevertheless there is a lot of discussion and criticism across the different schools. I think – I don't recognize that word [laughs] – but I can imagine there are certain other kinds of architects who talk about it. Hmm, and Peter Cook does come to my mind; he used to be my teacher actually, and would probably have used that word as a criticism, meaning dull, I think. [all laughing] Ahm, but where does it come from? I mean, my first job was actually working for Richard Rogers on high-tech buildings. That was a sort of prevalent and most stylish form of the architectural manner in London, when I was a student. Those architects are really interested in the potential of technology and, specifically, any kind of

steel and glass construction ... I became a very different kind of architect, one who is not so much interested in the mechanism of making buildings, but in the surfaces and textures they present. These tend to make better streets and better cities. And I became much more interested in the whole diversity of building crafts and the potential of all sorts of materials – not just new ones. In other words, I have no strong feelings about what is the right material to work in. We are interested in the potential of every material ... But we are also critical of some materials, which we think are overused – I think glass office buildings can be dull, for example. So, that is where the term comes from, I think, what is more there is a whole school of architects in London who build a lot in brick. But we are not among them. No. [laughs] We built a few buildings in brick and they are quite strange ones. [laughs]

RR_ Maybe brickism should be materialism, or actually the technology used when you apply materials – it's very specific and high-end finally. But I also think the interesting part lies in the different ways you treat the object or the situation, as when I compare the Bremen Landesbank and the building for the collection of Damian Hirst. Is maybe one going in the Fritz Höger [German architect, renowned for his use of brick] or Fritz Schumacher [German architect, urban designer and former building director for the city of Hamburg] direction and the other one in the direction of Peter and Alison Smithson's as found ideas? So, they are very far apart, but highly interesting at the same time. And maybe we'll bring them together when



seeing the façade of the Landesbank, finally not as part of the building, but part of public realm and public square. And the same happens with the Damian Hirst building, which is just part of this whole neighbourhood, but putting the focus on exhibition itself, on what is inside. So, actually, placing the building itself as a background. But then the question I would put is: When are these decisions actually made in the office? How does this work? Because there must be some kind of hard thinking going on behind it all. [PJ laughs] How does that happen and when does it happen that we say: 'We will head in this or that direction!'?

PJ [laughs] Uff, well, I think Adam Caruso and I have always been teachers right from the beginning of our practice. We started teaching. Teaching really was our only

source of income for the first five years of our practice. We would be doing competitions for art galleries during half of the week, with no great likelihood of winning but trying very hard, earning no money and then subsidizing ourselves by teaching. But the teaching was just as important as doing the competitions, because we were developing our ideas. We were learning a lot about architecture. The whole process of talking to students forces you to learn things. If you are going to do it with any dignity you have got to know more than they do and also, because we are in a partnership, we talk a lot. We travel a bit too much now, so we don't talk as much as I would like. And you feel, later in life, that you are developing ideas that you had as a younger person ... I think that probably applies to almost everyone. [laughs] But it may answer your question. How does it happen? ... I think it just happens by sitting down and talk and opening up books. And also having a real curiosity for what other architects have done in the past. We have never been the ones to sit down and try to have inspiration from one high with a piece of paper and make a sketch. It doesn't work like that for us. What we do emerges entirely from our talking: 'What would be the right thing to do here?' and 'Can you bring in your book on Hans Poelzig tomorrow morning?', we will examine that façade and 'Can we use it?', and if we use it, 'How can we change it in order not to make it look like a total copy?' ... That kind of conversation. I don't know how other architects work, but we spend a lot of time talking about history, the history of architecture.

RR_ Architectural culture?

PJ_ Yes ... And I don't know why people feel offended by our appropriation of that word – overall source of other kinds of architectural cultures – , but we are talking about this. A real interest in architecture is something that develops through conversation and books and exhibitions, and as a kind of style or manner through sophisticated understanding of design, which can only come from knowledge of other architectures.

SR_ So, regarding this time-component – your architecture definitely seems timeless, and it seems that it will age perfectly and still look very right on that place in hundreds of years. You also define your architectural approach as the preference for buildings that are perceived slowly over time, that have an emotional content. What do you think are then the main features of your architecture that lead to this achievement?

PJ_ Well, I certainly wouldn't claim personally that our architecture is timeless. I think that would be too much. I think architectures are always of their own time, no matter how hard you try to avoid this – and I also think architectures are never total originals in their time. Nevertheless, I think we are trying hard not to do things that are so attention-seeking in their language, that they initially feel exciting. I think those are often buildings that are unlikely to be really liked ten years later. So there is a definitely conscious, hmm ... There is a kind of

subconscious way of always avoiding doing things that are too rhetorical – a word that the Smithsons used – , a certain holding back, a certain kind of simplicity ... I really like someone who is quiet and maybe a little bit difficult to get to know, but then when you get to know them they become friends for life. It's something deep, which I think comes from doing things carefully, trying to design details that you feel will last, that are not just for show, that have a substance, a certain solidity. So, you can get dirty but still not look bad. That kind of thing. [all laughing]

RR_ The projects you showed have the kind of highly specific, high-end detailing – details you see at second glance. When you pass a building, you say: 'Oh, there must have been an architect working on this project!' and you go back and have a closer look. The normal person would never notice that there is something special about this building. So, there is a lot of endeavour and thought you put into the grail of detailing. What would your strategy then be when you go into the next scale – urban development, master planning? Or is that something you would not go for?

PJ_ No, this is something we do go for and it really interests me. We are doing it a lot in Germany, because, strangely enough, we are more popular in Germany than we are anywhere else. [all laughing] And we are starting to work a lot more with developers, and working on a bigger scale. To me that's a very interesting question: how can you transfer the qualities of this kind of architecture

into every day, commercial situations? I didn't show these projects today, but I could give a lecture – and I would find that very interesting – about these projects, which are really trying very hard to make good façades in the context of commercial architecture. It's often a fight with developers who want the façades of their office buildings to be really flat, because that's cheap. And it is really important to persuade them to do a façade that has at least four hundred millimetres of depth – of masonry – and to really do some hard talking about façades in the context of making office buildings. We are doing projects in Hamburg, in Cologne and in Munich, all of which are about making careful façades, carefully proportioned, public spaces, streets, squares, gardens... This is a relatively conservative kind of architecture I suppose, but carefully made.

SR_ You have mentioned the responsibility of the building to the street and making the face of the city when designing a façade. That creates public space which, I think, is a very interesting and relevant thought. Then, last week, we had Francisco Mangado as a guest here and he complained that architects today are often reduced to mere façade-consultants or façade-designers. So that is an entirely different position and critique set between that two responsibilities. Then, when you become international, and your focus is so strongly set on the detail, how do you engage with local crafts? Do you learn from them, or do you bring your own background to this new context? How do you engage with this new context relating all

these crafts which will eventually be very important for the façade?

PJ_ I think we are architects who are interested in construction and using materials, so I guess, sometimes there are circumstances in which real craft is involved – like that project in St. Gallen, which is a sort of 'once in your lifetime project,' really. But that isn't always possible and many of the projects I am talking about are relatively pedestrian... I mean, I'm interested to return to the first part of your question and last week's speaker. I understand where that comment might come from, but I think perhaps the attitude about architects wanting to have control over the whole building – let's say, architects from the sixties, who were interested in new forms of housing – was not always a great success. Some of the buildings we are erecting today are having to deal with forms of the city that emerged in the nineteen fifties and sixties in Germany, some of which are great, but not all of which are even good. Many of the projects we are doing are about repairing or putting back a kind of city structure that used to exist and worked considerably better than what we generally have today. But, nevertheless, we also work in Switzerland, which is a totally different culture from the kind of urban repair projects that I'm talking about in the center of Germany. And Switzerland has a culture very tolerant to modernism that has never been seen as a failure. Furthermore these buildings have always been quite well constructed. As a result it is totally normal to live in a tower block in Switzerland and the city is quite

a jumble of freestanding buildings with vague space between. I think this has something to do with the fact that the Swiss came from the mountains and used to live in their own freestanding houses, in fields and we do a lot of that too. So, it is not as though we only do façades and that's the answer. The point of this lecture is that architects have to some extent ignored the potential of the façade, or the importance of a façade in making parts of the city. Then there are other circumstances, like the design of towers, which we are also doing. Which is also sometimes appropriate and very interesting, so to me that is yet another circumstance, which we are not afraid to engage with. We like to do work with very high level listed old buildings and we enjoy doing very large housing blocks as well. [laughs] I think they are all interesting, they all have their own architectural cultures.

RR_ Talking in terms of architecture, Switzerland is, of course, a kind of different planet. We all know it – different budgets, different quality of discussions, architectural discourse and so on. But in more normal places, like Germany, we are very often pushed into the questions of budgets – keep to the budget, budget oriented architecture. Now, looking at your projects, especially the façades, I would say they are not really the cheapest you can buy.

PJ_ No.

RR_ Alright. So, is there a strategy of keeping to a budget, or do you come to a client and say 'Well, please open the budget so we can make some good architecture!'

PJ_ Well, I was saying to our sponsor from Sto, that we are certainly doing quite a few projects with Sto external wall insulation systems and I love these projects. They are big housing projects in Munich and they are painted in amazing bright colours for example. I think we've always been interested in building in all sorts of materials and in working with ordinary buildings, as well as special buildings. Your question makes me a little self-conscious that I'm mainly showing very expensive buildings, I guess because the sort of detailed circumstances they have make them more interesting to show to people and the illustrations are sexier. But we are architects who take budgets very seriously. [laughs] Because we know we will never embark on a project in which we think there is no budget to do something reasonable. These commercial projects, which we were talking about, in Germany, are really interesting and represent a new departure for us. We are trying to find out what kind of architecture we can make in more normal circumstances on the scale of the city and I think this is a very interesting approach.

SR_ Sticking to Germany, you mentioned this afternoon that urban planners in Germany appreciate your work, especially when it comes to revitalizing urban centers that were destroyed during the war and reconstructed in the 1950s and '60s. And there are many regrets now.

How would you define your specific approach that is so appealing to these German urban planners?

PJ_ Well, I think many of the reconstructions that were made in German cities fifty and sixty years ago were very understandable and well-meant and they were done in circumstances with very low budgets. So it's not surprising that many of those buildings are coming to the end of a useful life and need to be replaced. We have been involved in quite a lot of competitions for sites like that, where in the centers of historic cities, which have a stock of very special old buildings, the wish is to reconstruct the city in a way that builds on the characters of those historic structures. But your question was about how is our work defined in relation to that. I mean, I think it simply comes about as a result of the fact that we are really interested in working with historic situations or any found situation. Our way of responding to that is to work with construction techniques that we find and kind of play with that. For me, it's a fairly obvious strategy to build well, in interesting places, but I think other architects find it more difficult than us to make that step of playing with the language and the imagery of all buildings. We do not feel embarrassed about the tool. We think that you don't have to always do things that look modern or new, to be contemporary. We think you can be contemporary and work in all sorts of different architectural languages.

RR_ You mentioned that you are working in projects in Hamburg, Bremen, Cologne and Munich. Is it a

coincidence that these cities are actually driven by very good or very interesting heads and urban planning departments – like Jörn Walter, he used to be in Hamburg, or [Fraz-Josef] Höing who was in Bremen and moved to Cologne ... Elisabeth Merk in Munich?

PJ_ No, it's not a coincidence, it's precisely because of these individuals, who are rare people – from my point of view anyway – who have a real interest in good quality architecture for their cities and in taking advice. They have invited architects from around Europe to participate in competitions in their cities and this is a process that really suits us, because we have been able to come into really interesting circumstances for projects in the middle of special cities. And the process is well organized, and there are number of architects on the assessment panels along with these very intelligent heads. Something that we don't have for example in Britain at all. Our planning authorities would never be able to take that kind of architectural initiative and then never led by that kind of people you were describing. So, I think the situation in those cities has a lot to do with these individuals and the way in which planning works in Germany. We are doing projects in the Flemish speaking part of Belgium – there is also a very good planning and competition process – and in Switzerland, with its highly sophisticated architectural competitions process. So, it is no coincidence that we work there. [laughs] In Britain, everything is totally different. Where we get our work is completely arbitrary and the only

thing we can do there is art galleries. So, it's art galleries or nothing in Britain. [all laughing]

RR_ And after Brexit?

PJ_ Oh god ... [all laughing]

PJ_ Hmm, I think ... I'm afraid that's a tragedy which will be to the detriment of many people in our country, but probably not my practice, which is very international and I want it to always remain that way.

SR_ I think you are actually approaching the topic of Brexit in the next exhibition, at the next Biennale in Venice. You are working together with an artist – again with Marcus Taylor – for the commission of the United Kingdom pavilion. I was wondering: how do you think that architecture can engage with these political changes? Can it have an influence or can it just stand by and criticize them?

PJ_ Well, that's a difficult question. I guess my position would be that it hasn't got very much to do with architecture. Hmm, and that's the idea of our pavilion. It is this kind of secret, and I can't give much away, because I'm not showing you any pictures. [all laughing] But our idea is to not have an architectural exhibition this year. Generally, they have used the British pavilion at the Biennale to have an exhibition inside around a theme. When you are the chosen curator, you choose the theme

and you put on the show. So, our idea this year is not to have a show, to just leave the building empty, but we are going to cover the building in scaffolding, as if it's being reconstructed. We are in the year before Brexit and we are going to build a public space on the roof, where we are going to hold events. We are going to ask every pavilion in the Biennale if they would like to hold an event on the space. We are going to invite France, Germany and Canada, who are the neighbouring pavilions to hold events and we will present a Shakespeare play and some poetry readings. The celebration of the open and brilliant British culture with everyone. [laughs]

RR_ So that's really something that stimulates our curiosity and I think all of us should go down to Venice next summer to visit the Biennale and then also visit the British Pavilion. We might also be able to catch a French or Canadian event, possibly even a British event – Shakespeare Number One. Peter, thank you very much for this wonderful evening! Thank you for participating in our Think-Tank Architecture and discussing your position in architecture with us here, in the November Talks 2017. Thank you very much! [Applause]

Mette Lange_Copenhagen

Mette Lange graduated from The Royal Academy of Architecture in Copenhagen in 1992. She runs her own office since 2002. «The ultimate architectural task has always been to work with our homes. It is because of their scale but also because they are the primary setting for our lives, reflecting who we are and responding to the way we live. My projects are mainly holiday homes and villas in wood construction – always strongly connected to the landscape, enabling a life in close contact with nature. Together with Christian Rejnhold I developed Mini House. A modular house where the basic geometry, proportions and construction are set. Being a relatively economical choice, in terms of the architect's fees and construction costs, Mini House enables us to have different clients. This is very important for me, as in Denmark it is a long tradition to deliver well designed furniture and industrial design for the whole population. Beside Denmark, I have been involved in projects in Iran, Sri Lanka and Iceland. For the last 17 years I have also lived one part of every year in India, where I've participated in 'Moving Schools.' Floating and rolling schools which come to children of poor and unskilled migrant workers.»

www.mettelange.com

Peter Cachola Schmal_Frankfurt

Peter Cachola Schmal is an Architect, curator and architectural writer. Born in 1960 in Altötting, he has been the director of the Deutsches Architekturmuseum [DAM] in Frankfurt am Main since April 2006. Schmal's curatorial activities are frequently accompanied by publications, lectures and participation in professional juries. He sits on a number of committees, e.g. the BMVBS advisory board for 'Kunst am Bau,' the Committee for the European Prize for Urban Public Space in Barcelona, the Steering Committee for the European Union Prize for Contemporary Architecture [organized by the Fundació Mies van der Rohe in Barcelona], and the Schelling Architecture Foundation, Karlsruhe. From 2007 to 2013 he was a member at the Goethe-Institut's Advisory Board for Visual Arts. In 2007, Peter Cachola Schmal was the General Commissary of German Contribution of VII. International Architecture Bienial Sao Paulo and in 2016 General Commissary of German Contribution of 15th International Architecture Exhibition La Biennale di Venezia.

www.dam-online.de

Francisco Mangado_Pamplona

Born in Navarra in 1957, Francisco Mangado earned his architecture degree from the University of Navarra School of Architecture in 1982, and has since made this institution the center of a teaching career that has seen him serve as Guest Professor at Harvard's Graduate School of Design, Eero Saarinen Visiting Professor at Yale's School of Architecture, Guest Professor at l'École Polytechnique Fédérale de Lausanne, Baird and Gensler Visiting Critic at Cornell University, College of Architecture, Art and Planning and Visiting Professor at the Polytechnic of Milan. One of the main aspects of his approach to architecture is the context. «Thinking about context is the essence, the distinctive feature of the architectural project. The consideration of context lies behind the final sense of an architectural ethic that is unhappily not so frequent in today's most 'flashy' works. Architecture must turn the idea of service into its main objective; unlike 'submission,' the concept of service entails an act of transgression, of giving more, understanding context as something with which it is worth to engage in dialogue, even if the ultimate aim is to deny it.»

www.fmangado.es

Peter St John_London

Peter St John founded Caruso St John Architects, with Adam Caruso in 1990. The practice's first public building was the New Art Gallery in Walsall, a commission they won in an international competition and completed in 2000. Since then, his practice has become known for its museums and galleries, and recent cultural projects include the Millbank Project at Tate Britain, Nottingham Contemporary and the extension of the V&A's Museum of Childhood, as well as Damien Hirst's Newport Street Gallery, for which Caruso St John were awarded the Stirling Prize in 2016. The practice has offices in London and Zurich and has a broad portfolio, with recent commissions including the Lycée Hotelier de Lille, a new head office for the Bremer Landesbank in Bremen, and the new ZSC Lions ice hockey stadium in Zurich, as well as substantial mixed-use developments in Munich, Hamburg, Cologne, Antwerp and Zurich. Peter St John is currently a Visiting Professor at London Metropolitan University.

www.carusostjohn.com

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