

The Art of building

**BUS:STOP
Krumbach**

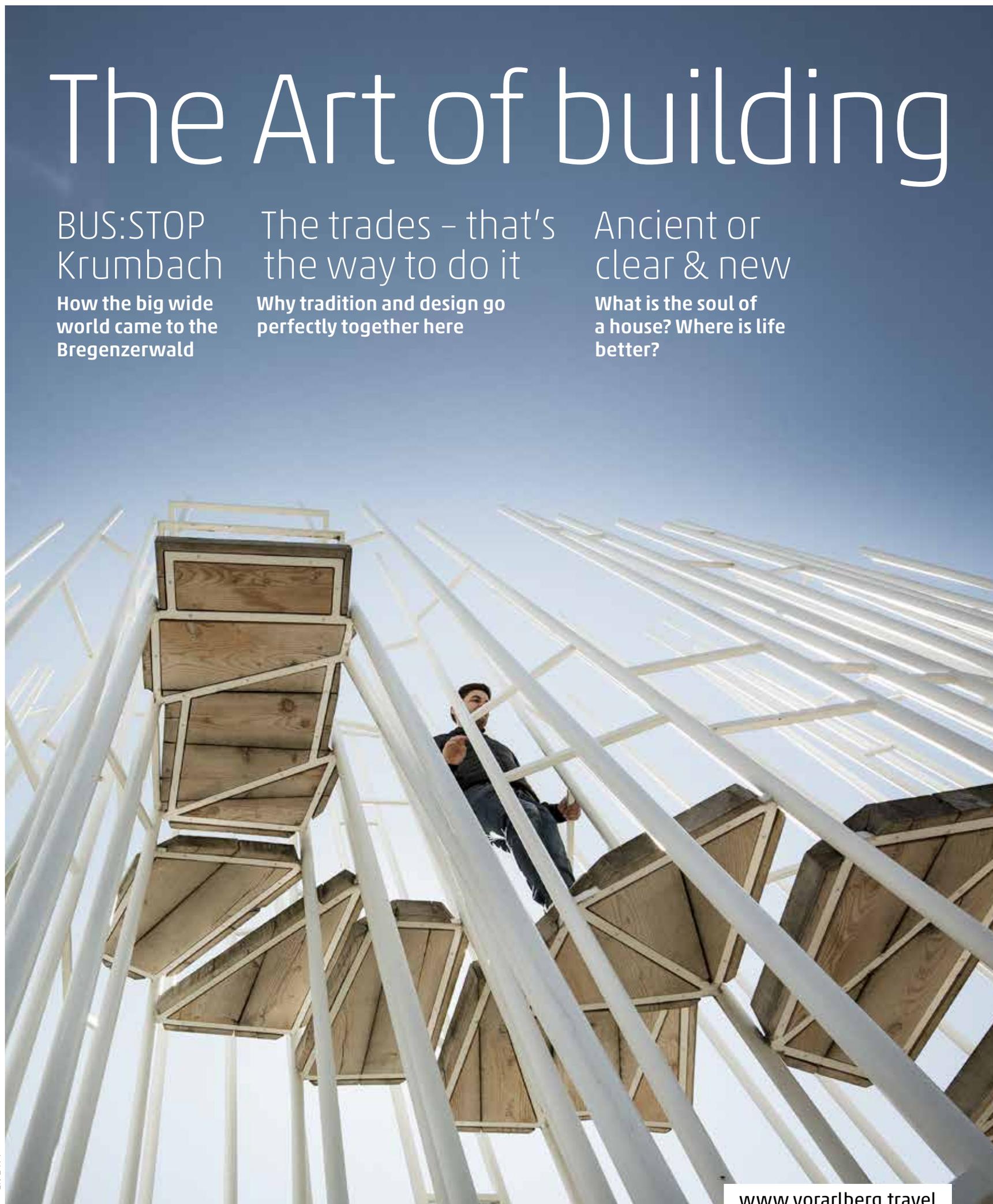
How the big wide
world came to the
Bregenzerwald

The trades – that's
the way to do it

Why tradition and design go
perfectly together here

Ancient or
clear & new

What is the soul of
a house? Where is life
better?



Alma

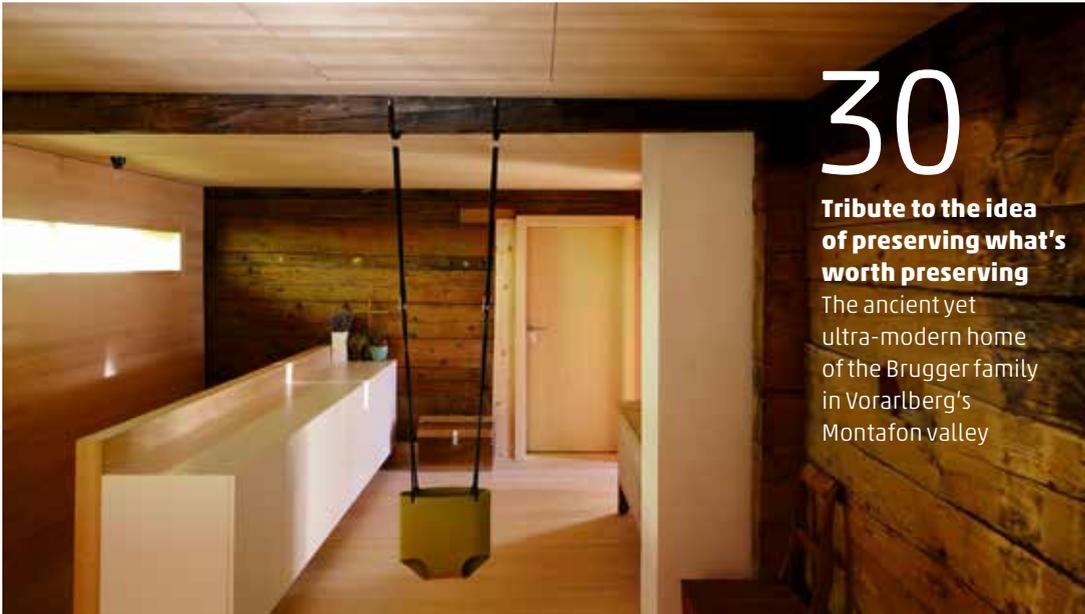
Why Alma has the most award-winning alpine and mountain cheese.

Only unprocessed hay milk is used to make the famous cheese specialties from Vorarlberg in the small Alma alpine dairies and on the dairy alps. Continuing in the tradition of yesteryear, the Alpine dairymen make their Alma Mountain Cheese PDO and Alma Alpine Cheese in massive copper vats by hand.



www.alma.at

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The ancient yet ultra-modern home of the Brugger family in Vorarlberg's Montafon valley



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Architects from all over the world designed bus stops for a village in the Bregenzerwald

Welcome to Vorarlberg, which is situated between Lake Constance and mountains that are over 3,000 metres high. This magazine is devoted to the art of building that characterises the region. Experience how the future is being created from an appreciation of the old

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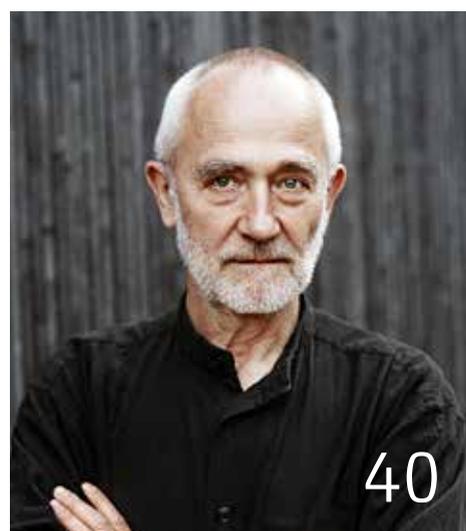
70 Information – how to get here, imprint



Read the digital version of the magazine

The Vorarlberg Magazine is also available as an e-magazine, featuring videos, slide shows, 360-degree photos and interactive elements. You'll find all the links and videos at:

 www.vorarlberg.travel/magazine



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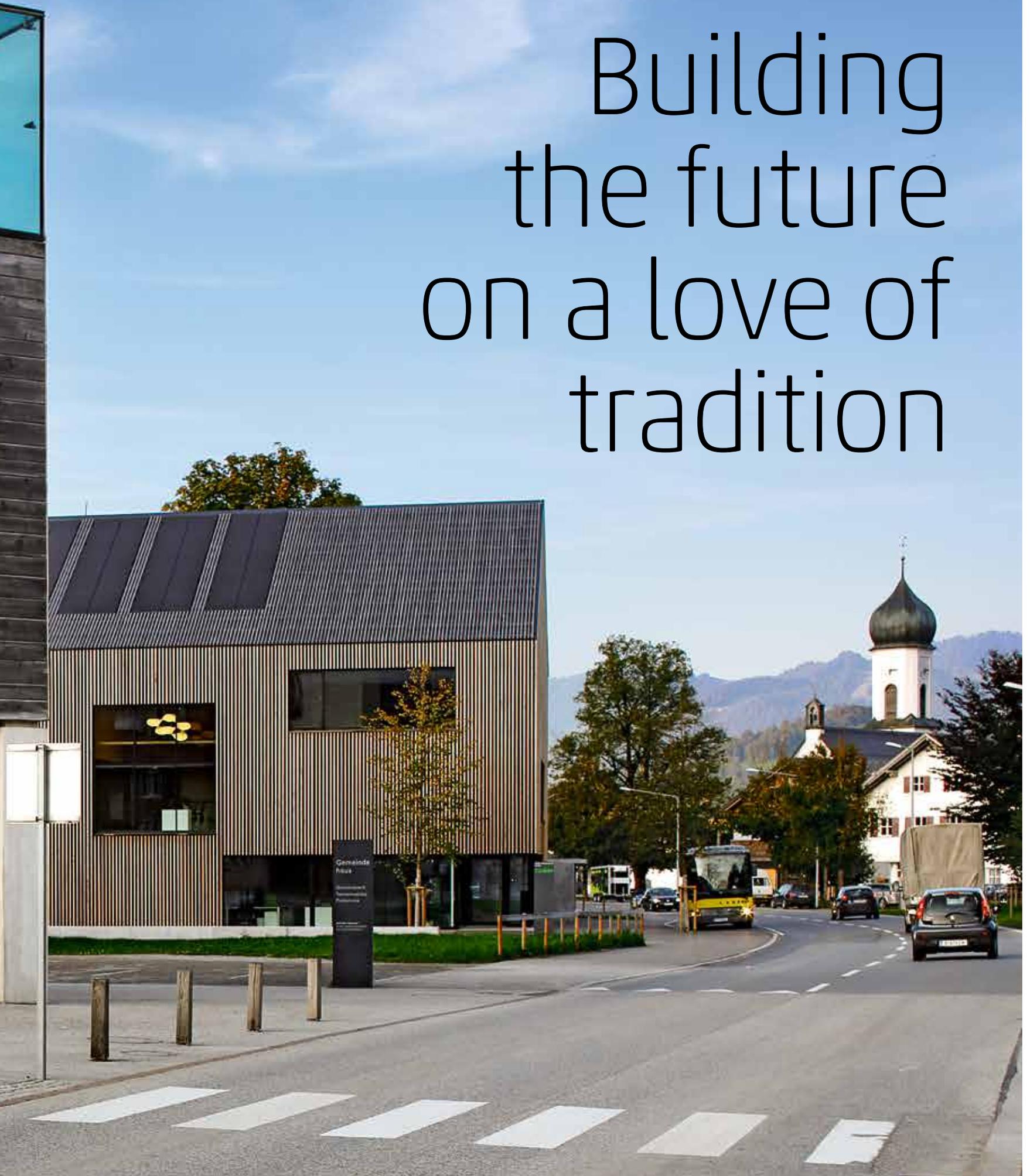




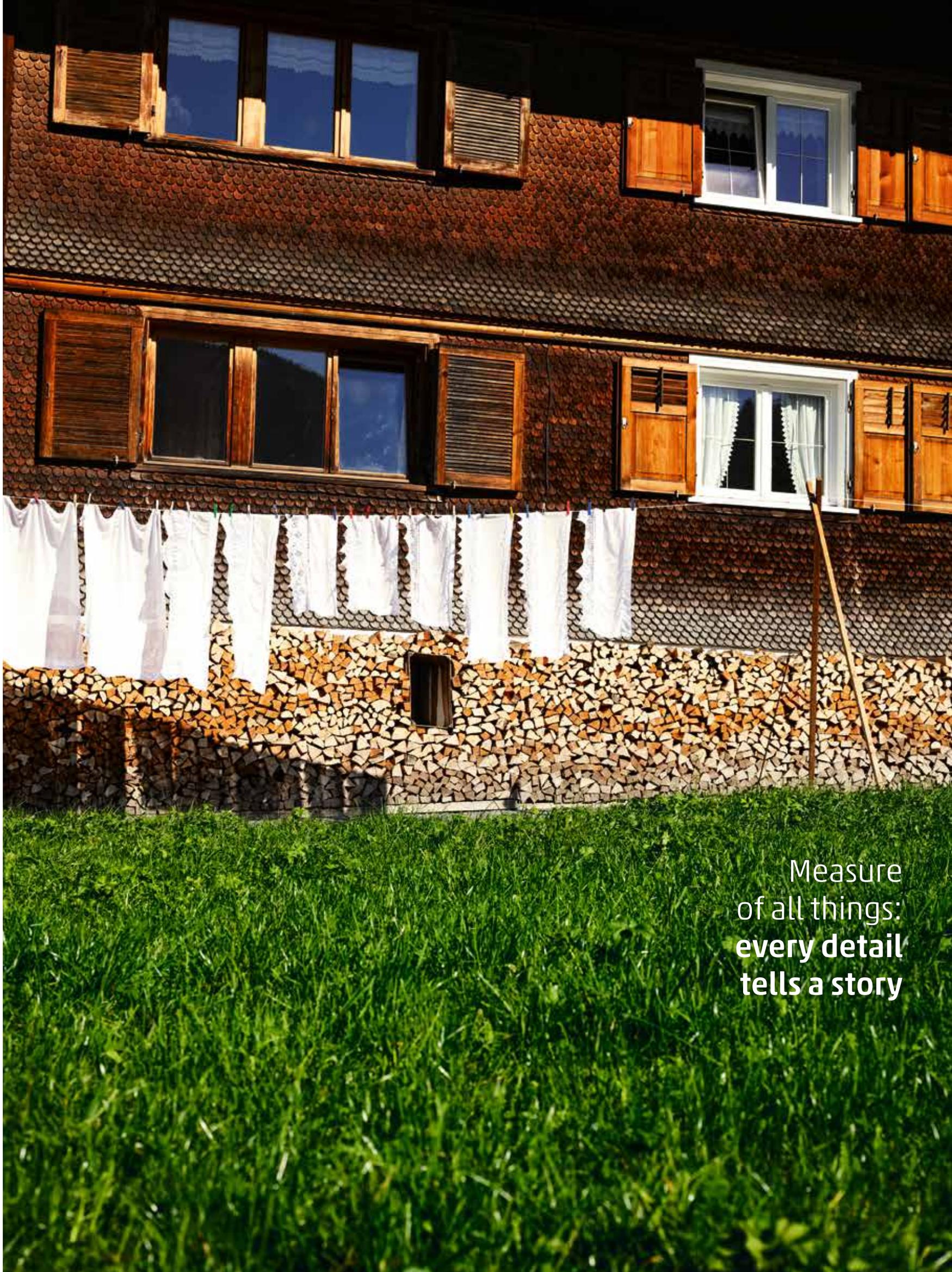
Clear lines, glass and locally sourced timber: modern and traditional architecture go well together in Vorarlberg. It's a match that's apparent throughout the state. The local council offices in Andelsbuch, for example, have been erected on concrete pillars that open up the view to an old farmhouse. The sun and weather have darkened the village

Close to nature, close to life, close to
the avant-garde: a walk through the
worlds of architecture in Vorarlberg

Building the future on a love of tradition



hall's timber cladding over the years while the farmhouse's façade has been given a facelift with new timber. The building that is home to the long-established Wälder Versicherung company and that was awarded the Holzbaupreis Vorarlberg in 2013 is visible behind that. It was built as a low-energy house mainly with wood sourced from the region.



Measure
of all things:
**every detail
tells a story**

A life of its own:
the old lives on
in the new



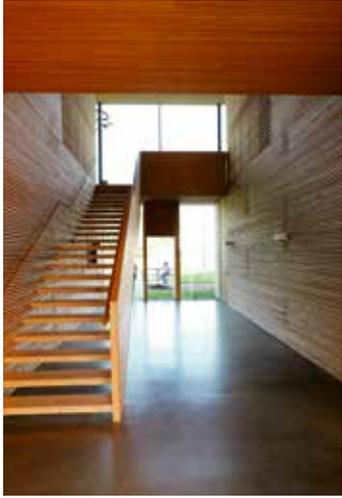
Space for creativity: the Vorarlberg locals also like to realise modern buildings – here's a bright showroom that's been reduced to the essential, which Johannes Mohr of the Mohr upholstery firm based in Andelsbuch built with a studio and open roof space above to showcase his furniture. His brother Andreas was responsible for the architecture.

Building methods of the future:
**a hybrid high-rise made entirely
from wood**





hybrid high-rise buildings made from timber – they hardly need any energy and can be up to 100 metres and 30 storeys high. A showcase building is currently being built in Dornbirn – to the amazement and delight of future clients and architecture fans.



Kindergarten and café in Langenegg

Highly visible but still restrained is how this structure at the centre of the village presents itself. Its doors are open to children for games, playing and learning while their parents may enjoy a cup of coffee there: the building, which is home to the kindergarten, constitutes a simple cube for which silver fir was used both on the inside and outside. The use of untreated silver fir as the construction material for the interior and for the façade is traditional to the local the culture of building. The building, which is also home to Café "Stopp", is a lively and popular place of communication – for both old and young.

It's so simple ...

... but it goes without saying that it's the simplest of designs that poses the greatest of challenges. Architecture and design in Vorarlberg do not follow fashion but rather strive to make the form effective and functional. Lasting and innovative values result from the combination of high-tech and craftsmanship.



Trousers for kids!

Trousers that are made from five-millimetre thick, brilliantly coloured felt produced from pure new wool. The smart swings by the Mohr upholstery firm that have been suspended from the ceiling for kids from four to 24 months look like designer pieces. www.mohrpolster.at



One question, Mr Rudigier:
Why is Vorarlberg home to so much modern architecture?



Modern architecture, the clear design in Vorarlberg and the courageous spirit that it expresses are undoubtedly a consequence of the long-established tradition of the culture of building and craftsmanship in the region.

For centuries, skilled builders travelled from Vorarlberg to neighbouring countries and further afield to earn their living there. Vorarlberg also benefits from liberal construction laws that allow new types of architecture to be created. Vorarlberg's contemporary architecture has benefited hugely from these factors."

Andreas Rudigier,
Director of the vorarlberg museum

In 2013, the vorarlberg museum in Bregenz was relocated to a building that combines the old with the new and that was designed by architects Cukrowicz Nachbaur as a purist stage for showcasing the museum's collection and the state's history. The collection holds 160,000 objects that range from archaeological artefacts to folkloric objects through to religious and secular art from antiquity to the present. Temporary exhibitions are held there as well. www.vorarlbergmuseum.at

A very special material

Silver fir is noble ...

It is very popular in architecture and design: the bright wood of the silver fir introduces a timeless and noble style to the surroundings and is ideal for combining with such other construction materials as glass, steel, concrete and stone.

is regional ...

Another great advantage that using silver fir offers is that it is highly available in the region. It makes up around 25% of all the wood cultivated in Vorarlberg.

contains no resin ...

The fact that it doesn't contain resin makes this pine wood a very special type of timber: it has the great advantage over other softwood species that there are no resin ducts or resin galls to consider.

Rectangular, from wood and with a handle

Is there really anything that could be optimised on a classic wooden cutting board? Actually, a whole range of details could be improved! That it's possible to make this classic piece of kitchen equipment much more comfortable to use is demonstrated by the "Albrett" by Markus Faißt, who runs his own timber workshop in Hittisau:

It has a working and serving surface that is sized 40 by 20 centimetres, and you only notice the clever design features on closer inspection: the cutting board becomes thinner as it progresses away from the handle until it is only half as thick. The result: the "Albrett" looks as compact as other boards but it is much lighter. 🌐 www.holz-werkstatt.com



The Kunsthaus Bregenz, built by Peter Zumthor, makes contemporary art accessible to its visitors and itself unfolds as a giant walk-in sculpture: seen from the outside, the building, erected from glass panels, steel and concrete, looks like a luminous element that plays with the light. The exhibition space it houses extends across the KUB Arena on the ground floor and the three floors above it. International contemporary artists exhibit their works here – most of which are produced specifically for the spaces that have been created in this house of art. 🌐 www.kunsthhaus-bregenz.at

Cowhide clogs for the city

Most people would only wear wooden clogs on the farm. But shoemaker Anton Devich is responsible for the fact that they are now also being increasingly encountered in cities. He makes both classic and original-looking fur-lined clogs and even boots with wooden soles at his workshop and shop in Bezau in the Bregenzerwald. 🌐 www.holzschuhe.at



Glamping like a king

Designer hotel? Or noble spa? The alpine camping site in Nenzing has something of both but there's one thing that it's definitely not: a typical camping site. The modern site with magnificent views is regarded as one of the best camping sites in Europe. The minimalist swimming baths are part of the site and if you feel that so much contemporary design has been achieved to the detriment of the provincial style, you'll find what you're looking for in the block house next to the baths, which is home to a very rustic restaurant.

🌐 www.alpencamping.at

Designer Anna-Claudia Strolz calls her elegant lamps made from wood, fabric and metal that take up motifs from the Bregenzerwald Strolz Lamps. 🌐 www.strolzleuchten.at



Smart snow vehicle

Ralph Broger and Anton Bereuter, the designers of this "sports toboggan", know that the simple design of the tried-and-tested is usually best.

www.handwerkholz.at



Experiencing calm and adventure in one place

A 10-minute cable-car ride followed by a 15-minute walk will take you up to 1,600 metres and the Alpe Vordere Niedere mountain chapel in Andelsbuch. Right behind the minimalist block house, planned by Cukrowicz Nachbaur and awarded the Holzbaupreis in 2011, there's a steep drop that paragliding enthusiasts like to use to plunge themselves into their thrilling adventures when the weather permits.



BUS:STOP

in Krumbach

The yellow country bus is important to such small communities as Krumbach in the Bregenzerwald. As it became necessary to replace the bus shelters there, it was decided to combine everyday mobility and the culture of building – with bus-shelter designs by architects from all over the world

TEXT: THOMAS ZWICKER



Bus shelters as eye-catchers:
The "camera obscura" that is the
Glatzegg bus shelter by Wan Shu
and Lu Wenyu from China



The two-storey Kressbad shelter by the architects from Norway



The big, wide world came to Krumbach. Sou Fujimoto came from Japan. Alexander Brodsky came from Russia. Smiljan Radic travelled from Chile. A total of seven architects from seven sometimes very distant countries, all of whom were not (yet) regarded as superstars in their field but who did enjoy some international renown, decided to participate in an extraordinary project. Each one of them designed their very own bus shelter for Krumbach that was then built in cooperation with local professional colleagues and tradespeople from the Bregenzerwald. And it was in this way that they helped the small village catapult itself on to the global map of architecture.

The 1,000-strong village of Krumbach lies right at the heart of the beautiful countryside of Vorarlberg. The culture of building and sound craftsmanship go back a long way here – as can already be seen in the neat and tidy village hall and parsonage. “Public transport plays an important role in rural life,” says the cosmopolitan local mayor Arnold Hirschbühl, who loves his village all the more for all his travels. “The yellow country bus

serves the village every 30 to 60 minutes.” When talk in the pub turned one day to the long overdue replacement of the village’s seven bus shelters, somebody had the bright idea of connecting the culture of building with everyday mobility and making a stand against cuts in “unprofitable” bus routes in rural areas – while at the same time bringing the big wide world of architecture to Krumbach.

The region has always been open to innovative ideas

“We simply wanted to make more out of our bus shelters,” says Arnold Hirschbühl. After all, the “kultur krumbach” association and the village as a whole have always been open to innovative ideas. Gebhard Wölfl, a vernacular poet who lived in the Bregenzerwald from 1848 to 1904, put it like this: “Meor ehrod das Ault, und grüssod das Nü.” In other words, we respect the old and welcome the new. The daring desire to win architects from afar to design the small bus shelters was appropriately taken to Dietmar Steiner, who has friends in Krumbach and, as the director

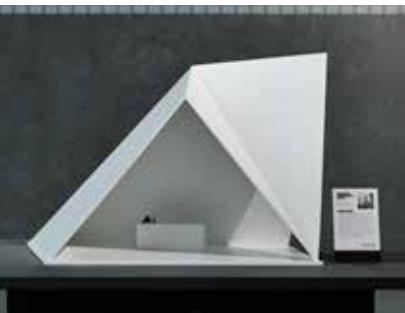


Meor ehrod
das Ault,
und grüssod
das Nü «

(We respect the old and
welcome the new)

Gebhard Wölfle,
vernacular poet

Sou Fujimoto from
Japan designed this
forest of white rods
for the Bränden
bus stop



Model and reality: acutely angled design from Belgium based on a drawing for the Unterkraubach Süd bus stop



of the Architekturzentrum in Vienna, also has many international contacts. At first he didn't take the inquiry seriously and tried to kick it into the long grass. Krumbach insisted, Dietmar Steiner reconsidered and then caught fire. He got in touch with the renowned Vorarlberger Architektur Institut (vai), kept an eye out for young unconventional architects, selected seven protagonists who weren't major stars in their global field but were exciting the sector by staking out their own artistic positions. Inquiries were dispatched.

"And, to our surprise, all seven agreed," says Arnold Hirschbühl in retrospect, although the fee for the international architects was rather modest: just a plane ticket to view the localities, one week's holiday for two in a hotel in the Bregenzerwald and that was it.

The designs from all over the world were realised by local colleagues

"The crazy thing about it was that it was the social and international aspects of the project that attracted the young stars," says Steiner, who took on the role of curator. Along with an interest in the the culture of building and the local trades to be found in Vorarlberg as well as the collaboration. Volunteer contact architects were assigned to work with each international participant on an equal footing; they were given responsibility for supervising construction at site and for acting as the interface between design and implementation. Tradespeople from the entire region were won to help realise the project, most of whom also worked for free, and sponsors were found to bear the costs for materials.

The seven bus shelters in the BUS:STOP Krumbach project



Bränden stop

Architect: Sou Fujimoto, Japan
Local partner architects: Bechter Zaffignani Architekten, Bregenz

A structure that's open at the top, made from thin steel rods with spiralling steps, creates a new dimension in the perception of place, space and nature.



Tradespeople from the entire region realised the designs with precision in close cooperation with the architects



When, in spring 2013, the architects arrived from all over the world to inspect the sites, they were impressed by the precision and care that characterise the work carried out by the tradespeople in Vorarlberg. And then they returned home to develop their projects. Their designs gradually arrived in summer, some as rough hand-drawn sketches, others detailed, and they all posed a whole range of different challenges to the local partner architects. Models were made and presented as the “BUS:STOP Krumbach” project at the Kunsthaus Bregenz. There was also some heated debate about ideas and feasibility. Hugo Dworzak, a Vorarlberg-based architect from Lustenau, for example, remembers disputes with his partner from Russia: “Alexander Brodsky really wanted wooden shingles for the roofing on his bus shelter, which, however, the carpenter

Unterkrumbach Nord stop

Architects: Ensemble Studio, Antón García-Abril/Débora Mesa, Spain

Local partner architects: Dietrich/Untertrifaller Architekten, Bregenz/Vienna

Layering of entirely untreated raw boards, inspired by the dry storage of timber at wood workshops throughout the Bregenzerwald.



Unterkrumbach Süd stop

Architects: De Vylder Vinck Taillieu, Belgium

Local partner architect: Thomas Mennel, MeMux, Schwarzenberg

Acutely angled metal structure consisting of triangular planes, as a reflection of the snowcapped winter mountains.



The roof nearing completion on the wooden tower for the Oberkrumbach shelter by Russian architect Alexander Brodsky



Above: work starts at site on the project by Ensamble Studio from Spain



The design models were shown at the Kunsthau Bregenz before building started



Glatzegg stop

Architect: Amateur Architecture Studio, China

Local partner architect: Hermann Kaufmann, Schwarzach

A camera obscura, the conical space opens up towards the road with a window facing the mountains on the rear wall.



Kressbad stop

Architects: Rintala Eggertsson Architects, Norway

Local partner architects: Baumschlager Hutter Partners, Dornbirn

Two-storey timber structure, the top floor provides a view of the tennis court at the rear to help while away waiting times.

refused to do because they wouldn't work as the roof wasn't steep enough – Brodsky saw reason in the end.”

The residents' initial scepticism didn't last

Krumbach's residents, the innkeepers and restaurateurs as well as the members of the local associations were involved from the outset as far as possible. “Otherwise,” says Arnold Hirschbühl, “the whole thing wouldn't have worked.” A topping-out ceremony was celebrated with the local residents whenever a bus shelter was completed. Initial scepticism didn't last – the village mayor is thrilled to report, “One lady in the village, for example, is now so fond of the bus stop in front of her house that she cherishes and takes care of it as if it were her own.” The Verkehrsverbund Bregenzerwald, which operates the yellow country buses, is pleased as well. Friendships have developed between many of those involved. And culturally interested holiday-makers are delighted with the sometimes quirky designs.

Which could hardly have turned out any more different from each other. The spectrum of the new shelters ranges from a glass pavilion with black concrete ceiling and farmhouse chairs by Smiljan Radic from Chile (Zwing) to a station built from stacks of timber by Ensamble Studio from Spain (Unterkrumbach Nord) through to the metal structure by De Vylder Vinck Taillieu from Belgium (Unterkrumbach Süd). But the quirkiest is the one by Sou Fujimoto (Bränden), a forest consisting of white 4.5-centimetre thick steel rods between which a narrow set of steps spirals upwards – it affords no protection from the weather but the view from the top is magnificent and you can see the bus coming from afar. “For legal reasons, we had to put up a ‘no-entry’ sign,” says Mayor Hirschbühl, “but that disappeared very quickly...”

Krumbach's BUS:STOP project has made a small bit of architectural history. It was only possible because residents, national and international architects, tradespeople and local politicians were prepared to work together. Krumbach's school students also love the bus shelters by the architects from far away.



The yellow country bus stopping here at Sou Fujimoto's airy bus shelter

They've composed an appropriate song with their teachers: “We're going to see the big wide world with the country bus...”

Video of the entire project



The curator Dietmar Steiner, the mayor Arnold Hirschbühl and the architects reveal more in the video – scanning the QR code will take you right there.

www.kulturkrumbach.at



Oberkrumbach stop

Architect: Alexander Brodsky, Russia
Local partner architect: Hugo Dworzak, Architekturwerkstatt Dworzak, Lustenau

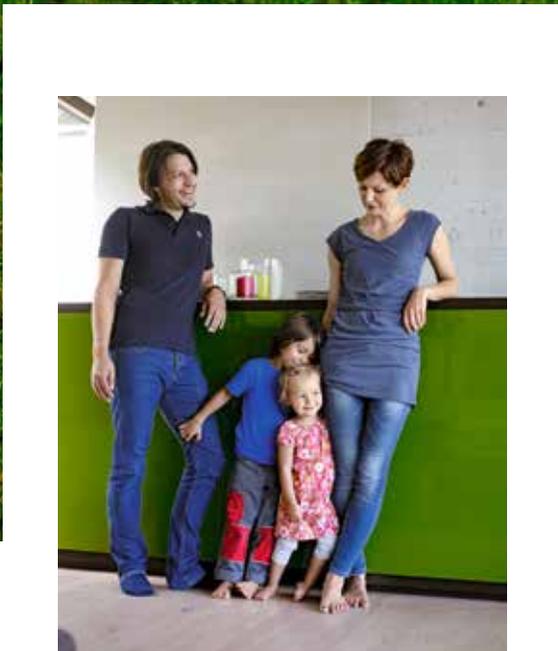
Wooden tower in a confined space, glazed at the bottom, with table and bench, openings in the top “for birds to fly through”.



Zwing stop

Architect: Smiljan Radic, Chile
Local partner architect: Bernardo Bader Architekten, Dornbirn

Glass pavilion with coffered ceiling made from black concrete, farmhouse chairs, a birdhouse fitted at the top as an eye-catcher.



Love their four walls: Paul Steurer, his wife Susanne and their two children, Moritz and Emma Lia

THIS IS WHAT LIVING
IN A NEW BUILD IS LIKE

The house with a beautiful view

At first glance, the Steurer family's home looks out of place between the neighbouring gabled roofs that are so typical of the Bregenzerwald. But the reduced structure's open character and the cleverly created lines of sight are actually a tribute to the region and its landscape

TEXT: JULIA GROSSE; PHOTOS: PETER RIGAUD



A modern wooden balcony with a red overhang, overlooking a village and mountains. The balcony features a wooden deck, a black metal railing with a mesh infill, and several wicker planters with greenery. A yellow cushioned sofa is visible on the left. The background shows a village with red-tiled roofs and a church spire, set against a backdrop of lush green hills and forested mountains under a blue sky with light clouds.

» It's a very special location,
with qualities that we
wanted to exploit to the full. «

Paul Steurer, architect and owner

Minimalist sofa landscape:
the Steurer family intentionally
plumbed for the cool exposed
concrete on the walls and ceiling
in the large living area



Climbing the grey minimalist staircase in the Steurer family's home, you feel a little like you're climbing a mountain path bordered by stony slopes. Because, right at the top of the stairs, a large patio window opens up a direct view of the natural landscape. Of whimsically undulating hills and dense forest that stretch almost up to the peaks. The last step finally takes you to the main area of the family's residence but it doesn't feel as

if you have just made your way through a building – it's as if you'd taken a stroll in a natural outdoor landscape.

The Steurer family sometimes calls its hallway with the exposed concrete walls a "canyon". The structure's proximity to nature, with its flat roof that has been reduced to the essential and that is situated on a slope in the small 600-strong village of Reuthe in the Bregenzerwald, does not immediately reveal itself, though. Surrounded by cosy gable roofs, it seems just

a little out of place in a cool kind of way. A block made of reinforced concrete with parts of its exterior painted black and with others clad in rust-red aluminium to which a lot of glass has been added – that lets the Steurer family’s eyes gaze into the landscape to their hearts’ content. A 15-metre long panorama window stretches across the living area and the large kitchen like a widescreen television that only shows images of nature as it progresses through the seasons over the course of the year. You can see everything, the valley, the meadows, the majestic mountains beyond. “We wanted to build a house that would, on the one hand, open up the magnificent view to the east across the neighbouring village of Bezau and the mountains beyond,” says Paul Steurer. “While, on the other, we wanted to open up the west side of the build towards the steep slope with the forest’s edge.” Clever lines of sight make the views of the natural landscape that may be enjoyed from everywhere in the house the central point of focus.

“We definitely wanted our home to be characterised by a reduced style – both in regard to the material and the language of form,” says the young architect Paul Steurer and gives his happily grinning son Moritz a push on the felt swing that’s suspended from the concrete ceiling. Here, on the top floor, the staircase simultaneously constitutes the concrete core around which flexible living takes place: the large living room is located on one side of the staircase and the large kitchen with long dining table on the other while the discreetly separated sleeping area and bathroom for mum and dad are to be found beyond that. Ceilings and walls in the generous living and kitchen area have been realised in exposed concrete, while a calm and cosy white was intentionally chosen for the children’s

rooms on the ground floor and the parents’ sleeping area. All the sliding doors remain open while the family goes about its daily life, and the children are able to run endlessly and play catch across the rooms. In the evening, when a little more seclusion is required, a white curtain is drawn across the panorama window while a grey sliding door closes off the living area. The grey goes perfectly with the actual grey of the exposed concrete so that the door appears to seamlessly merge with the wall. Paul Steurer’s twin brother is a carpenter and provided lots of help with many of the details, from the staircase to the sliding doors. (www.querformat-zt.com)

It took two years for the architect and his wife Susanne to plan the many details of their house before they were able to commence building in 2007. And it’s not least in these details that a small tribute has been paid to hand-crafted perfection, a quality that goes almost without saying in Vorarlberg, particularly in the Bregenzerwald.

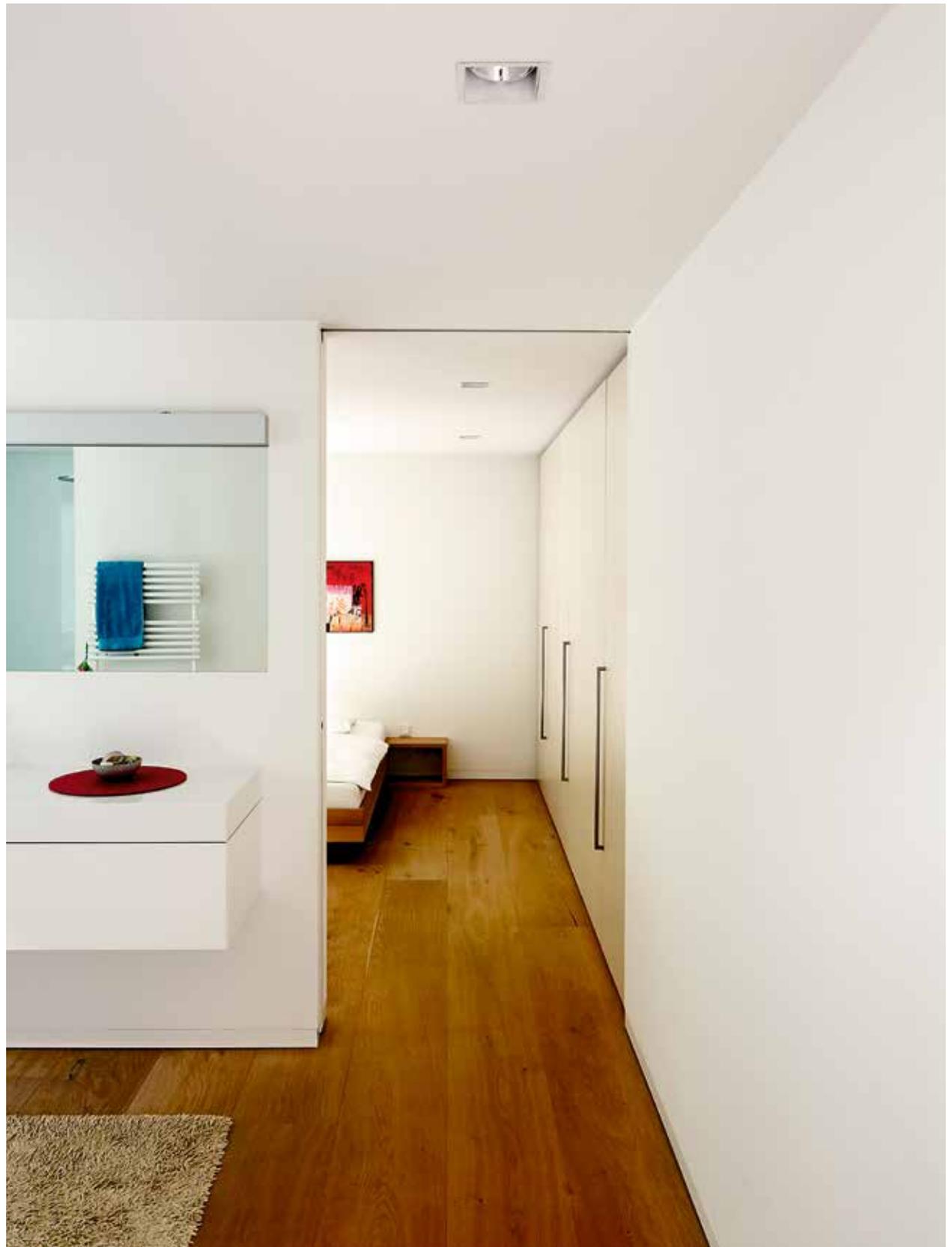
»» We wanted our house to be reduced: both in regard to material and form. «



Light flows into the kitchen from all directions and you can admire the landscape while standing at the sink. The panorama window is 15 metres wide



The family intentionally chose a calm and cosy white for the children's rooms on the ground floor as well as for the parents' sleeping area and bathroom



Summary

The house intentionally takes advantage of both situations: the direct proximity to nature afforded to it by its location on the slope and the breathtaking view on the panoramic side.

It took the Steurer family two years to complete the planning of the details. The impression of genuine wood is visible across the walls made from exposed concrete, for example.

The young couple wanted a minimalist home right in the middle of the countryside where the two of them had grown up.

From a style point of view, less is always more: the kitchen was designed in such a way that you don't get the feeling that you're in a kitchen. Everything disappears behind reduced white elements. And all the technology usually to be found in living rooms has also been hidden away from view. The television and stereo system, for instance, have been elegantly concealed behind sideboards and cupboard elements.



Nature up close: all routes inside the house lead to the beautiful, large mountain meadow. And water trickles from a spring directly into an elegant minimalist concrete trough



The family previously lived in an apartment in Dornbirn before they moved to their house. It's only 22 kilometres from the rural surroundings of the Reuthe district to Vorarlberg's largest city. Which just goes to show how varied the landscape in Vorarlberg is and how quickly all its different facets – from lakes to high mountains – can be experienced. “We often spent time with the parents-in-law here at the weekends – they live right next door. We were immediately thrilled with the idea of building our own home in this place.” The green slope on the patio side means that the family is really close to nature here: the two kids only have to skip a few steps across the patio when they want to play in the natural garden – which is situated directly on the mountain meadow. Cows graze here in summer, the leaves radiate in the style of a magnificent Indian summer in autumn. “And the floor-to-ceiling windows allow

us to enjoy the panoramic view at the front. Which means that we are able to take advantage of both.”

Water trickles from a mountain spring directly into a concrete trough

Due to the fact that the ground floor extends into the slope and needed to be set in concrete, the Steurer family decided that the reduced wooden boxes that have long since joined the historic farmhouses and that have become a familiar feature across the landscapes of Vorarlberg were out of the question. They couldn't see the point in building a concrete structure and then pretending that it was a house built from wood. “Wood would also have actually not been the natural choice because we aren't surrounded by new or even historic wooden architecture,” says Paul Steurer.

The cellar rooms are located on the ground floor – half of which has been built into the slope. The bright children's rooms, which have a view of the valley, are located directly opposite. And when the Steurer family wishes to breathe and hear nature in addition to looking at it on a nice day, all they have to do is simply open the patio door. Water trickles from a mountain spring directly into a minimalist concrete trough and the fragrance of the meadows fills the rooms. Particularly when the farmer has just mowed the grass. Nature and the ultra-modern have rarely looked so good together.





Story time just like in olden days but in the present: Katrin Brugger reading to her children in the living room

THIS IS WHAT LIVING
IN AN OLD BUILD IS LIKE

What's new from the past

You wouldn't know just by looking at the historic stone and wooden façade how contemporary the interior of the Brugger family's home actually is. The residence is positioned directly on the steep slope in Vorarlberg's Montafon valley and is a tribute to the concept of "preserving what's worth preserving"

TEXT: JULIA GROSSE; PHOTOS: PETER RIGAUD





Summary

Otto Brugger built and designed his home himself.

- Living space: 144 m², stone has been used for the bottom section while spruce wood has been used for the top section, two storeys, with a less inclined gabled roof
- The structure was built as a block house in the traditional Montafon style around 260 years ago
- Underfloor heating has been built into the new wooden floor to complement the central wood burner



The son is standing with his bike in front of his parents' house, built in 1750, and is wearing a T-shirt that says, "I love NY". New York and nature look rather well together in this place. And this unusual juxtaposition is basically the perfect illustration of what the Brugger family has achieved here in such a unique fashion: they live in an ancient house where the exterior conceals the fact that the interior is so up to date.

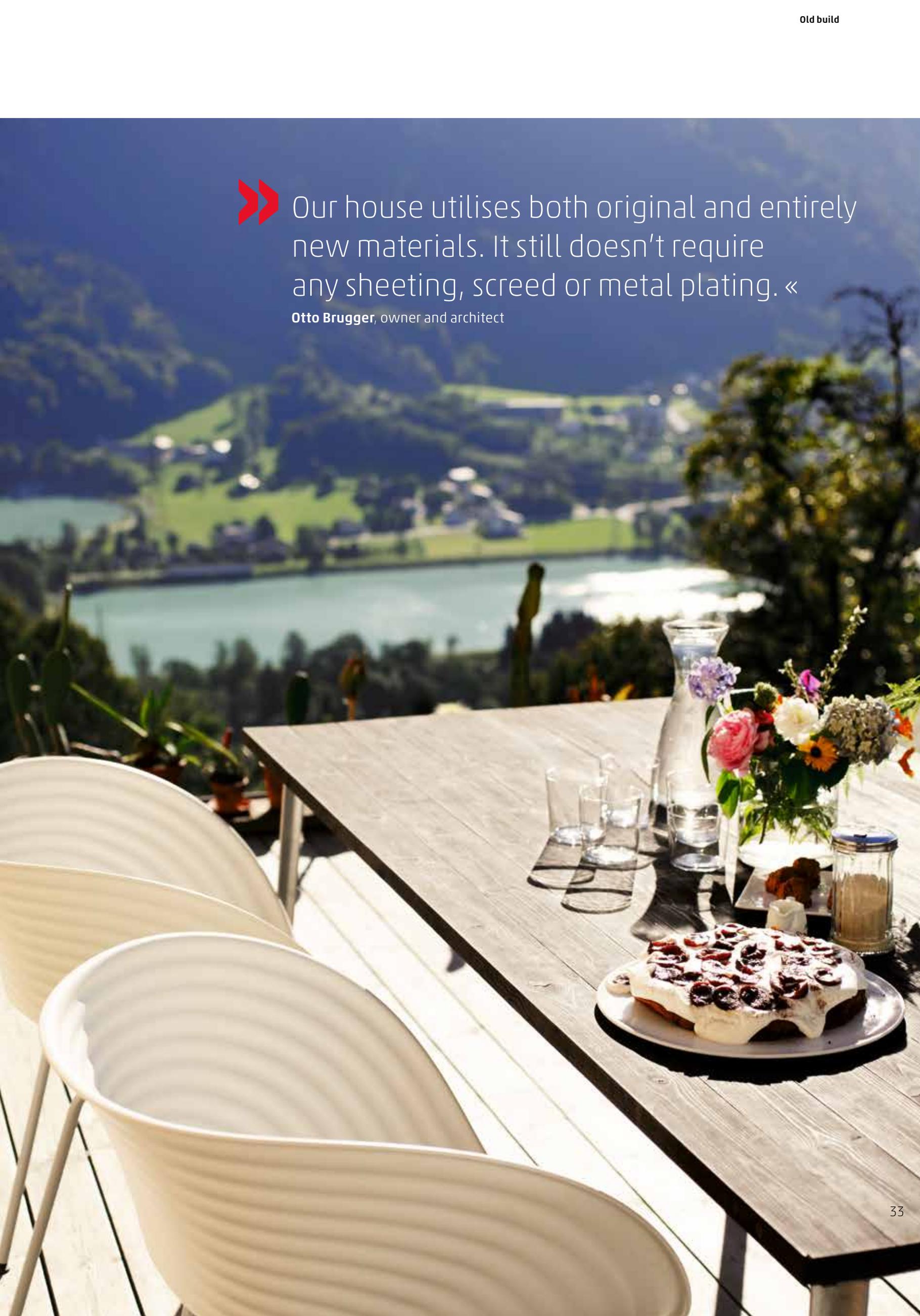
Visitors winding their way up the road from the valley for the first time will really not be aware that – behind the historic and highly rustic-looking façade – a family of five is at that moment relaxing on reduced designer chairs or working on an iMac. The building, which at the time was erected economically from stone and

spruce wood, was owned by the family of Otto Brugger, who occasionally spent time here as a child. The reason why the architect gave the historic building in Bartholomäberg a second chance at all was simply that its structure and materials remained sound. "It hadn't been modernised and destroyed beyond all recognition." Although the family did have to scrape their way through endless layers of wallpaper on the inside, the façade remained as unaltered as possible. The result is a home that celebrates the sustainability adage that demands the "preservation of what's worth preserving" in an innovative style.

"We definitely didn't want to put new details in place and then pretend that they had always been a part of the historic structure," says Otto Brugger and runs his hand over one of the old walls. You can clearly see where

» Our house utilises both original and entirely new materials. It still doesn't require any sheeting, screed or metal plating. «

Otto Brugger, owner and architect





Woodworm have been busy in the building down the centuries, so the Brugger family uses the old walls for hanging pictures and accessories and tries as far as possible to spare the new wooden walls

Breakfast outdoors: the patio is the meeting place for the family, here with writer Julia Grosse (top left)

the old bits end and the new ones begin: elements such as the white kitchen and stairs are obviously new while the beams and one or the other wall pocked with woodworm are, in contrast, ancient and atmospheric.

Upstairs provides space for the parents and the three children. The bathroom, made entirely from wood, is also located here. The kitchen, study, dining room and living room around the central wood burner that heats up the water for the family and heating are located downstairs. All this functions simply and holistically so that the Brugger family may justifiably claim that they are using their house almost as energy-efficiently as their forebears. The burner is fired up once a day, which, says the father of the family, doesn't take longer than brushing your teeth thoroughly in the evening.

»» If children are going to get a feeling for the change of seasons anywhere, then it's up here. «

The family appreciates and utilises the versatility of wood across every square metre of space and only falls back on new materials when absolutely necessary. But for all of this, Katrin Brugger had originally dreamt of living in a reduced glass-and-concrete structure. "Although now I couldn't imagine being anywhere else but in this house." Which is certainly not least due to the fact that it always seems as if Mother Nature had chosen this building specifically to stage her seasonal plays. Long shadows wander across the rooms in winter and then you're nestling within a lush green lung in summer. "If children are going to get a feeling for the change of seasons anywhere, then it's up here," says Katrin Brugger, slicing the plum cake she baked herself.

The Brugger family's house has already won several architectural prizes

The family's outlook has also changed since it moved here, a change that results not least from the windows. They previously lived in a window-roofed attic apartment, so in contrast their present home appears very miserly where wide vistas of the landscape are concerned: the family is no longer able to enjoy generous panoramic views through the small windows that were rebuilt true to the original details. But that does have its benefits, says Otto Brugger. Because these small openings sharpen your eye for specific aspects of the breathtaking panorama much more intensively: it's as if you were admiring them through a telescope. "We've really come to appreciate this," the owner says. So all the rooms now have a great view of the Silvretta and Rätikon mountains, with the Rodund reservoir at their feet.

The rooms are only around two metres high. The mix of age-old structure and the brand-new makes you feel as if you're taking a very special trip into the past



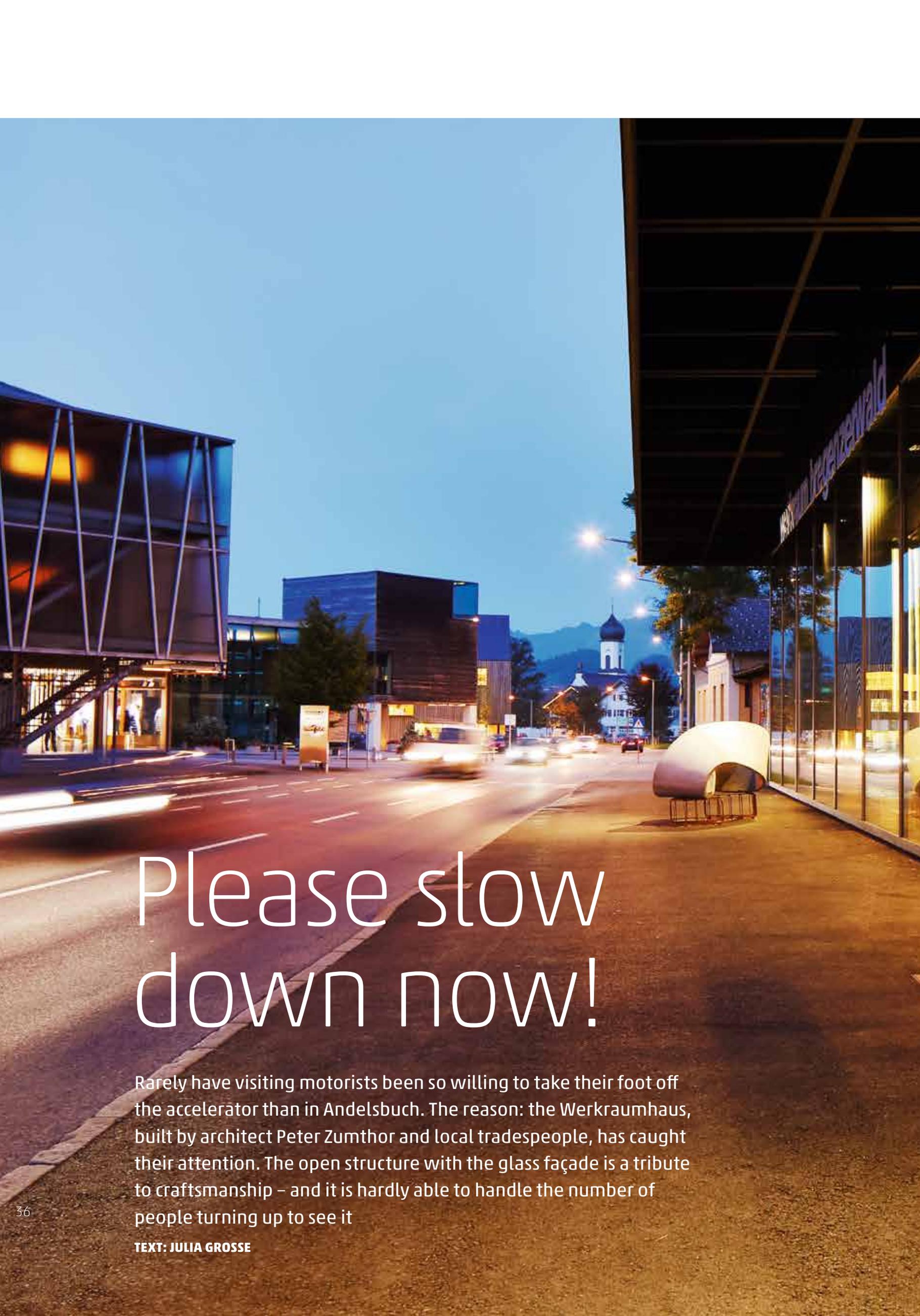
In winter, the five feel as if they're living in a snow paradise and, in summer, as if they're in the middle of a green panorama. And the supposed solitude is deceptive. That's because the nearest neighbour lives in sight just a bit further down the slope but the main reason is because the family is always able to enjoy the best of company: "There are eagles, deer, hares, badgers and foxes here!" The family uses the garden to grow vegetables such as the delicious potatoes that are cultivated under straw.

Outside, the sun disappears lazily behind the mountains while Otto Brugger turns the lights on inside. The two boys are having a last race, bike against scooter, down the gravel path in front of the house while the little sister chases giggling after them, the meadow next to it drops steeply downwards. "The children have

got totally used to the steep drop," says the mother calmly. "The fact that they don't know any different means that their instinct is to be careful. It's different when we're in a big city. In New York, for example, they can't believe that the cars just won't stop for them..."



The family home has been the recipient of many awards, including "Houses of the Year - the Best Homes for Single Families 2012" by the Callwey Publishing House and the Deutsche Architekturmuseum as well as the "Constructive Alps" award from Switzerland and Liechtenstein - an international architecture award for sustainable restoration and building in the Alps.



Please slow down now!

Rarely have visiting motorists been so willing to take their foot off the accelerator than in Andelsbuch. The reason: the Werkraumhaus, built by architect Peter Zumthor and local tradespeople, has caught their attention. The open structure with the glass façade is a tribute to craftsmanship – and it is hardly able to handle the number of people turning up to see it

TEXT: JULIA GROSSE





Thomas Geisler, Managing Director of Werkraum Bregenzerrwald: "Of all the workplaces I've experienced previously, I can't think of another that is as exciting as this one."



A slight squealing noise can often be heard coming from the main road that takes drivers through Andelsbuch. From the cars, usually driven by people just passing through, that suddenly start slowing down – not because there's a speed trap but because of the architecture! A minimalist glass structure with a generous dark and overhanging wooden roof, designed by the renowned Swiss architect Peter Zumthor, was built by the tradespeople of the region right in the centre of the village in 2013. The landscape appears to literally flow through the Werkraumhaus' glass façade which is so extraordinary and inviting that visitors just have to stop and take a seat at one of the wooden tables located in the comfortable interior or, on a warm day, outside in the shade under the overhanging roof.

No other place in Europe is able to boast such a density of tradespeople as the Bregenzerrwald who are able to draw on an entire region's know-how and skills that have come down through the generations. The Werkraumhaus is an open place for these skills, a tribute to

regional craftsmanship, but also to innovation, daring and a precise eye for new forms. "For Peter Zumthor, the Werkraumhaus is a joint project between him and the tradespeople," says Thomas Geisler, Managing Director of Werkraum Bregenzerrwald. "He needs highly skilled tradespeople to realise his visions, which is why working with them is important to him."

Tradespeople from the region showcase their work at the Werkraumhaus

Some people will often wonder, for example, how a delicate chair is actually made but there's no way that they would simply stroll into a carpentry shop and ask. "So we could actually be regarded as a showroom as well as a link to the many regional firms who present their work here." A recent Werkraum show, for instance, was devoted to the around 90 member businesses – carpenters, upholsterers, shoemakers, tailors, goldsmiths, florists and felters – which presented their works across the entire space: visitors spent whole afternoons here admiring children's swings made from brilliantly coloured felt, running their hands across

Summary

The Werkraumhaus is a meeting place for its members and a proverbial showcase for the trades: these are the two fundamental thoughts that characterise Peter Zumthor's design.

The structure intends to create a point of contact between the tradespeople and their customers, where the merits of handcrafted products are conveyed in a vivid and clever style.

- Products by the member firms are exhibited in winter and spring
 - Exhibitions that focus on specific subjects relating to the trades, design and the culture of building are presented in summer and autumn
 - The hall with 700 square metres may be flexibly arranged, as an exhibition space or a venue for concerts, balls and more
 - The dark characteristic roof is 72.60 metres long, the building is 7.80 metres high
 - Available: a DVD documenting the construction: "WerkRaum – 80 Bregenzerrwälder Handwerker bauen ihr Haus mit Peter Zumthor"
-

Transparent platform:
the Werkraumhaus
combines innovative
craftsmanship with
a perfect view of the
landscape

tables made from maple wood or pulling out superbly constructed drawers as if in a perfect place built from quality and good style.

The reduced-looking Werkraumhaus with its glass façade and exposed concrete walls meets the curious amazement of its visitors with hospitality: the restaurant inside serves lunch, drinks, tea and coffee as well as homemade cakes. And the team only has to draw the soft and heavy loden curtains that hang from the dark wooden ceiling to create a more intimate atmosphere for smaller events.

Andelsbuch also welcomes its guests with an idyll of meadows and timber buildings

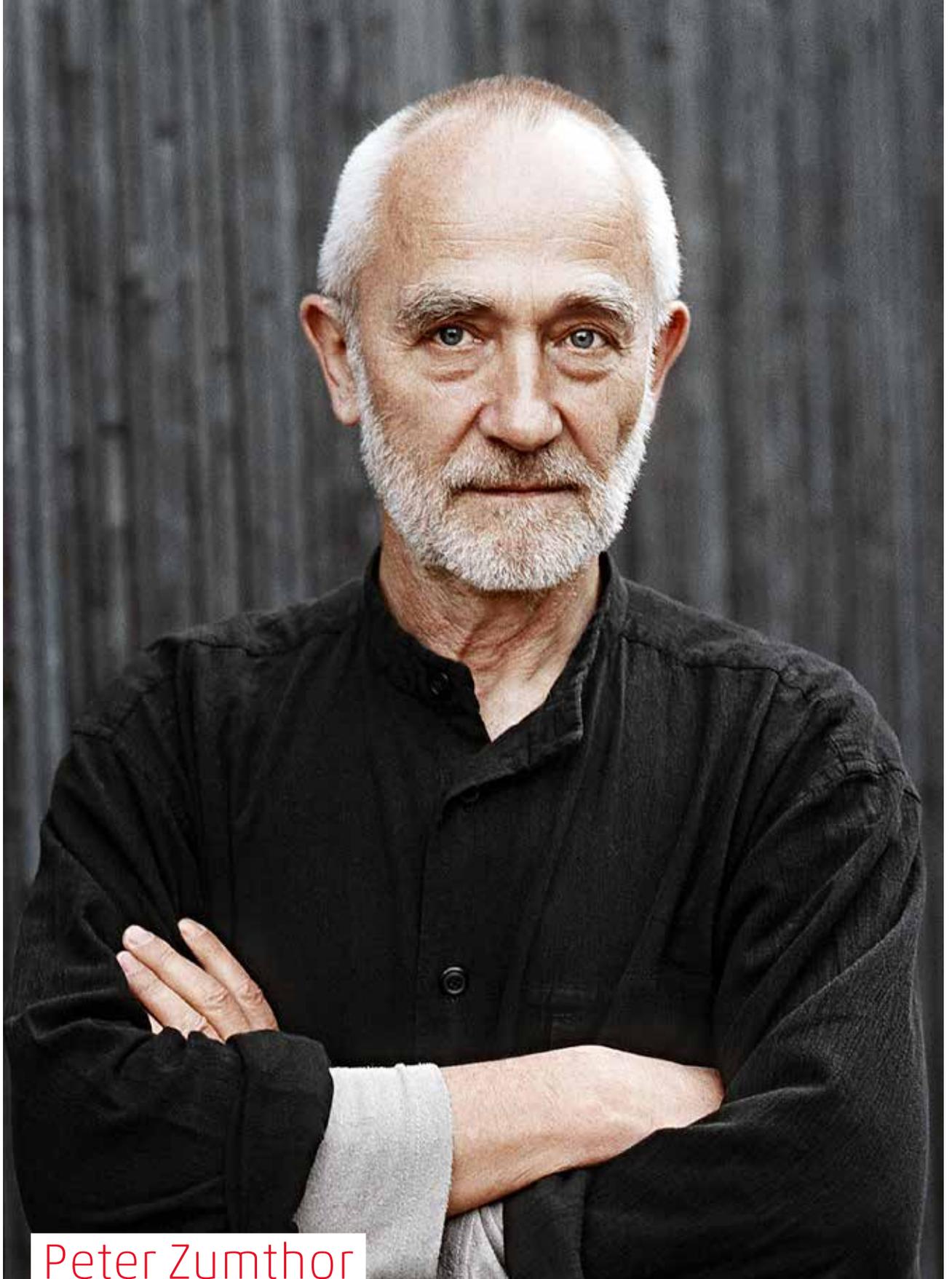
The Werkraumhaus is not the only minimalist structure in the village. Although Andelsbuch does receive visitors with an architecturally-rustic idyll consisting of mountain meadows and decorated wooden balconies with brilliantly flowering geraniums, the air of tranquillity is deceptive: the two-storey wooden cube that is home to Andelsbuch's local council offices and that has aged elegantly like a Hollywood star with good genes, stands opposite the Werkraumhaus: the wood has taken all the time in the world to assume the grey-brown hue that is typical of the region – for many an aficionado, the best shade that a colour can be. The new headquarters for the Wälder Versicherung insurance company, which has also been built from wood, is located just a few metres further along. And right in the middle of all this is the Werkraumhaus. A little as if it had always been there. An inviting and modest centre of calm that will in future continue to cause many a motorist driving through the village to slow down.



Art and perfection are found in the courageous and driven devotion to the most daring of details: the around 90 Werkraum members show their products – from fine furniture to innovative building solutions – on 700 m²



Peter Zumthor
attempts to get
as close to nature
as possible with
his designs - the in-
tention is to create
surroundings



Peter Zumthor

The beauty of presence

Design, function and beauty overlap. So much so that they cannot be separated into their individual components... That's what architect Peter Zumthor once said. And indeed: his structures – from the Werkraumhaus to the spa in Vals – blend naturally into the landscape.

“For as long as I can remember, I have always experienced the beauty of man-made structures as a special presence of form, as a natural and self-confident existence that is specific to the build,” he wrote in his book “Thinking Architecture”. “Sometimes, particularly when a structure of this type is able to assert itself in the natural landscape, I see beauty. The structure, town, house or street then looks as if had been installed with intent. And it is this that creates a place. There is a front and back where it stands, a left and right, there is proximity and distance, an inside and outside, there are shapes that focus, compress or process the landscape. Surroundings are created.”

This special ability of approximating nature with buildings, of creating a new space without noisily intervening in the existing structure, is what makes this Swiss architect's work so unique. Nature is repeatedly awarded the starring role although no cast is like any other. In the Kunsthhaus Bregenz, for example, light has been given the lead. The semi-transparent structure lights up in different ways depending on the time of day. It was when Zumthor designed the building 15 years ago that he first experienced the outstanding quality that the trades in Vorarlberg are able to deliver. He has since worked with many tradespeople in his projects. It's no coincidence, for example, that with the Werkraumhaus he created a special place for the trades in the Bregenzerwald. Here, it is all-round transparency that permits the landscape to flow through the building.

The reduction in stone that Peter Zumthor employed to build the spa in Vals in Switzerland makes the structure appear as if it has been hewn from the mountainous mass. The summer pavilion that the architect realised for the Serpentine Gallery in London in 2011 made visitors “work” before they were able to grasp the facets of nature: they were led down a path through cave-like passages into a paradisiac atrium.

Zumthor has refined his respect for “what's around” to such a level of mastery that visitors get the impression that his designs have always existed. “Each structure is an intervention into a historic situation,” wrote Peter Zumthor. “It is decisive for the quality of this intervention whether it is possible to imbue the new with features that are able to enter into a meaningful exchange with what is already there. Because for the new to be able to assume its place, it must first encourage us to see what already exists with fresh eyes. You're throwing a pebble into the water. Sand whirls up and settles again. The disturbance was necessary. The stone has found its place. But the pond is not the same as it was before.”



Light (and lit) – the Kunsthhaus in Bregenz



As if hewn from stone – spa in Vals

Structures and awards

The star architect Peter Zumthor was born in Basel in Switzerland in 1943. Two of his most important buildings are located in Vorarlberg.

- **1996 Therme Vals**, Vals, Graubünden (CH)
 - **1997 Kunsthhaus Bregenz**, Bregenz, Vorarlberg (AT)
 - **1986–2005 Peter Zumthor residence and studio**, Haldenstein (CH)
 - **2007 Bruder Klaus Chapel**, Mechernich-Wachendorf (GER)
 - **2009** was awarded the **Pritzker Prize**, one of the most important awards for architecture
 - **2011 Serpentine Gallery Pavilion**, London (UK)
 - **2013 Werkraumhaus**, Andelsbuch (AT)
 - **2013 RIBA Royal Gold Medal**
 - **2016 Extension to the Fondation Beyeler**, Riehen (CH)
-



Please visit [zumthor.tumblr.com](https://www.zumthor.tumblr.com) for an overview with photos and videos



What a great material

Working with wood has a long tradition in Vorarlberg. The region's cabinet-makers and carpenters are renowned for their great skill and resourcefulness in how they work with the most beautiful building material for old and new structures. Every project is also associated with the question of how far they are able to take their skills in the art of building with wood.

TEXT: JULIA GROSSE; PHOTOS: PETER RIGAUD & ADOLF BEREUTER

A residential building is being built from wood here: the carpenter Herbert Brunner is standing in front of a wall on one of his building sites





Keeping your eye on the details, no matter how small they are, ensures that the whole is achieved with perfection: when the sawdust starts flying in the workshop, that's when you're working with your hands

Wood is one of the rich and continuously renewable resources that Vorarlberg has to offer. A valuable material that is used in many entirely different ways and which has made the region famous for the original and creative use of the material in design and architecture. It is possible to erect a multi-storey building from wood – or produce a finely crafted piece of furniture from it. That tradespeople always encounter architects and designers on an equal footing is standard practice for such businesses as the Mohr carpenter's workshop in Andelsbuch and the Lot timber construction company in Feldkirch. The exciting question of what it is possible to achieve with wood is the essence of every job. Whether it relates to an elaborate ceiling structure or a minimalist mountain chapel.

"The first generation of innovative architects challenged and motivated us," says Herbert Brunner, CEO at the Lot timber construction company. "I was always fascinated by these avant-garde architects." At the time, it was young carpentry firms such as the Lot timber construction company that were curious enough to realise the architects' often radical visions, such as the "wooden box", a residential building that is both entirely minimalist and functional. The close and creative cooperation between architects and tradespeople in Vorarlberg has long since become a distinguishing feature and sign of quality. From cellars built entirely from wood to wooden bathtubs – anything is possible.

The importance of openness and curiosity, even when you're continuously coming up against the formal and technical limits of carpentry and cabinet-making, is something that Brunner passes on to his young workers. His team includes execution planners, foremen, skilled workers and apprentices who study the designs with the architects, who are on site and building houses there or are in the workshop working on timber elements for later use in construction.

>> The realisation of our high demands is what is important. And those are often to be found in the detail.«

Anton Mohr, boss of the Mohr carpenter's workshop in Andelsbuch

Anton Mohr also trains young talent in his workshop. He regularly receives inquiries from other federal states but also from young people in Germany who want to learn their trade from him. “The best thing about carpentry and cabinet-making is that you can see the finished product in just a few days.” Time always plays a crucial role. It may take 20 hours to build a chest of drawers but it could also take 200 depending on the required detail.

The demands made on a bedside table may be transferred to the dimensions of a building

While speed is of the essence in companies concerned with mass production, such companies as Mohr opt for either speed or deliberation, depending on what the project at hand requires. Such details as clean joints and perfect terminations on beds or chairs are important because a perfectly constructed drawer will not start sticking a little after a year but perhaps after 100 years. “New ideas and possibilities emerge from the lively dialogue with the woods and methods of working with them in conjunction with tried-and-tested know-how,” says Mohr. “This is what we understand applied design to be.” High-tech meets handcrafted.



Herbert Brunner and his team were responsible for the construction of a wellness area for Hotel Bergkristall in Oberlech. It was to be a warm interior made from finely worked silver fir paired with cleverly installed indirect lighting. Where jobs like this are concerned, Brunner generally works like a cabinet-maker but in the dimensions of a carpenter and with the intention of approaching the project as if it were a giant piece of furniture.

Everything that can be made from wood is realised in Anton Mohr's workshop

Mohr and his staff design their collections themselves, but they do also work with designers and architects. Everything that can be made from wood is realised in his workshop: from sideboards to lecterns through to kitchens. “The challenge is to return again and again to the task of solving difficult details, both formally and functionally.”



For more information about the art of working with wood in Vorarlberg:

www.holzbaukunst.at

Video about wooden architecture: www.vorarlberg.travel/architecture



Carpenters, e.g. at the Lot timber construction company, either make construction elements in the workshop or work on building sites

Boss Anton Mohr (top left) at his workshop in Andelsbuch

Enduring quality is not least due to the joints that hold the drawers, cupboards and chairs together

vai

The culture of building touches everyone

This is one of the fundamental principles of the vai – the Vorarlberger Architektur Institut. The aim is to promote the culture of building and raise the awareness for architecture as an issue that is important to society. Interview with Verena Konrad, vai director

TEXT: JULIA GROSSE; PHOTOS: DARKO TODOROVIC



» Municipalities have understood that the design of public buildings is an important driver where the culture of building is concerned. «

Verena Konrad, vai director



Architecture is conveyed through exhibitions at the vai gallery in Dornbirn

People who are interested in architecture regularly attend events, discussions and symposia



Ms Konrad, why is it important that Vorarlberg has its own institution for contemporary architecture?

» The vai is just one of several bodies that are concerned with architecture in Austria. These institutions were all established independently of each other but we all operate from a common assumption and that is that the culture of building touches everyone. We want to promote and raise awareness of architecture and the culture of building as issues that are important to society. That's why we try to address different target groups with what we do.

Who are your target groups?

» We approach different groups with a variety of activities that range from projects for schools to formats for experts. Through our work, we enable people to actively participate in discussions about architecture and critically reflect on their roles and activities as architects, builder-owners, business people, officials responsible for the culture of building within the individual municipalities, tradespeople and so on. We want this culture of reflection and discussion to strengthen the municipalities' processes of the culture of building that are apparent from the architecture that is being created within them.

How are you putting this into practice?

» Our spectrum ranges from exhibitions, the organisation and staging of awards for builder-owners, symposia and such discussion formats as the Energy Lounge along with collaborations with universities and research projects and even the architectural education of children and young people as well as guided tours of building sites and buildings within the scope of our "On Site with Architecture" series. We visit schools in Vorarlberg within our "Unit Architektur" project, for instance, and arrange summer programmes with architecture workshops for children. We also document what's happening in regard to Vorarlberg's architecture with the help of regular publications and capture data for nextroom – the Austrian database for architecture.

Summary

- The vai arranges trips for people who are interested in architecture and works closely with the tourist bodies in Vorarlberg in this regard. You'll find the dates on the website.
 - For the purposes of providing an overview, the vai is using its website to create an ever-growing and detailed illustrated database of the important construction projects in the region.
-



We also arrange trips for people who are interested in architecture and work closely with the tourist bodies in Vorarlberg in this regard.

How was the vai established?

» In February 1997, around 20 architects and artists as well as representatives from building authorities and property developers met at the Collegiate Church of St. Gerold for a working weekend at which they discussed the purpose and goals of an institution aimed at strengthening the culture of building in Vorarlberg. As a result of this meeting, the association was established. We've been operating as a non-profit limited company since 2003. The vai aims to achieve close contact with its membership, which is composed of architects, construction companies, tradespeople, builder-owners and people who are generally interested in the culture of building. Our events are largely open to the public and free of charge. We want as many people as possible to be interested in quality architecture and the culture of building.

You'll find innovative architecture even in the smallest of places throughout Vorarlberg.

» That's right, there are many architectural highlights to be discovered across Vorarlberg. There are genuinely lots of quality buildings – particularly public ones. For instance, bus stops, hospitals, schools and

kindergartens. Municipalities have understood how important their role as models is and that the design of public buildings is an important driver where the culture of building is concerned.

How so?

» If, for example, a new school is going to be built, its design will from the outset be ecological and multi-functional and attempt to make children aware of architecture as a topic from an early age.

When tourists think of Vorarlberg and architecture, they usually think of timber structures, don't they?

» Timber buildings are very important in Vorarlberg. A very specific understanding for working with wood has developed here as a result of long tradition. But the region doesn't only have timber architecture to offer. Large firms such as Marte.Marte Architekten, for example, also like working in concrete and there are also many solidly constructed buildings. You'll find that the same variety of construction materials are used here in Vorarlberg as elsewhere. But a special level of mastery has been achieved in the field of building with wood and it is being continuously developed and advanced.

Hiking, dining & enjoyment

Barbecues on the mountain, the finest wines, rambles with a culinary happy end – Vorarlberg is the perfect destination for gourmets and lovers of the good things in life. Here you will find more information about the best culinary events.

1

Frööd Mountain Barbecue

Steaks and ribs 1,680 metres above sea level: every Friday after 6 p.m., you can enjoy a taste of American style against a mountain backdrop at Restaurant Frööd in Brand am Burtschasattel. The restaurant is located right next to the cable car's mountain station and also provides a lavish breakfast for early risers.

www.frööd.at



2

"Vorarlberg dines..."

Do you need an insider tip for a good restaurant, chic bar or great café? "Vorarlberg dines..." is a compilation of the very best places to go. Pubs, first-class restaurants, trendy establishments, wine cellars – everyone will find something to their taste. Addresses, event tips, recipes and the free "Gastro app" are available at

www.vorarlberg-isst.at

3

Arlberg Weinberg – the trade fair for wine connoisseurs

Every December, international winegrowers and wine lovers converge on Lech Zürs and turn the village into THE place to be for a gourmet lifestyle. More than 30 star winegrowers from all over the world travel to Vorarlberg, where they mingle with local restaurateurs and producers. Visitors can also taste local delicacies at numerous evening events. www.lechzuers.com

4

The Sunday inn in the Bregenzerwald

Gasthaus Adler in Großdorf in the Bregenzerwald opens only on Sundays, when the catering is provided by a group of housewives. A three-course meal is served at midday and in the evenings, and includes homemade bread and cake baked according to secret family recipes. The kitchen at Gasthaus Adler also stocks a select range of foods from Italy, host Irma Renner's second home. On some Sundays, guest chefs are invited to create an extra-special meal for diners at the cosy house in the village square.

www.adler-grossdorf.at



5

Cookery and baking classes on the Ludescherberg

Kneading dough, shaping it, baking it in the oven until it's crusty: Pauline teaches the art of baking to interested visitors in her idyllic seminar house, a converted barn with a glorious view of the Walgau valley. She also holds regular courses with the support of local chefs. Find out about dates and events at www.paulinarium.at



6

How milk is made into cheese

In Vorarlberg, cheese lovers can learn how patient craftsmanship turns the best milk into delicious cheese. Courses are offered at several locations – for example at Ingo Metzler's alpine dairy school in Egg in the Bregenzerwald, at the Käsehaus Montafon and at Haus Walserstolz in the Großes Walsertal. 🌐 www.kaesestrasse.at, www.molkeprodukte.com

7

A culinary tour of the Kleinwalsertal

Exquisite cheese and tender beef and game are all Kleinwalsertal specialities. Former Gault Millau chef Herbert Edlinger shows interested visitors where these products come from and how they get from the field to the table. Guests enjoy a gourmet picnic on the way and can later have a cosy chat with one of the Kleinwalsertal's "GenussWirt" hosts. 🌐 www.kleinwalsertal.com



8

SchokoMus Feldkirch

Here you will find pralines, chocolate, cakes and frozen drinking chocolate made by hand using the finest ingredients and free of preservatives. But be careful, you may get hooked! 🌐 www.schokomus.at

BREGENZ FESTIVAL





The art of grand moments

The Bregenz Festival is famous for its lake stage, which in turn is renowned far and wide for its productions, yet the secret lead is played by the sophisticated technology behind the scenes



Some time ago, a puppeteer sold three small, fanciful dog figures at a market in South Africa. In 2014, they were seen thousands of miles away, on the Bregenz Festival's floating stage: brightly coloured, with flowing manes and sharp teeth, each measuring up to 28 metres and weighing around 20 tonnes. Johan Engels, the set designer for "The Magic Flute", had discovered the dogs at the market and was inspired by them when creating the sets for the production of Mozart's opera, which was premièred in 1791. He could hardly have paid the puppeteer a more spectacular compliment.

The dragon dogs symbolise the entrances to the initiations – Wisdom, Reason and Nature – and the fact that they can be seen from far away also has a pragmatic reason: in order to make sure that the open-air construction was not lost in the noise of ships, trains, pedestrians and traffic, the dogs were built up to two-thirds larger than normal theatre sets. Meanwhile, the highly sophisticated technology behind the scenes ensured that the whole spectacle of singers, dancers and puppeteers would enthral the audience.

The "Queen of the Night" raised three metres in the air by hydraulic drive

Every two years, a new stage set for the opera on the lake is constructed on wooden stakes positioned around a concrete core. This is firmly anchored in Lake Constance and houses dressing rooms and technical rooms. The orchestra plays inside the Festival House and the sound is relayed outdoors. Small screens are installed above the tiers where the audience is seated: these ensure that the singers can see the conductor. The set for "The Magic Flute" took 215 days to construct and required the help of 30 festival technicians and 37 technical companies from Austria, Germany, Switzerland, France and England. Fifty-three remote-controlled spotlights bathed the stage in dramatic light. The green rotating dome in the centre, made of wood and steel, represented the shell of a gigantic tortoise. The performance took place on top of the

A true masterpiece of technological wizardry turns an opera evening al fresco into a superb cultural spectacle

Considerable physical exertion is required from the performers during each performance, which lasts around two-and-a-half hours



Info & tickets

- **Tickets** start from 30 euro
 - Every other year, the set on the lake stage is elaborately redesigned for a new opera production
 - The performances take place even if the weather is less than perfect; make sure you wear warm, waterproof clothing
 - Tickets can be purchased online at: www.bregenzerfestspiele.com/spielplan or locally in the ticket shop
 - Discover the secrets of the Bregenz Festival during a guided tour behind the scenes. Tickets can be purchased locally at the box office
-



On the 50-metre wide, domed tortoise shell a gigantic forest of grasses was grown from 125 balloon bags

shell, while important technology was concealed underneath: loudspeakers, ventilation ducts, movable staircases and lifts. Rail tracks run in a circle around the lake stage two-and-half metres below the surface of the water. These transport elements such as the gondola, which is more than 13 metres long.

However, all the technology behind this open-air spectacle requires no little courage and daring on the part of the performers, who have to exert themselves to the utmost both artistically and physically. After all, they have to sing and act outdoors, have a good head for heights, and be able to swim more or less elegantly to land should they accidentally fall into the water. This is how the “Queen of the Night” found herself high in the air during one scene: the platform on which she was standing was raised to a height of three metres by hydraulic drive.

In order to make sure that such moments can be experienced even in the very last rows, the stage conceals an innovation in directional hearing: known as “Bregenz Open Acoustics” (BOA), it enables visitors to perceive the position and movements of soloists and other sound sources with absolute precision. The open-air acoustics are provided by 80 loudspeakers concealed in the stage set and another 800 in the auditorium.



Mozart’s opera on the lake captivated visitors with Spiderman stunts, puppeteers and fantastic costumes



The swaying grasses were effectively illuminated in green, blue or dramatic red

A journey through seasons past

The stage sets at the Bregenz Festival have been changed every two years since 1946, and are always quite spectacular. Here we show you a selection of the most beautiful backdrops





1991 & 1992 Carmen



2005 & 2006 Il trovatore



2011 & 2012
André Chénier



1995 & 1996 Fidelio



2009 & 2010 Aida



1999 & 2000 Un ballo in maschera



2001 & 2002 La Bohème



2015 & 2016 Turandot



Everything you need to know about the Bregenz Festival and the current production

 www.bregenzfestspiele.com

Listen to the mountains, view art & experience culture

Island jazz from Madagascar, conceptual art from the USA or philosophical discussions on the Arlberg: the exciting concerts, festivals and cultural encounters on the programme bring the whole wide world to Vorarlberg



1

Schubertiade in Schwarzenberg and Hohenems

The first-rate programme offered by the Schubertiade, the world's biggest Schubert festival, attracts lieder and chamber music fans from all over the world to Schwarzenberg and Hohenems every year. Outstanding performers give song recitals and play concerts and chamber music. www.schubertiade.at



2

Naturwerkstatt Kleinwalsertal

Children can enjoy a creative afternoon workshop in the Naturwerkstatt Kleinwalsertal. The materials are supplied by the woods and meadows: first, everybody goes out to collect roots, stones, clay, flowers, wood, leaves and more. These are then used to create small works (of art) in the workshop. The three-hour all-weather programme is suitable for children aged from six to twelve years. www.kleinwalsertal.com



3

berge.hören in the Brandnertal and Bludenz

Visitors to the Brandnertal and Bludenz can enjoy cultural and culinary hikes under the slogan *berge.hören* ("listen to the mountains"). Participants can experience a whole new world of acoustic, visual and culinary impressions in the company of folk and world music performers. www.alpenregion-vorarlberg.com

4

Jewish Museum Hohenems

The museum was opened in April 1991 in the Heimann-Rosenthal villa, at the heart of the former Jewish Quarter. The permanent exhibition was installed in 2007 and presents areas of conflict in Jewish life by means of a narrative. www.jm-hohenems.at

5

FAQ Bregenzerwald

The festival with a forum character has plenty of potential when it comes to giving guests a good time. It raises questions about current topics. The programme includes presentations, discussions and concerts in unusual locations, hikes, readings and culinary adventures. Previous guests have included celebrities such as graphic designer Stefan Sagmeister and best-selling author Andrea Heister.

www.faq-bregenzerwald.com

6

Walserherbst

A festival on steep slopes at the end of summer. The Walserherbst festival takes place in the mountains every two years. With a creative cultural programme that offers plenty of surprises, it's an insider tip for lovers of Austria's regional festivals.

www.walserherbst.at



7

Tanzcafé Arlberg

"Après-ski like in the olden days" is offered by the Tanzcafé Arlberg to round off the ski season in Lech Zürs am Arlberg. The season ends with a programme of music played by live bands in Rüfiplatz. Jazz, soul, rock'n'roll and swing can all be heard throughout the resort and in the hotels. www.lechzuers.com

8

Montafoner Resonanzen

Organ music is an important part of the Montafon's culture. Visitors to the "Montafoner Resonanzen" music festival can listen to eight organs dating from four centuries. The festival also features music from different genres such as jazz, chamber, baroque and folk music, played in special locations all over the Montafon.

www.montafon.at/montafoner-resonanzen

9



poolbar festival in Feldkirch

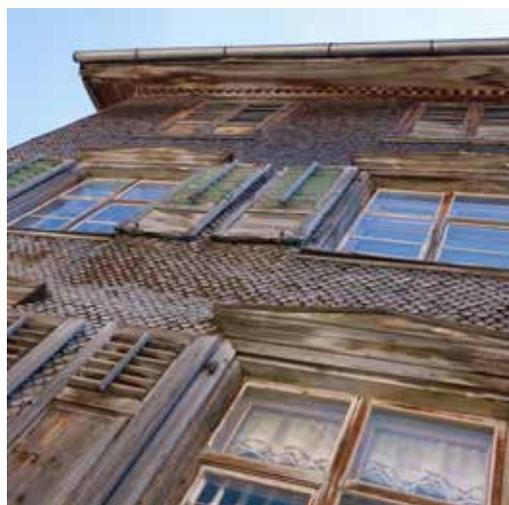
A regular summer fixture for nearly twenty years, the poolbar festival is dedicated to pop music, fashion, architecture and design. It is always a resounding success: around 20,000 visitors converge upon the old swimming pool in Feldkirch every year.

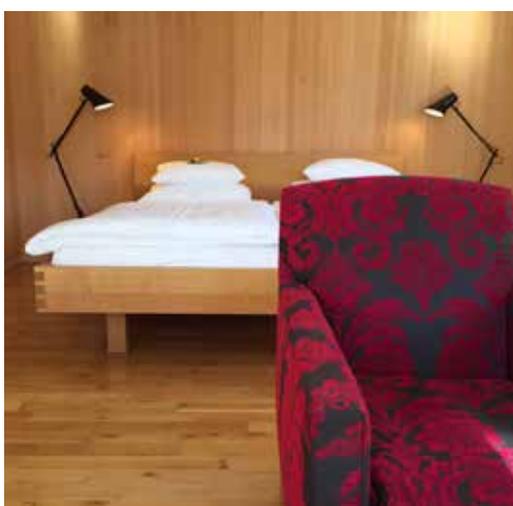
www.poolbar.at



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#visitvorarlberg
#myvorarlberg





You will also find Vorarlberg on these websites. Just click:

 vorarlberg.travel

 facebook.com/urlaubsland.vorarlberg

 instagram.com/visitvorarlberg

 youtube.com/myVorarlberg

 vimeo.com/visitvorarlberg

 pinterest.com/visitvorarlberg

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 visitvorarlberg.tumblr.com

 steller.co/visitvorarlberg

Dieter Klammer,
architect in Röthis

Tradition in motion

The **architektur.terminal** firm operates from a converted barn in the small village of Röthis. This is where Dieter Klammer, President of the Zentralvereinigung der Architekten Vorarlbergs (Central Association of Architects in Vorarlberg), successfully works with Martin Hackl and four members of staff on designing private homes as well as commercial and public buildings that range from kindergartens to fire stations. “There is a high density of such small and medium-sized firms here in the region,” according to Dieter Klammer.



Successful urban design: Kornmarkt- platz, Bregenz

“Builder-owners have played a crucial role in this development,” he says.

They are a very broad and diverse group in Vorarlberg that includes private builder-owners, business owners who consider good architecture as part of their branding, and the public authorities in the municipalities and communities where good architecture is generally appreciated. The architectural professionals in the region are well networked and possess an open mind with regard to tradition. “We think of tradition as something that is in motion, that is alive,” says Klammer, “and this creates a very functional style of working.”

His special tip for the culture of building in Vorarlberg: explore the area around the Kornmarktplatz in Bregenz. “It’s a wonderful redesign of the urban area.”



Dieter Klammer reveals more in the video, the QR code will take you straight there





Because it's appropriate!

The proper choice of materials, installation in a way that fits the place and the fulfilment of function – these are the maxims of many small and large architectural firms that are doing excellent work in Vorarlberg. Over the next few pages, architect Helena Weber and her colleagues Dieter Klammer (photo), Bernardo Bader and Matthias Hein talk about what building means to them and how the region developed such architectural competence

Helena Weber incorporates the setting and nature into her work as far as possible – that’s why she has a tree growing right in the middle of a house, for example



Helena Weber, architect in Dornbirn

“Trying to maintain a balance”

Helena Weber studied music, focusing on concert violin studies, before turning to architecture. “There are many parallels,” she says. “For instance, the weighting and taking account of basic qualities, which works the same way across all levels of art.” The young award-winning architect who has been running her own firm in Dornbirn since 2008 and who sits on the board of the Vorarlberger Architektur Institut (vai) also thinks social aspects are important: what are the priorities for public authorities, what is the approach to residential building, do alternative concepts exist, are young and old people being brought together? “Particularly because both culture and society are always changing, we must try to maintain a balance within these processes,” says Helena Weber, who as far as possible also incorporates the setting and nature into her designs. In this regard, there is a solidarity among architects that is aimed at defining architectural quality and implementing it. “The culture of building,” she says, “is also a little bit of how we see ourselves in Vorarlberg.”

More at www.helenaweber.at

Her special tip for the culture of building in Vorarlberg: the structures in Schwarzenberg that have developed from necessity

Helena Weber recommends exploring old structures that have developed from necessity and that consequently tell stories. For instance, the little village of Schwarzenberg that is not far from Dornbirn and the “Bödele” skiing region with its baroque parish church, two beautiful fountains and sedate listed inns at its centre. “That’s where you’ll find an atmosphere that invigorates and inspires.”



 Helena Weber reveals more in the video, the QR code will take you straight there



Bernardo Bader, architect in Dornbirn

“The methodology of finding instead of inventing”

“Poetic normality” is the aspiration that Bernardo Bader pursues in his work. It sounds complicated but the architect, who was born in Lingenau in Vorarlberg in 1974, confidently fills it with life. Many of his works have been honoured with awards (The International Architecture Award, Mies van der Rohe Award and countless more); they are primarily aimed at making the quality of the everyday visible. “The methodology of finding instead of inventing” is what Bernardo Bader calls it and he listens very carefully in the application of the principle: his architecture is inspired by people and places alike. And when he says people, he doesn’t just mean his clients: “We are also always in dialogue with the tradespeople as equal partners,” says Bader, who worked for Feichtinger Architectes in Paris during his studies at Innsbruck University and who today also lectures at Liechtenstein University. “It is only in this way that crafted architecture can succeed in Vorarlberg.”

More at www.bernardobader.com

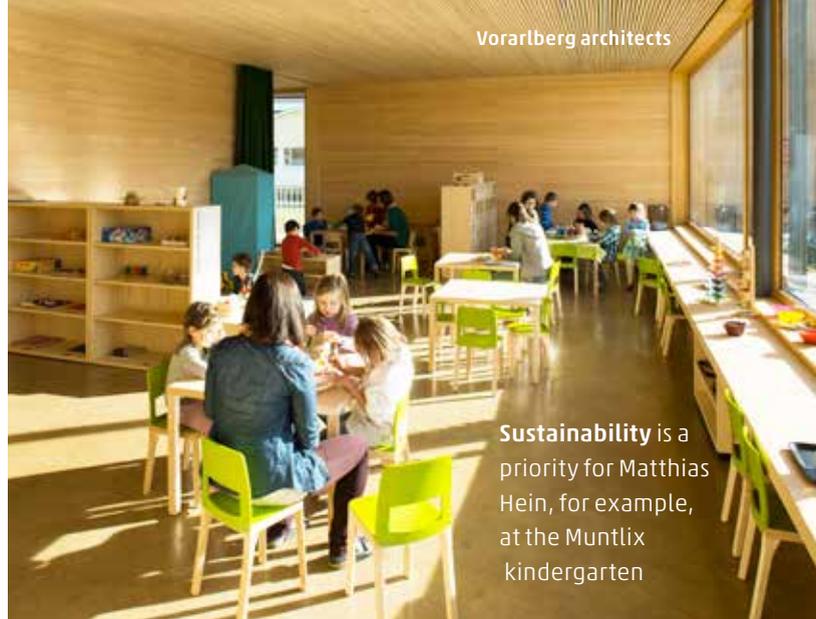


Crafted architecture is a key element in Bernardo Bader’s works, as exemplified by Salgenreute Chapel



His special tip for the culture of building in Vorarlberg: the Islamic cemetery in Altach

The Islamic cemetery in Altach, designed by Bader, received the Aga Khan Award for Architecture. A delicate network of masonry segments borders the burial area and the structure as such. “This first cemetery for Muslims in Vorarlberg was greatly welcomed as a contribution to integration,” says Bader.



Sustainability is a priority for Matthias Hein, for example, at the Muntlix kindergarten

Matthias Hein, architect in Bregenz

“Building houses that are loved”

The subject of sustainability has for a long time been very important to Matthias Hein. “The one-sided consideration of heating and heat requirements is not enough,” says the architect, who runs his office in Bregenz with three colleagues and who has won many prizes and awards. “We are also increasingly thinking about how to use resources from the region.” The construction of a kindergarten in Muntlix, for example, utilised excavation material to create a floor of rammed earth. The natural material is meant to create a pleasant room climate and a feeling of well-being. However, sustainability is not just important for new but also for existing buildings. Hain was responsible for the renovation of the Zwischenwasser village hall built in the 1930s, for instance. It was adapted to today’s needs to create a building that is locally very important. Which is why Hein is motivated by the principle of building houses that are used through the generations. “Houses that are loved so much that people want to preserve them for as long as possible!”

More at www.hein-arch.at

His special tip for the culture of building in Vorarlberg: the Lake Constance shore in Bregenz

Matthias Hein recommends a walk along the shore of Lake Constance in Bregenz. Every metre of the shore is freely accessible and may not be developed or privatised. “So, between Kaiserstrand and the mouth of the Bregenzer Ach, there’s colourful and varied scenery with lots of culture and nature to enjoy.”



Matthias Hein reveals more in the video, the QR code will take you straight there

Where to experience architecture in Vorarlberg

Vorarlberg's community centres, museums, private homes and even bus stops have been given a new, modern face. These unique buildings owe nothing to current trends and grew out of the local building tradition and an intuition for creating just the right building for each location

1

In Dornbirn: inatura – adventures in nature

The former machine factory is now home to a fascinating multimedia exhibition on the subject of nature. One part of the old industrial building was demolished to make way for new elements, including a cube made of weathering steel. The result is an exciting combination of new and old. **Architects:** Helmut Dietrich, Hermann Kaufmann, Christian Lenz and Much Untertrifaller jun.

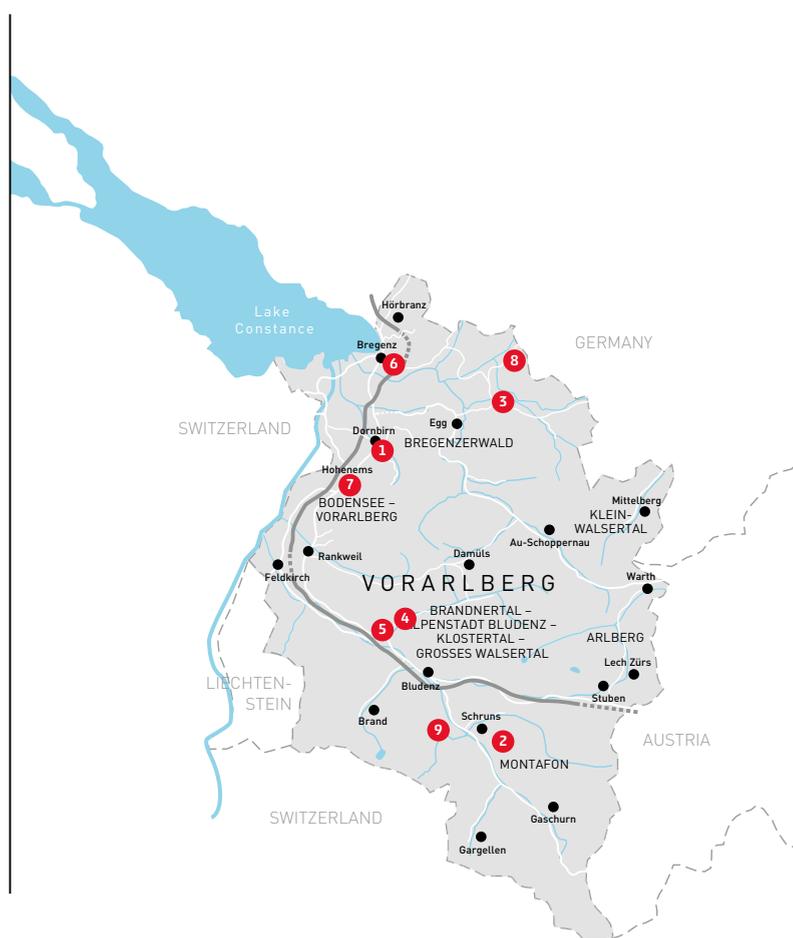
www.inatura.at

2

In Tschagguns: the ski jump complex

Tschagguns is home to Vorarlberg's biggest training centre for cross-country skiers, biathletes, Nordic combined athletes and ski jumpers. The complex was erected from scratch in 2014 on the site of the "Zelfenschanze". **Architects:** Mitiska-Wäger Architects

www.montafon-nordic.at



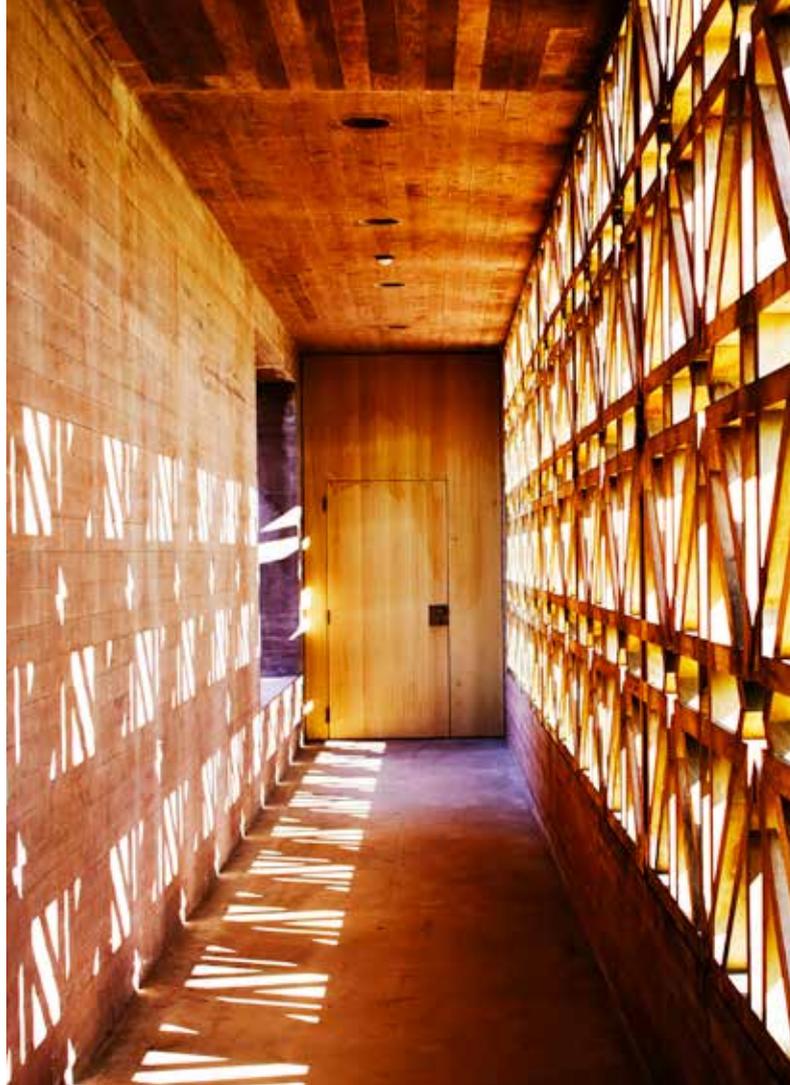
3

In Hittisau: the Women's Museum

Austria's only women's museum (photo) presents exhibitions on historical and cultural achievements by women and is housed with the local fire brigade in a building designed by architects Cukrowicz Nachbauer. Interesting mixture of concrete, steel and wood.

www.frauenmuseum.at





7

In Altach: the Islamic cemetery

Following Vienna, Altach has become home to Austria's second Islamic cemetery (photo, left) with a burial ground and prayer room. It has enabled Muslims in Vorarlberg to conduct ritual burials and won the renowned Aga Khan Award for Architecture, awarded every three years to five projects in various parts of the world. **Architect:** Bernardo Bader

8



In Riefensberg: Juppenwerkstatt

A former threshing floor is now the centre of traditional costume production in the Bregenzerwald. As the wooden panelling allowed hardly any light to penetrate the interior, the entire gable end has been replaced with glass panes. It houses dye works, a show workshop and sales rooms. **Architect:** Gerhard Gruber

www.juppenwerkstatt.at

4

In St. Gerold: priory & riding arena

The priory is known far and wide as an educational centre; the body of the church was converted by Arnold Stöckli. Made of wood and glass, the new riding arena is well worth a second look, as is the community centre. **Architects:** Hermann Kaufmann (riding arena); Cukrowicz Nachbar (community centre)

www.propstei-stgerold.at

5

In Ludesch: the community centre

The community centre was designed in such a way that it can also function as a village square – something that was formerly missing in Ludesch. The "Holzbaukunst" office, shops, childcare facilities and a café are also accommodated here. **Architectural firm:** Hermann Kaufmann

6

In Bregenz: the Kunsthaus

One of Vorarlberg's most famous buildings: the Kunsthaus Bregenz was designed by Swiss star architect Peter Zumthor (p. 40) as a "place for artworks and for people who wish to contemplate them in peace," as he himself said.

The façade of the steel and cast concrete building is made of glass panes that reflect the varying light conditions outside and grant views inside the Kunsthaus when it is lit from inside.

www.kunsthau-bregenz.at

9

In Vandans: the Illwerke centre in the Montafon

One of the world's largest CO₂-neutral hybrid wood office buildings was built in Vandans/Rodund in the Montafon. Built in accordance with the passive house standard (like the LifeCycle Tower, P. 8), this building is 120 metres long; a quarter of it extends into the lake. **Architectural firm:** Hermann Kaufmann

Architectours Vorarlberg

The app "Architectours Vorarlberg" has been acting as a guide for visitors to the region since spring 2014. Eleven tours inspire visitors to devote themselves to one theme for half a day or a whole day. The themes on offer include Village Spaces, Art & Culture, Timber & Material, Old & New, Crafts & Innovation, Nature & Landscape, Getting Things Done – The Maker's Choice.

www.vorarlberg.travel/architectours

Architekturtage

Held every two years, the Architekturtage (Architecture Days) programme offers a wide range of opportunities to experience architecture. Buildings and architectural firms are open to the public, and those interested can also watch film showings, visit construction sites, exhibitions and festivals. The event has a different motto every year. www.architekturtage.at

Walking through Vorarlberg

The “Umgang” village walks

Tradition meets modernity in the Bregenzerwald. 12 village walks guide visitors to modern interpretations of ancient traditions

The “Umgang” paths use the local scenery, buildings and tradespeople’s workshops to show where tradition meets modernity and the often obvious transformation that the region has undergone. The juxtaposition of old and new is striking: old farmhouses typical of the region and modern buildings, often bold in design, stand harmoniously side by side. Here, old trades have changed, adapted, moved with the times – and therefore still have their place today. The walks feature, for example, a sawmill and a cheese dairy along with new residential buildings equally suited

to young families and elderly people living alone. Visitors can also admire futuristically designed bus stops. A lot more thought and reflection went into the structures and points of interest than one would think at first glance and without any further information. Discreet information columns draw attention to buildings, unusual features of the landscape, crafted or ecological details, aspects reflecting artistic, culinary or tourism-related endeavour – in this way, the values and ideas behind the structures and points of interest are brought to life.

Information

The tours each last about 1.5 to 4 hours.

A folder containing detailed information is available, and a book has also been published on the topic. Guided two-hour tours are also offered; not all the paths are accessible throughout the winter. An interactive map showing all the routes is available at:

umgang.bregenzerwald.at

[www.bregenzerwald.at/
umgang-bregenzerwald](http://www.bregenzerwald.at/umgang-bregenzerwald)





A real eye-catcher

Montforthaus in Feldkirch

The centre for culture and congresses, which only opened in 2015, is a model project and the architectural highlight of the region

The multi-functional building is not only an event venue with space for up to 3,000 visitors to enjoy symphonic and pop concerts, conferences, trade fairs, presentations and many other cultural programmes, but also a real eye-catcher. The façade, made of light Jura limestone, fits in perfectly between Feldkirch's old town and the city wall, which is under a preservation order. Great importance was attached to ecological sustainability – after all, Feldkirch holds the title of Austria's most energy-efficient town, and the Montforthaus is no exception.

Cooling and heating with groundwater, optimum connection to the regional public transit system (ÖPNV), cuisine featuring regional produce, a photovoltaic system on the roof, lifts that generate electricity when travelling downwards – these are just a few of its outstanding features. The Montforthaus has already won prizes for its architecture and has been nominated for the German Light Design Award 2017. Good cuisine is offered on the roof terrace; here, visitors can enjoy the glorious view over a delicious lunch.

Information

Interested visitors can also take a look behind the scenes of the Montforthaus. Guided tours are offered in which participants can find out more about the architecture, technology and orientation of the centre for culture and congresses. The topics of sustainability and energy efficiency are also explained.

Anyone who wants to look around the Montforthaus without leaving the comfort of their own home can take a virtual 3D tour via the website.

 www.montforthausfeldkirch.com

Information and travel arrangements

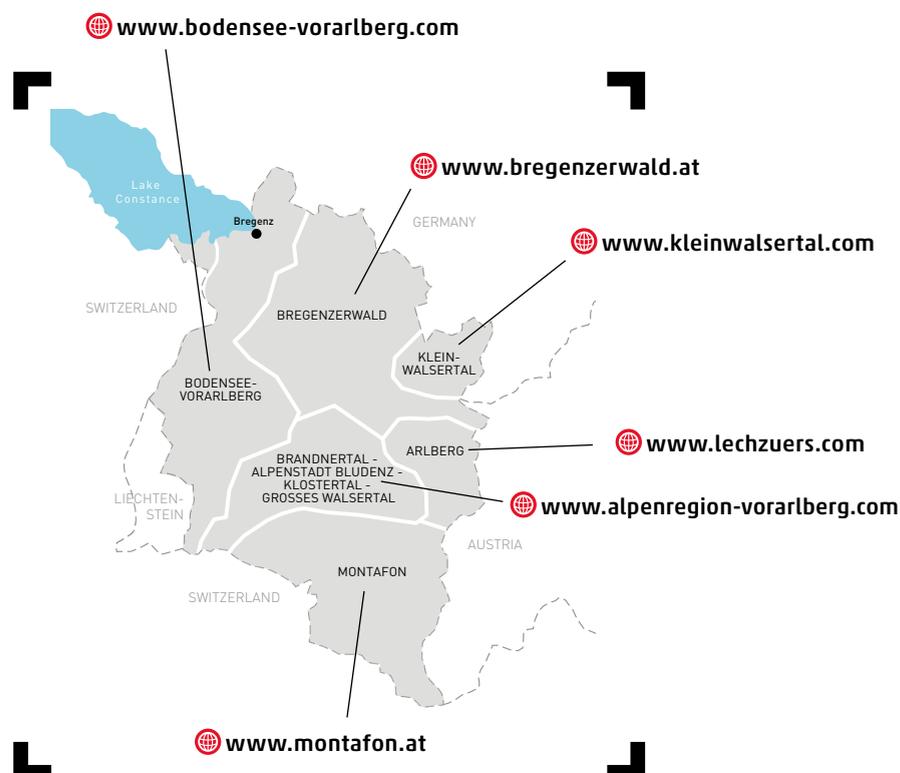
Here is an overview of everything you need for planning and reserving your holiday in Vorarlberg

Six regions full of diversity

Vorarlberg is 100 km long from north to south, and the great diversity in its scenery is impressive. An hour's drive from the Mediterranean-like shore of Lake Constance at an altitude of 400 metres via gently undulating hills takes you to the high mountains. Nature and lifestyle bestow each of the six holiday regions with a character of their own.

Vorarlberg interactive

Practical aids are available for the preparation of hikes and to help you find your way around once you get there. Interactive maps on www.vorarlberg.travel describe numerous paths in detail. The information about all routes can be downloaded and printed out. Via "layers", you can add further information, from sights through to restaurants, from photos through to bus stops.



Information and booking

If you have any questions regarding the planning of your holiday or require further information about any of the topics, please contact Vorarlberg Tourismus directly. You can also order brochures directly from the website:

www.vorarlberg.travel

T +43.(0)5572.377033-0



#visitvorarlberg #myvorarlberg

Vorarlberg Tourismus

Poststraße 11, Postfach 99, 6850 Dornbirn, Austria

info@vorarlberg.travel



Travelling to Vorarlberg

Vorarlberg is easy to reach by all traffic routes and all modes of transport. The public transport network is well developed.

... by car

Coming from the north via Singen – Lindau or Singen – St. Gallen, via Ulm – Lindau. Via Augsburg or Munich – Lindau or via Nuremberg – Lindau.

Coming from the west via Zurich – St. Gallen or Zurich – Walensee – Sargans.

Coming from the south via Como – San Bernadino – Chur, Brenner – Innsbruck or Reschenpass – Landeck. **Coming from the east** via Innsbruck – Arlberg or via Reutte – Bregenzerwald (please note: the L 198 Lechtal Straße from Warth to Lech is usually closed in winter).

The Kleinwalsertal can be reached on the A 7 via Immenstadt and, further, via Sonthofen and Oberstdorf.

... by train

Austria: www.oebb.at; **Germany:** www.deutschebahn.com and www.dbautozug.de; **Switzerland:** www.sbb.ch

... by air

The closest airports (distance to Bregenz): **Bodensee-Airport Friedrichshafen** (D, 35 km), **St. Gallen-Alttenrhein** (CH, 20 km), **Allgäu-Airport Memmingen** (D, 77 km), **Zurich** (CH, 119 km), **Innsbruck** (A, 184 km)

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