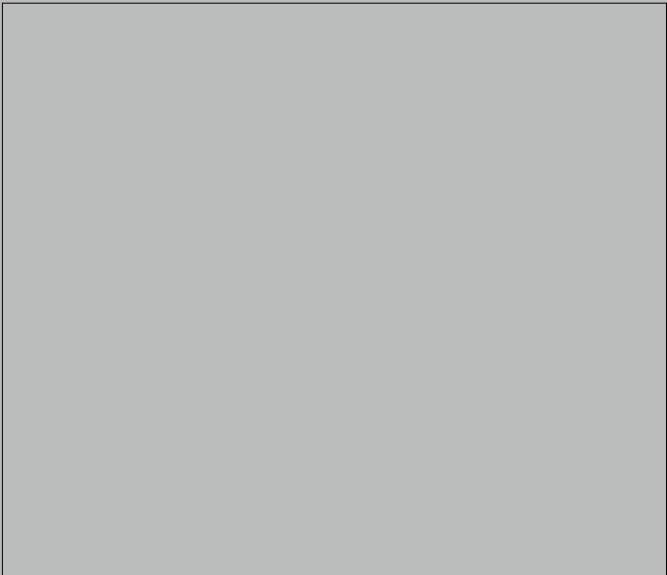


WELCOME GUIDE

Faculty of Architecture
Graz University of Technology



Graz is located in the heart of Europe. Four European capitals – Vienna, Ljubljana, Zagreb, and Bratislava – can be reached from Graz in just over two hours, while Budapest, Munich and Venice are also only a few hours away. This ideal geographic location has led to strong networking with other Central European universities as well as with South-Eastern Europe. Since the accession of Austria to the Erasmus programme in 1992, which enabled the start of institutionalised exchange programmes, the scope of this network has been steadily expanded.

Currently, the Faculty of Architecture at Graz University of Technology has around 56 partnerships with universities both in the EEA and on other continents. These partnerships bring about 85 foreign students of architecture to Graz University of Technology each academic year. In addition to the contractually agreed partnerships, which enable a regular international exchange of students and teachers, numerous cooperations with foreign universities and research institutes by the individual institutes take place in joint courses and research projects.

The high degree of internationalisation is also reflected in the background, professional careers, and international teaching and research activities of the faculty's professors and teaching assistants, who enrich the courses with positions and perspectives that extend far beyond Austria and Central Europe.

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Welcome!

Welcome to the Faculty of Architecture at TU Graz!

Petra Petersson, Dean



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We are excited that you have joined us at TU Graz, one of Europe's leading universities. My name is Petra Petersson. I am an architect, a professor and the Dean of the Faculty of Architecture. Once a year we gather together at the summer exhibition and celebrate the great work, projects, thoughts and creative potential of our faculty. All 13 institutes, the three working groups, the architecture drawing studios (*Zeichensäle*) and student unions use this opportunity to showcase the diversity of the education and the research projects. With over 900 registered students and approximately 100 staff members, the summer exhibition takes over most of the main university building on the old campus. The Faculty of Architecture offers a holistic education approach that emphasizes sustainability and the practical application of design principles. Architectural design studios, as well as construction orientated courses, are at the core of the curriculum, which underlines their tight interrelationship.

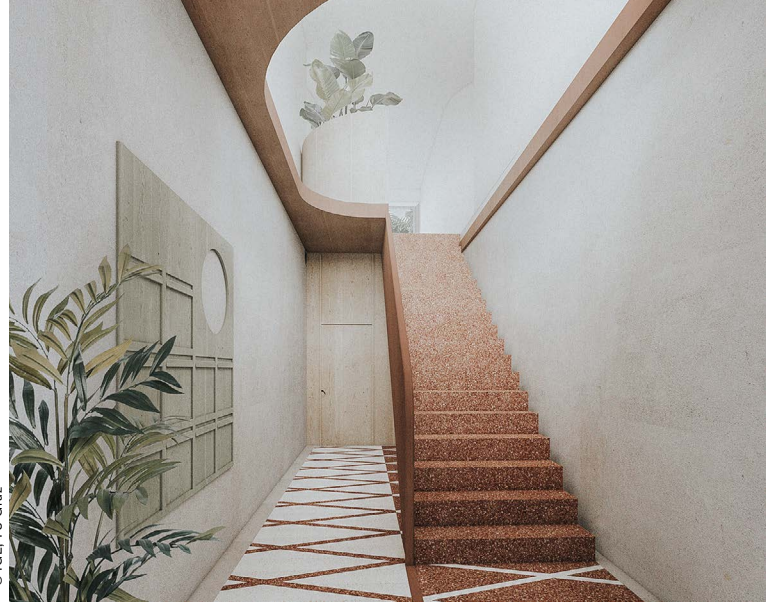
In the architectural design studios, a wide range of projects are offered. These cover themes such as large-scale territorial design, urban design, new buildings, existing structures, technical design and interior detailing. As the studios are organized and taught by up to seven different institutes, we are also able to provide the students with the possibility to learn and practice different design methods and presentation styles. Knowledge-based, theoretical and specialised design courses are taught in seminars, workshops and lectures. Major topics include: interdisciplinary working methods and design processes; innovation in building technology and building performance; application of the latest developments in information technology; art and cultural studies, and the investigation and guidance of changes in urban structures. The international and interdisciplinary research projects at our faculty are committed to a close relationship between research, teaching and professional practice. All architecture departments (institutes) and associated infrastructure are located around the old campus as well as in the Kronesgasse building. We provide working spaces for the master studios on the top floor of the main university building, as well as studio spaces for the first-year course located in Kronesgasse. Further studio space is available in connection with the institutes. This is combined with a long tradition of studio spaces that are organised by the student body itself – the architecture drawing studios (*Zeichensäle*). Here, students from different semesters share a communal space. Places are reserved for exchange students. All students have access to model making workshops and a wood workshop, including infrastructure for digital fabrication methods. Graz's architecture, Styria region's proximity to Southeastern Europe and the faculty's many international contacts – all contribute to a diverse and creative environment. We hope that this guide provides you with useful information about the Faculty of Architecture at TU Graz, and we look forward to welcoming you to our community and providing you with an exceptional architectural education!





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Hans Gangoly
Dean of Studies

Study Path

Bachelor's Degree
Programme Architecture

Master's Degree
Programme Architecture

Double Degree
Master's Programme
with Politecnico di Milano

Doctoral School of Architecture

Educating Future Architects

Hans Gangoly, Dean of Studies



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As Dean of Studies, it is your responsibility to ensure that the curriculum is implemented in the best possible way in terms of content and quantity. What characterises the courses offered at the Faculty of Architecture at TU Graz?

Of course, our primary objective is to train and educate future architects who are able to design, plan, build and eventually provide a design service at all levels, i.e. to think, design, but also construct and build spaces. What sets us apart in Austria – and presumably in the rest of Europe – is that we are a comparatively small school. Small in the sense that we have many students but can ensure smaller group sizes. For example, in a Master Design Studio (*Entwerfen – Master*) but also in the Design courses that are part of the bachelor's degree programme, at our faculty, there are 15 students per group, while at other faculties 30 or more would be the norm. This, of course, is an enormous difference if one assumes that design teaching strongly

depends on a high level of communication between students and their teachers – the fewer students who are supervised by one teacher, the better the individual support. In design teaching, we try very hard to respond to the unique prospects of each student, semester after semester. The faculty also tries to be up to date with its topics, meaning that we consciously react and respond to contemporary, socially relevant issues in our teaching, be it demographic change, migration, climate protection, resource conservation, etc.

In October 2022, the new curriculum for the Master's Degree Programme Architecture came into effect. What changes can students look forward to?

The new curriculum aims to emphasise even more strongly and precisely the distinctive features that the study of architecture at our faculty has to offer. It clearly distinguishes between design exercise and the teaching of specialist knowledge. Design is taught by people with strong design abilities who can didactically represent architectural design. The stringent knowledge transfer is, therefore, something to look forward to. More specifically, this means that the master's degree programme is built on three major pillars: First of all, we have a relatively concise lecture module that deals with all the essential topics one might encounter in architecture, ensuring a common knowledge basis for all students. Secondly, there is the design studio, in which building design is taught at all scale levels – from urban planning, the landscape and the building itself to materialisation and detailing. The development of spaces and materialisation, however, is the primary focus. We already feel that we can take design very far with this. Thirdly, the so-called Specialisation Modules for the most part replace electives and aim at the transfer of explicit knowledge from all subject areas such as construction, urban planning, architectural theory, art history and cultural studies, history of architecture, spatial design, etc. Another advantage

of separating design and specialist knowledge is that students can choose from at least twelve different topics and design approaches or focus on in-depth topics in both the design studio and the specialisation module.

The bachelor's degree curriculum spans six semesters and attempts to impart the core knowledge and fundamentals of architecture. It is less flexible in comparison, as it conveys basic knowledge that is indispensable for anyone looking to start and pursue this profession. The master's degree curriculum is more independent and allows students to design their studies while setting personal priorities. This combination of strict teaching of fundamentals and a more flexible master's degree education is what distinguishes us from others as a faculty.

How do incoming students navigate this complex curriculum system?

It makes sense for students to get as much of a rough idea as possible from a distance and then to readjust once they are here. An excellent first step is looking at the home pages of the individual institutes. The courses and contents they offer are presented very well there, and one can judge from the work and the way it is presented whether it fits with the student's personal interests. When going to a different university, I think it is important to not necessarily choose what you already know, but to use this opportunity for establishing new fields of interests. After identifying your interests, it makes sense to contact the International Office or the Dean's Office directly. There, we have competent staff who can advise students individually on the choice of courses and provide excellent support.

Presumably, it is precisely this flexibility in studies that is also highly attractive for incoming students, as it enables them to learn about specific subject areas or to immerse themselves in entirely new content ...

Exactly. The modular nature of our master's degree programme certainly helps promote mobility for incoming

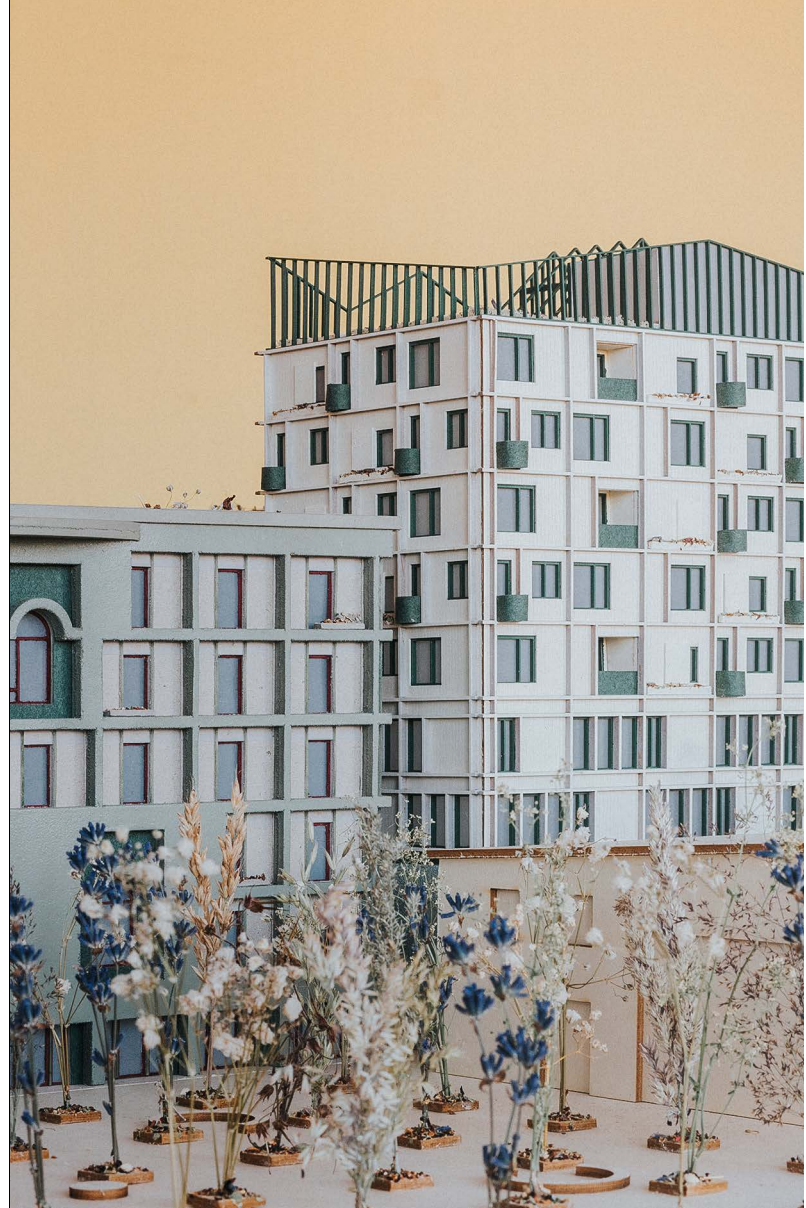
and outgoing students. I am confident this will lead to clusters of interest and new forms of cooperation with other faculties at other universities in the coming years. We have already realised this ambition, for example, in the form of the double degree master's programme with Politecnico di Milano.

Historically, the *Grazer Schule* made an international name for itself between the 1970s and 1990s with its radical experiments in teaching and learning. Is there anything left of this radicalism, or is it expressed differently today?

Yes, I think so. At the Institute of Design and Building Typology, we try to push the students as far as possible in their imagination, which is really the most important thing. If I only ever did what I can already imagine anyway, then that's not enough. Even if you practice the profession later, you have to try to expand the limits of your own imagination on a spatial and design level. Nevertheless, in practice design is always a process in which many people participate and which ultimately has to result in an actual architectural space.

In the past environment of the *Grazer Schule*, design teaching was experimental on a certain level because, frankly, the teachers were rarely present. The possibilities for students to express themselves within the framework of a design programme were completely different because there were so few guidelines. This circumstance also led to the creation of the "*Zeichensaal* myth", seeing that the environment of these rooms was ultimately the only chance to organise oneself to study architecture. It was therefore more unrestrained in that terms like "programme", "type", or "space" were interpreted much more openly than they are today. However, what we designed in the context of our studies never found its way into reality. If you take a look at diploma theses from the early 1980s, you realise they were wonderful utopias in the sense of a new architecture and a new social order, but not at all relevant to what was actually being built. What we want

to achieve today is a high design standard and a building culture that can actually exist. And that is why we are experimental today on a different level than before: Now, we are trying to confront students with the question of a spatial, atmospheric concept with which they can answer to society's pressing issues. We have to ask ourselves questions about new spatial constellations, such as what communal living looks like and to what extent it shapes the city's image or surroundings. There are currently no answers to these questions, so they must be discovered. And that is at least as experimental as wanting to dissolve architecture, or burn it to the ground.





Bachelor's Degree Programme Architecture

The Bachelor's Degree Programme Architecture begins with a two-semester orientation phase followed by a four-semester phase focusing on basic principles. The teaching content consists of four thematic groups: (1) Core competence in architectural design; (2) construction, technology and materials; (3) architectural history, architectural theory, arts and cultural studies; (4) architectural representation and artistic practices.

Core Competence Architecture Design
Construction, Technology, Materials
Arch. History, Arch. Theory, History of Art, and Cultural Studies
Architectural Representation and Artistic Practices
+ Free Electives
= 180 ECTS

Graduates of the bachelor's degree programme are awarded the academic degree "Bachelor of Science" (B.Sc.). With a bachelor's degree alone, students do not yet have the sufficient professional qualifications for working as architects.

Master's Degree Programme Architecture

The four-semester Master's Degree Programme Architecture comprises 120 ECTS credits and builds on knowledge acquired in the six-semester bachelor's degree programme. Besides the core task of designing, the master's degree programme includes possibilities for specialisation on various topics through specialisation modules and electives. Each specialisation module concludes at the end of one semester, which allows students to study abroad or at other

Lectures	Master Design Studio	Specialisation Module
4 ECTS	12 ECTS	8 ECTS
4 ECTS	12 ECTS	8 ECTS
4 ECTS	12 ECTS	8 ECTS
Electives + Free Electives 12 + 6 ECTS		
= 90 ECTS		
Master's Thesis + 30 ECTS = 120 ECTS		

universities in Austria for parts of the degree programme without losing time. The degree programme is concluded with a master's thesis in the fourth semester. Graduates are awarded the academic degree "Diplom-Ingenieurin" or "Diplom-Ingenieur", which corresponds internationally to

a “Master of Science” (M.Sc.). After completing the master’s degree programme successfully, students may begin their doctoral studies.

Double Degree Master’s Programme with Politecnico di Milano

In cooperation with Politecnico di Milano, the Faculty of Architecture at TU Graz offers five master’s degree students per year the opportunity to participate in the double degree master’s degree programme and carry out part of their studies at Politecnico di Milano. Participants in the double degree master’s programme attend two design studios and two specialisations in Graz and at least two design studios in Milan, as well as the related electives (a total of 150 ECTS points). The languages of instruction at Politecnico are English and Italian. The double degree master’s programme provides opportunities for both international networking and intercultural exchange and is concluded with a master’s thesis presented at both universities. Politecnico di Milano is one of Italy’s leading architecture schools and is ranked internationally as a first-class institution for the teaching of architecture and urban planning.

Doctoral School of Architecture

The Doctoral School of Architecture imparts the methods and knowledge required to carry out independent architectural research at a high scientific level. Through research-based study, students gain in-depth knowledge in various architectural fields. The Doctoral School of Architecture offers doctoral students the opportunity to carry out individually supervised scientific work in both fundamental and applied research on current architectural issues. Twice a year,

the PhD Day presents ongoing PhD projects at their current stage of development in a seminar-like setting that is open to the public.

How to find courses?

With the exception of the design studios from the master’s degree curriculum and the specialisation modules (for master’s degree students only), exchange students are free to choose courses from both our bachelor’s and master’s degree curricula. Every course has a course ID for clear identification. Please note that two courses may have the same name but be two different courses: e.g., “Construction 3” (149.524) is a lecture, but “Construction 3” (149.525) is a practical course. The first three digits of the course may also change depending on the institute.

For example:

145.507: Design 4 (507) at the Institute of Urbanism (145)

149.507: Design 4 (507) at the Institute of Architecture Technology (149)

157.507: Design 4 (507) at the Institute of Housing (157)

You can find the code for each institute in pages 118 to 126 of this booklet.

Bachelor Design Studios**(Entwerfen 1/2/3/4/spezialisierter Themen)**

Most design studios (e.g., “Design 1 to 4”, “Design of Specialised Topics”) are offered each semester by many institutes of the faculty. Depending on which institute you choose, it might place emphasis on a certain subject area (e.g. urban planning, technology, landscape, theory, etc.), or may have more of a theoretical or research-based approach. During the first week of the semester, there will be a presentation of all the studios offered. At this event, you will receive all information (design task, teaching staff, schedule) relevant to make your choice. During the academic advising meeting, the date and place of the presentation will be announced. Registration opens one day after the presentations. There is a limit to the number of participants for each group, so we cannot guarantee a spot in a certain studio. However, there will be enough groups to choose from, so if you want to participate in a design studio, you will be able to do so.

**Master Design Studios (Entwerfen – Master)
and Specialisation Modules (Vertiefungsmodule)**

If you are enrolled for a master’s degree programme in architecture at your home university, you will have access without restrictions to the master design studios and specialisation modules. If you are studying in a four or five-year bachelor’s degree programme in architecture, you have access to the design studios and specialisation modules from the master’s degree curriculum if you have already earned ≥ 180 ECTS in architecture-related courses before your stay. Please bring an updated transcript of records from your home university so we can check this requirement.

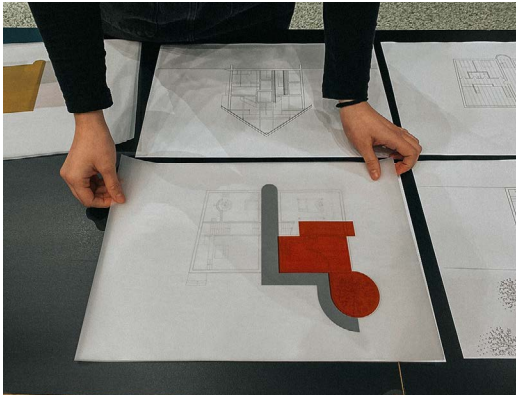
Electives (Wahlfächer)

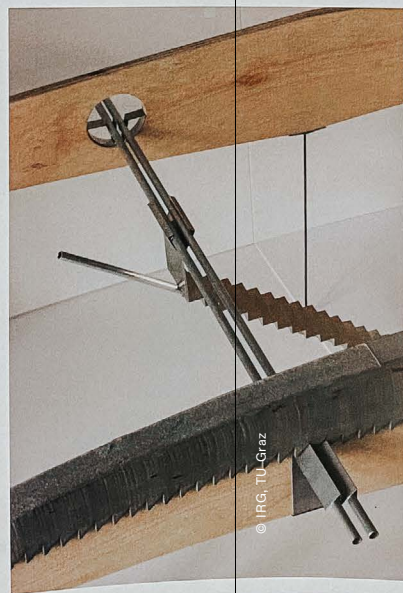
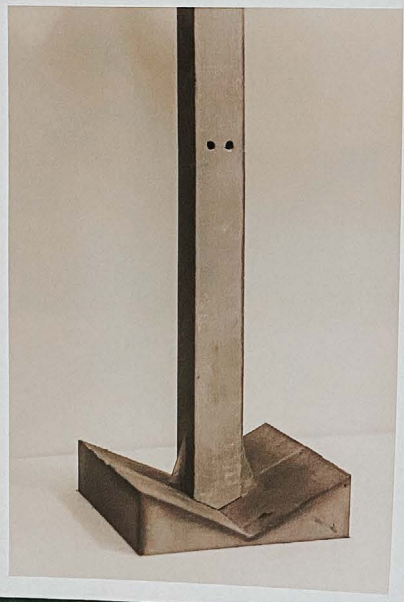
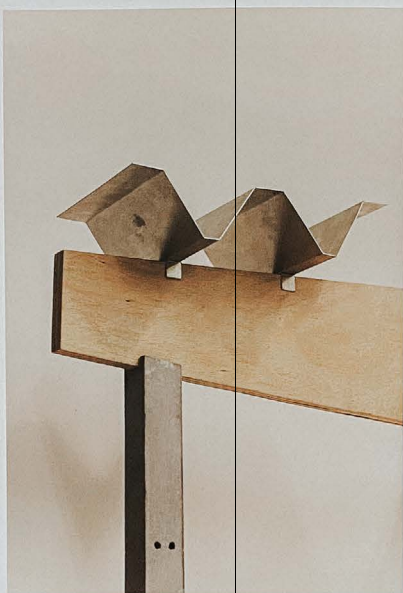
The electives offered vary from semester to semester, so by the time you sign your first learning agreement, we might not yet know which ones will be offered during your stay. Please be flexible and keep an eye on alternatives

in case some of them happen to not be available. If necessary, you can make changes to the original learning agreement once you are here.

Language of instruction

Our curricula are officially in German and at first glance, most courses appear to have German as the language of instruction. However, we have an increasing number of courses offered in English and a lot of courses (mainly design studios and seminars) become bilingual as soon as exchange students enrol. You will find out if your choices belong to this last group by attending the academic advising meeting. See you there!









Marisol Vidal

Coordinator for International Affairs

Exchange

Carl Flohr

ERASMUS+ Programme

Giovanna Cassavia

OverSEAs Programme

Sara Niewiejska

Double Degree Programme

Vera Schabbon

Local Student, Diploma Candidate 2022

International Exchange

Marisol Vidal

Coordinator for International Affairs



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In your role as Coordinator for International Affairs, you have visited different architecture schools around the globe. What is unique about the Faculty of Architecture in Graz?

I think it's the diversity in the faculty. Most faculties are very hierarchical in their organisation, and they have one design institute and peripheric themes. In Graz, there are 13 institutes, which cover a broad palette of architecture-related topics. You can study design here and take electives there, and this and that. I think that's very attractive for incoming students because this broad selection would not be possible at many of their home universities. It is great for experimenting and trying out new fields.

What are the faculty's initiatives to ensure that international students have a great start at the university?

The so called 'onboarding phase' is quite important not only for the students but also for us because it really

makes a difference if you invest time and dedication into the first days and weeks to ensure the students' arrival at our university is good. TU Graz's International Office – Welcome Center offers a lot of help with questions concerning visa or accommodation, but also activities to get to know all the different services or infrastructure related to TU Graz, such as the main library or our intranet (TUGRAZonline). After that, the coordinators of the faculties take over and we continue 'onboarding' through academic advising meetings, which means three, four or five hours of more specific information about how to study architecture at TU Graz. For example, students are introduced to how the faculty is organised, how to choose courses and how to avoid common problems.

You mentioned the academic advising meetings, what exactly happens there?

The first week of the semester is usually very busy and intense, because many students have to choose and register for courses in a system that they do not yet know. The advising sessions, where the coordinators meet the incomings for the first time, are designed to make the first week of the semester much easier to navigate. After a general advisory session where more common questions are answered, we also offer one-on-one counselling where more individual questions can be answered. For example, in these individual sessions, we often provide assistance in choosing and registering for suitable courses held in English.

When do these initiatives take place?

Most of these activities take place during what we call the Welcome Week, which happens approximately two weeks before the semester officially starts. But students are invited to join voluntary activities even before the Welcome Week, they have many choices: for example, they can book an intensive German language course (via *Treffpunkt Sprachen*), book an intercultural awareness course, or take part in socialising activities

the International Office organises. The welcome reception is a big event that marks the official starting point of all academic activities. In addition, they organise seasonal activities such as carnival parties or skiing trips. The International Office will provide dates and schedules of these events soon after the students are nominated by their home universities.

What would you say is a must-see spot for every incoming student in Graz?

The farmer's market at Kaiser-Josef-Platz. It is a very good way to get to know Graz, its people and local culinary products. It is also a very peculiar example of how to use public space, I think this is quite distinctive.

Top Five Tips for Choosing Courses

by Marisol Vidal

1 Don't compare our curriculum to yours at home.

I know it seems like the natural thing to do, but if you are always looking for one-to-one equivalences, it's going to get frustrating. After all, if there was a perfectly equivalent course, you wouldn't need to go abroad to try something different, right? In the academic advising sessions, I always explain how the new system works and how to navigate it.

2 Be open to improvisation!

There is a lot going on and at the beginning of the semester, it's all about credits and getting into certain courses. All the while, your mind is still at your home universities, so some students struggle. From student's feedback I know that a few weeks later, as they really settle in, perception changes and sometimes the second choice of a course turns out to be just perfect.

3 Use formal (but also informal) communication channels.

TUGRAZonline is the main administrative online tool where you can find all courses, schedules, directions and contacts. The faculty's newsletter also gives you a good overview of upcoming events. But you also have to find a way to get information beyond that. Strolling through the hallways of the different institutes, for example, can give you an idea of the topics they deal with and many non-academic activities are communicated through posters in hallways or in front of the Dean's Office.

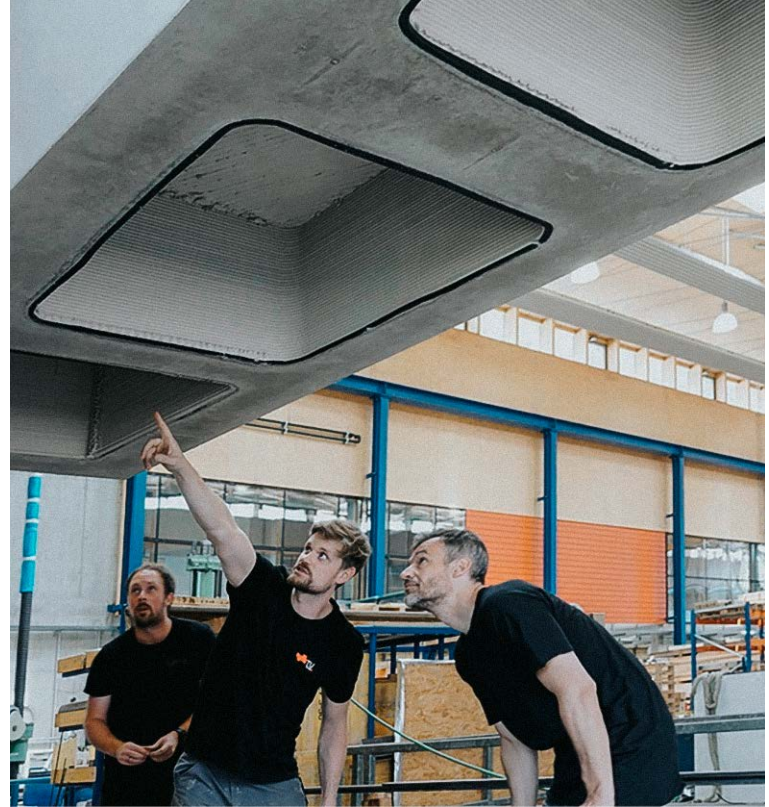
4 Don't panic if a course is fully booked.

We try to keep the student-to-teacher ratio low – which is actually a good thing – but this also means that groups are small and the available places fill up fast. When that happens, we can usually help. The Dean's Office is the first point of contact in cases like this. Usually, we have a few aces up our sleeves, so we can probably help you to still get into courses or find suitable alternatives.

5 Take it easy!

At the end of the day, what is going to stay with you is the whole experience of your stay here, not only the seminars and lectures. This is going to be one of the best soft skills trainings of your life, so don't lose sight of the big picture.







New Design Approaches

Carl Flohr, Erasmus+ Programme



© Robert Anagnostopoulos / KOEN, TU Graz

You are usually based in Edinburgh, Scotland, and came here with Erasmus+ in the 2022 winter semester to study in the bachelor's degree programme. Why did you choose Graz for studying abroad?

In Edinburgh, the list of partner universities is subject-specific. There were four options, and I chose Graz because of the fact that it was close to other European countries, it's in the centre of Europe. I enjoy the closeness of the Alps and I have never been to Austria before, so I thought it would be a good place to start. Friends who have been to Austria before recommended Graz, its universities as well as its cultural scene.

What was it like when you started studying here?

I found it confusing in the beginning. The system here works in a completely different way. When I signed up for courses at home, it was difficult for me to understand what the course names exactly refer to, for example, what "K 3" (*Konstruieren 3*) really means.

It only makes sense when you get here. It is maybe a good idea to research the courses and the institutes they are offered at before you come here. Knowing German is also important, otherwise you are a bit lost, especially in the bachelor's degree programme. But talking to Marisol Vidal, the coordinator of international affairs really helped, she explained the difference between compulsory and non-compulsory courses and also helped me with selecting suitable courses, coordinating my timetable and my credits.

Not knowing anyone abroad is challenging at the beginning. But the group chats organised by the International Office of TU Graz with all incoming students were great since we could talk to each other. It was a good opportunity to network and to learn about faculty events.

In what way is the degree programme here different to the one at your home university?

Overall, it is more artistic and more theoretical, a bit more abstract-based. You are also taught design approaches which aren't necessarily supported by all the technical aspects. The teaching here offers a broad study programme from which you can select what you would like to do, whereas in Edinburgh, you get given a package of courses that you have to take. This semester, I am taking the courses "Construction 3" (*Konstruieren 3*), "Design" (*Entwerfen*), "DM 0" (*Darstellungsmethoden 0*) and some lectures.

How do you experience the working environment at the faculty?

I spend a lot of time in the university building at Kronesgasse, where courses are held and where we build our models. But I also really like the studio spaces on the top floor of the Alte Technik campus because the light there is perfect. And the *Zeichensaal* culture is amazing.

Your favourite lunch or dinner spot around the campus?

When I go out for lunch or dinner, I often go to the Mensa or we go for pizza at Pizzaiolo on Dietrich-

steinplatz, which is really close to the campus between Alte Technik and Kronesgasse. The square is also a good spot for people watching.

Anything else you would like to share with us about Graz?

Graz is a stunning, beautiful peaceful city. It is accessible, you can get everywhere so easily, especially if you have a bike. So, I recommend cycling around. Graz is even more special during Christmas.

Zeichensaal Community

Giovanna Cassavia

OverSEAs Exchange Programme



© Robert Anagnostopoulos / KOEN, TU Graz

The OverSEAs Exchange Programme offers a wide variety of international partner architecture schools to choose from.

What made you pick the architecture programme at TU Graz?

I was looking for something different than what I had experienced at my home university in Brazil, but I believe I ultimately made my decision based on the wonderful reviews I got from previous exchange students that have been to TU Graz. The combination between a lovely student city and a university which provides a diverse range of subjects seemed to me like the perfect choice. In the beginning, I was really scared not to be skilled enough to follow up with the other students, but after some time, I realised that every student, including myself, has different strengths, and the opportunity to learn from one another was extremely rewarding.

Your native language is Portuguese, how was communication like when you started studying in Graz?

In the beginning, it was quite challenging since I had no knowledge of German when I first came to Graz. But English is widely spoken here, which made everything easier. The courses I took were held in both languages, so whenever I had difficulties understanding something correctly, I was always offered help from other students or from the professors themselves. There are many possibilities to take German language courses in Graz, some of them can be directly booked via the university. They have helped me a lot, but for me, what really made the difference was studying by myself based on what was presented in the courses on architecture.

In parallel to your studies, you also worked at the GAM Lab – the public relations department of the Faculty. What were your tasks there and how did you reconcile a student job and actively studying?

At the GAM Lab, I was responsible for managing the social media channels of the faculty, which involved announcing faculty news but also a lot of graphic design work and photography. I have become significantly more skilful in that regard since I've started working at the Lab, which also benefits me in my studies. Additionally, I get a lot of support from my working colleagues.

During your time in Graz, you also joined one of the *Zeichensäle*, the autonomous architecture student collectives that have a long history in Graz. How did this come about?

Many of the courses at the faculty are based on group work. During one of them, I had the opportunity to work in a team alongside another exchange student from Belgium and a regular student from Austria, who had already been part of the *Zeichensaal 3* where we often worked and where I eventually got a desk. My experience at the *Zeichensaal* was one of the main reasons I've decided to prolong my stay in Graz. The sense of community reminded me every day that architecture

is not created by one single person, and that – as hard as it can be sometimes – working together will, most of the time, enhance the quality of the process and consequently the final result.

What advice would you give incoming students?

My advice is to not be afraid of showing your true self. Our individualities are what makes us special and finding a common ground where you can not only express yours, but get to know others is an ability that, once learned, will help you throughout your life. During my time at TU Graz, I have learned a lot about responsibility towards others and myself. I've made it through challenges which have taught me that I am capable of way more than I ever expected, but respecting your own time during this process is not only important, but necessary. I never thought I could stay away from home more than six months, and here I am, after four years. Learning that you can actually find home within yourself, independent from where you are in the world, is a very empowering feeling.

Whenever you want to escape from work, where do you go?

The Burggarten, Parkhouse and the beautiful streets of the Innere Stadt.

Studio Spaces and Useful Tools

Sara Niewiejska

Double Degree Master's Programme



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You are one of five students at our faculty who takes part in the Double Degree Master's Programme with Politecnico di Milano. What is attractive about this programme and what was the application process like?

I think it's a great chance to see what architectural education and praxis is like in another country and, at the same time, improve your language skills and meet new people. The possibility to obtain two degrees in two countries is a challenge and a great adventure but will also be very useful in future professional life. To apply for the programme, I had to prepare a motivational letter and a portfolio. Later, I had a short interview with the programme's coordinator from Politecnico.

What is your study focus here in Graz and in what way is it different from the curriculum offered at Politecnico di Milano?

Most of the courses I follow are taught at the Institute

of Architecture Technology (IAT) and the Institute of Contemporary Art (IZK). I can say that these topics are my personal study focus at TU Graz. In my opinion, the curriculum at TU Graz is characterised by an incredibly high degree of flexibility. The university offers many electives and free-choice courses organised by different institutes, each institute focussing on one specific field or topic related to architecture. There are many courses which talk about very specific issues that fall under the umbrella of an institute's larger research area. In contrast, Politecnico offers many specific degree programmes but once you follow one of them, the curriculum is strict and focuses mainly on the subject of the degree programme.

Do you have a favourite course here in Graz? If so, what did you find interesting or challenging about it?

At the moment, my favourite course is the Master Design Studio held at the Institute of Architecture Technology where we design a mixed-use space in Munich. At the beginning of the semester, we went on a great excursion to the site. During this time, we met many interesting people who shared with us their stories and inspired us to create our projects. What I like about the Master Design Studio is dealing with the subject of sustainability, since we need to find a way to reuse the concrete that is located at the site. It is part of the task to not remove any material from there. Everything is about reuse. What is challenging for me is the scale of the project – we design 40,000 sqm of gross floor area, that's a lot.

What advice would you give other incoming students who are studying in the Double Degree Master's Programme? What was especially helpful or difficult for you?

My advice would be to be open to every experience and enjoy every moment. At the beginning, everyone feels a bit homesick, but as soon as you have settled in, it turns out that time flies. What helped me a lot was getting in touch with other exchange students from

Politecnico and taking part in events organised by the International Office. By taking part in these events, I have made many new friends in Graz. The difficulty for me at the beginning was being surrounded by a foreign language, but now I find myself using four different languages in one single day, and sometimes it's getting confusing.

Where is your favourite study space on the campus?

My favourite study space is the Master Studios located in the top floor of the main building of Alte Technik. It is a beautiful historic building and the study space is a vast venue we have access to 24/7. The room is equipped with many useful tools and materials for creating models. There is also a kitchen, which we can use to make coffee or to cook dinner or lunch. There are also lockers, where we can store personal belongings, whenever we need it.

What surprised you most about studying in Austria and what was the biggest challenge?

Every day, I am positively surprised by the quality of teaching here at TU Graz. The teachers I met are extremely dedicated to their jobs and always pay a lot of attention to every student. The groups are very small. I have taken one course where there were only 15 to 16 students. Many of my Austrian friends work in architecture-related jobs while studying for their master's degree, some are hired as student assistants. In Italy, this is very uncommon. The most challenging part for me is taking courses in German. But at the same time, it is the most effective way to improve my German language skills.

How have you grown both as a person and as a student so far during your stay at TU Graz?

Studying architecture in another country is an eye-opening experience. I am confronted every day with new points of views and ideas. It is very inspiring to see other perspectives. Besides that, I find it an empowering experience. Moving to another country made

me more open-minded and flexible. It gave me independence and I think due to this I became quite a good problem solver.

What is your favourite coffee or lunch spot near the campus and why?

My favourite place is Café KORK. It is a charming spot located in the campus park of Alte Technik. They have a cosy terrace with cute lights and inside, it is full of plants and vintage furniture.

Your favourite thing about Graz?

There's a lot, so I really cannot name only one. I enjoy the architecture of Graz. I think it's a very interesting mix of historical and modern buildings. I adore how green the city is. Even though it is a relatively small city, Graz has a vivid cultural life, and I think that's amazing. Many people say Graz has a Mediterranean vibe, and I agree. There are numerous squares with great cafeterias and restaurants. People in Graz are very kind and cheerful. I get around Graz by bike, which is truly awesome. It's my main means of transport, even during wintertime.

Finals and Zeichensäle

Vera Schabbon

Diploma Candidate 2022



© Robert Anagnostopoulos / KOEN, TU Graz

You completed your architecture studies at Graz University of Technology in 2022 and are currently working as a project assistant at the Institute of Architectural Theory, Art History and Cultural Studies. What is your advice to students who are not yet familiar with the faculty?

Make sure you attend the faculty events. Especially at the beginning of the semester, there are numerous guest lectures or other events followed by a get-together, where you can get to know the people who study or work at the faculty and also learn about the topics the various institutes deal with. This is also useful for selecting courses.

How do you find out about these events?

Through a number of different channels. You are notified via the TU GRAZonline e-mail as soon as you have registered for the degree programme. Additionally, faculty events are announced in the newsletter, on

the faculty website and via Facebook and Instagram. What also works well are the event posters that are displayed in front of the Dean's Office or on the notice boards of the institutes and *Zeichensäle* (drawing studios). Beyond that, I would recommend joining one of the drawing studios. You will find that there is a lot of social and academic exchange happening there.

How do you get a place in a drawing studio?

At the beginning of the semester, the different drawing studios hold admission parties. During this casual get-together, which often have a theme or motto, you can easily get to know the other members. You leave your contact details and then get a message telling you whether you have been accepted. Each drawing studio provides a certain number of seats for incoming students so they can easily integrate into faculty life. In addition, the drawing studios hold model-making workshops.

What is your favourite study spot on campus?

Besides the drawing studio, the library on the 3rd floor of Technikerstraße 4 is a very convenient place to work effectively with a lot of concentration. The library extends over several levels and offers fantastic views of the Graz old town from the workstations. Most importantly, it is nice and quiet there and the staff is very helpful and supportive if you cannot find what you are looking for.

Where would you recommend spending coffee breaks?

The coffee shop Tribeka – which stands for “Trink besseren Kaffee” (drink better coffee) – is an excellent place for that. It is located at Technikerstraße, just opposite the library building. Even if you don't like coffee, you can get a good chai there. Graz has a fascinating coffeehouse culture; there are still traditional coffeehouses, for example Café Kaiserfeld, which is a mixture of bar and cafe. In the evenings, they sometimes offer jazz concerts. In the summer, you can sit in the Schwalbennest on the banks of the Mur river and have a cup of coffee in the sun.

Where do you buy model building materials?

At Architekturbedarf Kropf in Gartengasse 13, which is close to the main building of the Alte Technik. There, you'll find cardboard sandwich panels, glue and other tools and materials; above all, it's close to the campus. And in the city centre, the arts and crafts store Kaspar Harnisch is always well worth a visit as they have a wide range of painting and drawing utensils.

What is the best (cheap) place to eat in town?

You can enjoy a delicious lunch at Rossian on the Kaiser-Josef-Markt. But you need to be there in time as they always sell out quickly, which I find very appealing. Ginko or Café Erde have the best vegan food. If you find yourself in a hurry, I suggest the Falafel Shop in Sparbersbachgasse or an evening sandwich at Feinkost Mild in the city centre.

Anything else you would like to share?

I would also recommend the sporting and recreational activities offered by USI (University Sports Institute) to students and staff. You can attend yoga or capoeira classes, improve your pool skills or even learn paragliding.





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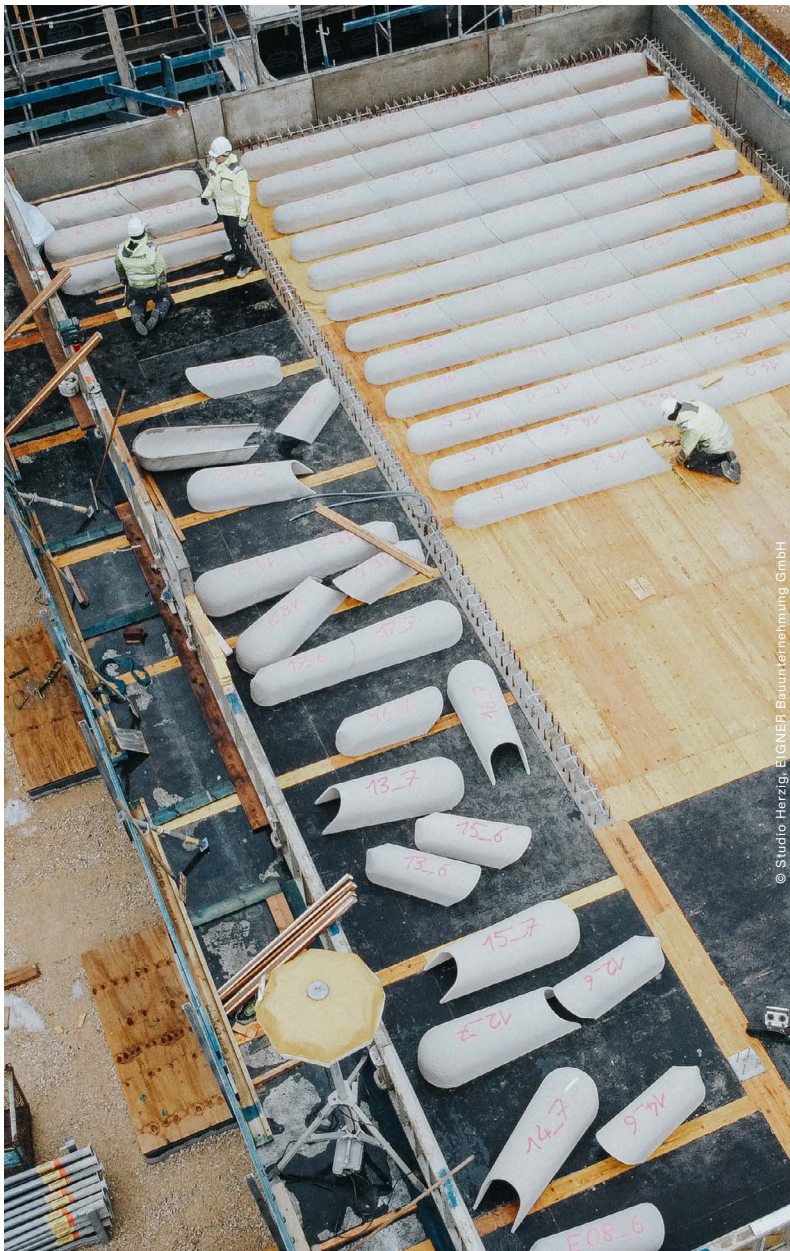


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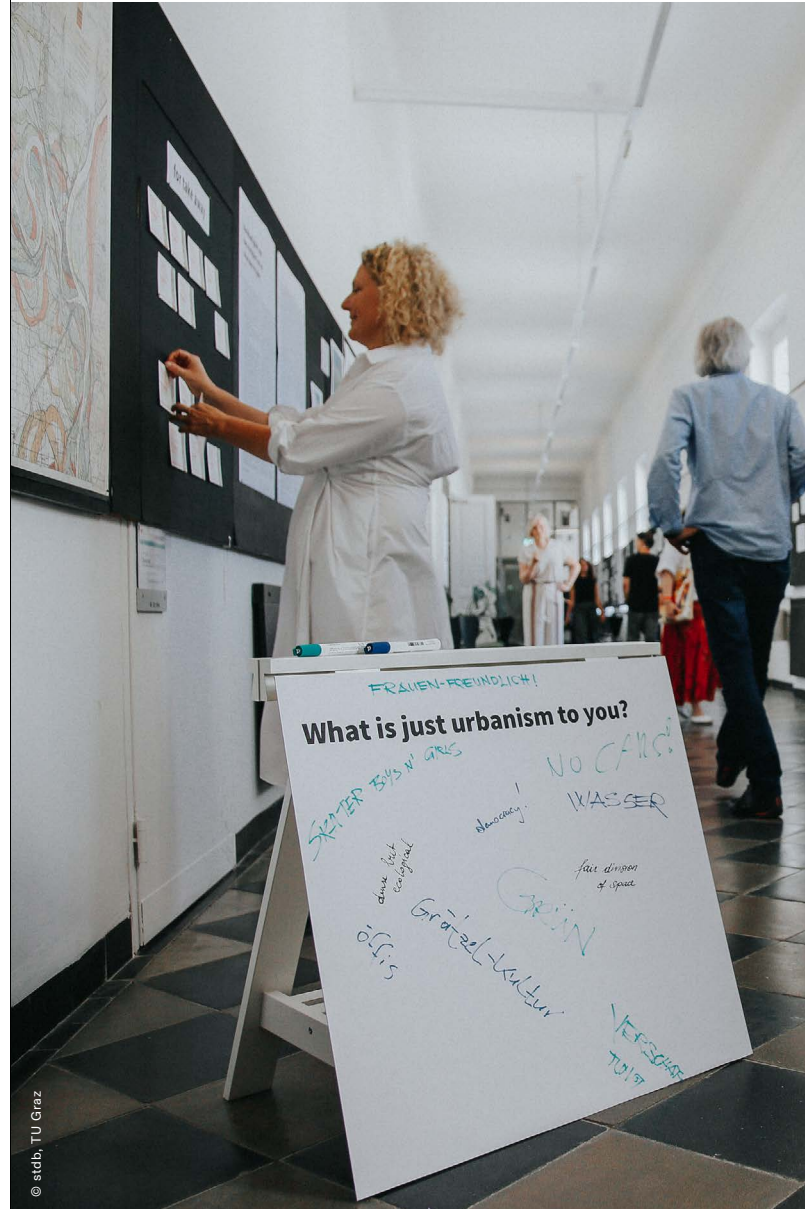
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Context

Grazer Schule

Anselm Wagner

Professor and Chair of the Institute of Architectural Theory,
Art History and Cultural Studies



Michael Szyszkowitz + Karla Kowalski, Department of Biochemistry and Biotechnology, TU Graz, 1985–1991

The Grazer Schule

Anselm Wagner

Professor and Chair of the Institute of Architectural Theory,
Art History and Cultural Studies

Although Graz has significant buildings from all periods since the late Middle Ages, it owes its reputation in the world of architecture mainly to a generation of architects known as the *Grazer Schule*, who attracted a good deal of international attention between the 1970s and 1990s. What its members have in common is that, with the exception of Karla Kowalski, they all studied at Graz University of Technology and most of them also maintained their own office in Graz. Apart from that, hardly a common denominator can be identified, let alone a common programme or manifesto. Unity can only be found *ex negativo*, for example in that almost all of its representatives rejected the postmodern movement that was predominant in Vienna at the time, and, of course, also the term *Grazer Schule*. “No one wanted to be part of it, but everyone wanted to be there”, as Eilfried Huth once summed it up. After all, the *Grazer Schule* had become an exceptionally successful brand in the 1980s, helping to establish Deconstructivism internationally – even though this term was, of course, also rejected.

Structuralist Beginnings

The term *Grazer Schule* was coined in 1967 by the Viennese architecture critic Friedrich Achleitner, who at the time used the term to refer to a group of architecture students in Graz, especially those surrounding the young theoretical mastermind Bernhard Hafner. The group was characterised by a structuralist approach, reaching into urban planning and the collective; their designs were situated in the context of the international architectural avant-garde from Archigram to Yona Friedman. The fact that a student and not a professor acted as the head of the *Grazer Schule* was due not least to the system of autonomous drawing studios managed by the students themselves, which to this day represent a unique

feature of the Faculty of Architecture at TU Graz. As a result of the so-called “Drawing Studio Revolution” (*Zeichensaalrevolution*) – disputed by some contemporaries and invoked by others – the students are said to have practically taught themselves, or at least informed themselves collectively about international architectural projects and events through studying the latest architectural journals. Their impulse to “rebel” – against the professors, against reactionary post-war Graz, against the Viennese scene, and often also against their own fellow students – was probably the most important revolutionary aspect, internalised by the members of the *Grazer Schule* to such an extent that it could later become a style-defining characteristic. Even today, Kjetil Thorsen, co-founder of Snøhetta and a member of one of TU Graz’ drawing studios in the 1980s, says that the most important thing he learned there was to break rules. In the drawing studios, each of which had (and still have) an identity of their own, joint offices were (and still are) established and lifelong friendships were (and still are) made.

Bernhard Hafner’s circle included, among others, Konrad Frey, Heidulf Gerngross and Helmut Richter, but also the elder Friedrich St. Florian, who had already graduated in 1958 but who was counted as a member of the *Grazer Schule* in the beginning (while his fellow student Raimund Abraham, who like St. Florian later lived and made a career in the USA, was only posthumously placed in the context of the *Grazer Schule* in 2012). At the time of this first, purely student-led *Grazer Schule*, several other fellow students of St. Florian and Abraham were already active as architects: First and foremost, the office partnership of Günther Domenig and Eilfried Huth and the *Werkgruppe Graz*, consisting of Eugen Gross, Friedrich Groß-Rannsbach, Werner Hollomey and Hermann Pichler. Domenig/Huth and *Werkgruppe Graz* succeeded in parallel to the *Grazer Schule* with designs of megastructures such as Domenig/Huth’s housing development project ‘Neue Wohnform Ragnitz’ (1967–1969), which even won the *Grand Prix International*

d’Urbanisme et d’Architecture in Cannes, or *Werkgruppe’s* “Terrassenhaussiedlung” housing scheme planned from 1965 and implemented from 1972 to 1978 in Graz St. Peter.

(De-)Constructive Expressionism

However, neither theoretical nor practical Structuralism was to become the trademark of the *Grazer Schule*. Though deriving from structuralism, a highly subjective and sculptural concept of architecture emerged with which Domenig attracted attention after separating from Huth: Domenig’s ‘Schulschwester’ multi-purpose hall in Graz (1977) and his Zentralsparkasse bank branch in Vienna (1979). These two projects in particular were unprecedented in the truest sense of the word (while Structuralism represented a broad international trend), and it was under the impression of these two buildings that Friedrich Achleitner completely redefined the *Grazer Schule* in 1981. There was, he wrote, “generally a strong aesthetic subjectivism, expressive in the language of forms and gestures, individualistic even where it seems to be a matter of collective planning processes.” From the perspective of reception history, it was this definition and the direction that characterised it, that eventually established itself as the *Grazer Schule* while the structuralist beginnings of the 1960s gradually fell into oblivion and were only rediscovered in the past decade.

It was also Domenig who most strongly cultivated the rebellious in his design work, making him the best known Deconstructivism architect in Austria along with Coop Himmelb(l)au. This approach seems most plausible in the ‘Documentation Centre Nazi Party Rally Grounds’ in Nuremberg, which Domenig completed in 2001. Here, a huge steel lance, more than 100 metres long, slits through the massive, dull Nazi walls and at the same time serves as a way of opening up the exhibition rooms and granting access across the entire building. Domenig’s design, which reflected his own coming to terms with his childhood in a



© Archiv der TU Graz, Diasammlung Institut für Gebäudelehre

Günther Domenig with Eilfried Huth and Volker Giencke, Schulschwestern multi purpose hall, Graz-Eggenberg, 1974–1977

Nazi home, also provided a rationale for the mostly aggressive, brute, but at least detached attitude towards handling of historical building stock that characterises the *Grazer Schule*: In Graz, the former “City of National Uprising” contaminated by German Nationalism since the mid-19th century, the Old is generally suspected of being involved in fascism, perceived as burdened and burdensome. Hence, the brown demonic spirit can only be expelled from it, if at all, by grand gestures such as symbolic castrations, skinnings and slaughtering. This is why the classicist version of Postmodernism never played a role in Graz, while Deconstructivism seemed to be the ideal instrument for exorcism.

Domenig’s Nuremberg Documentation Centre also points to another characteristic of the *Grazer Schule* that is shared by practically all of its members: the pivotal importance of accessibility. While modern and contemporary buildings are often characterised by the fact that it is difficult to find the entrance, entrance situations in the buildings created by the *Grazer Schule* are always put in the limelight in an oversized way. Stairs, ramps, bridges, elevators and corridors are seen not just as functional necessities, but as sculptural possibilities that often play a crucial role in determining a building’s exterior appearance. This is also related to the machine-like, industrial character of these buildings that emphasises their construction: their “Constructive Expressionism” (Marie-Hélène Contal), as well as the preference for the materials steel and glass.

School Echo

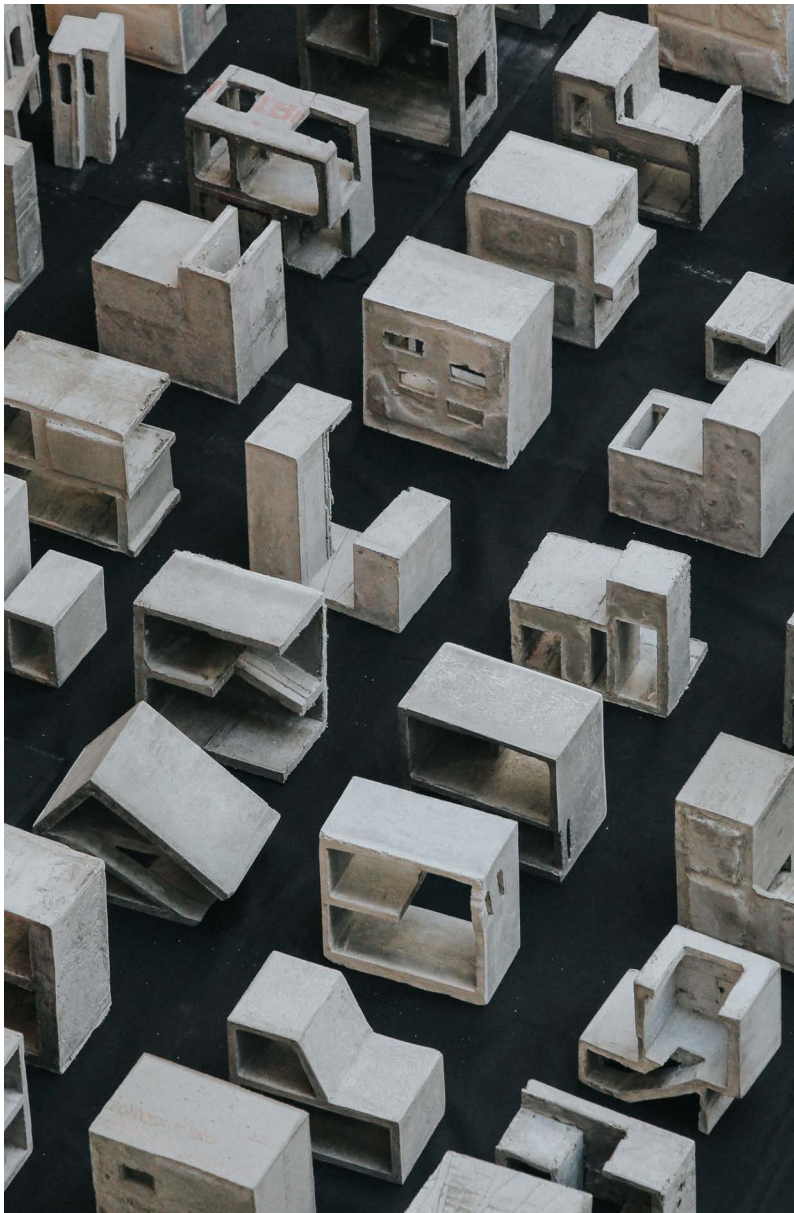
The experimental and manifold results of the “Styrian architecture phenomenon” caused a strong international echo. The renowned British architecture critic Peter Blundell Jones, a Scharoun specialist and proponent of organic architecture, published numerous articles about the architecture scene in Graz in both *Architectural Review* and *Architectural Journal*. In 1998, he was commissioned by the



© Walter Kuschel, 1977–78, Archiv der Terrassenhaussiedlung

Werkgruppe Graz, Terrassenhaussiedlung Graz-St.Peter, 1972–1978

regional architectural centre Haus der Architektur (HDA) in Graz to publish the monograph *Dialogues in Time: New Graz Architecture*, which to date is the most comprehensive and best depiction of architecture in Graz in the late 20th century. However, the architects beat the big drum for themselves: In 1984, for example, the cultural institution Forum Stadtpark launched the international travelling exhibition *Architektur-Investitionen. Grazer "Schule": 13 Standpunkte auf Reisen*. Avoiding the canonical number of 12, the 13 standpoints, however, still amounted to a canonisation of the *Grazer Schule*, offering a "group portrait with a lady" featuring Günther Domenig, Hermann Eisenköck, Konrad Frey, Volker Giencke, Ernst Giselsbrecht, Bernhard Hafner, Eilfried Huth, Klaus Kada, Gerhard Kreutzer/Günther Krisper, Fritz Matscher/Irmfried Windbichler, Helmut Richter/Heidulf Gerngross, Michael Szyszkowitz/Karla Kowalski and Heinz Wondra. Not least due to the nationwide recognition of the *Grazer Schule*, an exceptionally large number of its protagonists were appointed to renowned Chairs in Germany and Austria, so that the so-called "Schüler" were able to generate an educational effect themselves: Eilfried Huth at the Berlin University of the Arts; Michael Szyszkowitz at TU Braunschweig; Karla Kowalski at the University of Stuttgart; Klaus Kada at RWTH Aachen; Hubert Rieß at the Bauhaus-Universität Weimar; Manfred Kovatsch at the Akademie der Bildenden Künste in Munich; Volker Giencke at the University of Innsbruck; and Manfred Wolff-Plottegg and Helmut Richter at TU Wien; only Günther Domenig received a Chair at his home university, Graz University of Technology, where he taught from 1980 to 2000.





© Simon Oberhofer / IAM, TU Graz

© Candussi / KOEN, TU Graz







© KOEN, TU Graz



© Simon Oberhofer / IZK, TU Graz

Network

**Annenstraße 53,
Club Hybrid
Forum Stadtpark
HDA
Zeichensäle**

Annenstrasse 53,

Annenstrasse 53, is an independent, experimental exhibiting space run by the collective 'Das Gesellschaftliche Ding'. Their exhibiting practice follows an interminable, open-ended process deriving from anti-colonial (un)learning processes. By slowly adding and subtracting objects, publications, works, and conversations within the exhibiting space, they aim to establish discourses in flux, positioned thematically, politically, and socially. Annenstrasse 53, regularly collaborates with the Institute of Contemporary Art (IZK) where student works are exposed interchangeably or simultaneously with those of artists, architects, theorists, and practitioners. Together, they actively work toward a praxis that extends discourses beyond the borders and limits of the university.

Annenstraße 53, 8020 Graz

@annenstrasse53



© Benedict Probstmeier / IZK, TU Graz

© IZK, Simon Oberhofer

Club Hybrid



© Wolfgang Thaler



Club Hybrid in Graz is designed to be an experimental site for exhibitions, presentations, and discussions. With residencies and varied projects distributed throughout the year, Club Hybrid blurs the boundaries between workshop and stage. Through scientific, artistic and activist formats, we sample new working and living practices and discuss aspects of urban participation, urban development and hybridity. Club Hybrid is an active intervention. It questions current urban planning policies and encourages research and discussion of ways to reinterpret and push the limits of urban space. Club Hybrid constructs a place that works daily with public needs and urban necessities, exploring questions of work and life in the city.

Herrgottwiesgasse 161, 8055 Graz

clubhybrid.at

Forum Stadtpark



Forum Stadtpark is a production and presentation space for contemporary art in all its facets, organised as an independent association in Graz. Converted into an art space in 1959/60 by Werner Hollomey/Werkgruppe Graz and topped up in 2000 by Ernst Giselbrecht/Peter Zinganel, it acts as an exhibition space, concert hall, discourse venue, theatre, music club, cinema, lecture hall – in short, it is a gesamtkunstwerk. Since its founding, Forum Stadtpark has been dedicated to artistic experiments, serving as the birthplace of many of the city's cultural institutions. Currently, the programme of Forum Stadtpark contains the sections architecture, fine arts, literature, music, performance, photography, social politics.

Stadtpark 1, 8010 Graz

forumstadtpark.at



© Peter Hutter © Giovanna Cassavia / GAM.Lab, TU Graz

HDA – Haus der Architektur



Founded in 1988, the Haus der Architektur (HDA) is a non-profit organisation dedicated to the promotion of architecture, urban planning and building culture. It focuses on current challenges such as resource-efficient building, climate change, inclusion, education, culture and economy. The broad spectrum of event activities at the HDA includes exhibitions, lectures, workshops, discussions, symposia, educational events, excursions and publications. To promote animated and ambitious discourse, the HDA actively cooperates with other associations and institutions as well as with representatives from science, the arts, politics, administration and business.

Mariahilferstraße 2, 8020 Graz

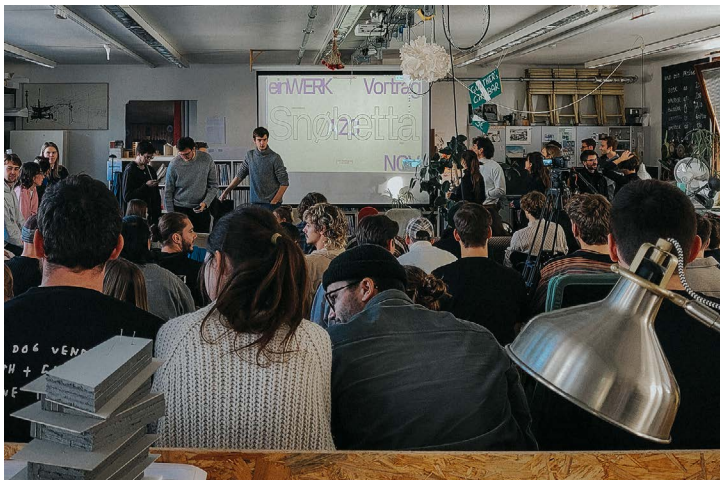
hda-graz.at



© Thomas Raggam © Clara Wildberger / © HDA Graz

Architecture Drawing Studios

Zeichensäle



© AZ 3

The architecture drawing studios at TU Graz are spaces for creativity, learning and teaching where students organise themselves autonomously and where self-organized learning processes are welcomed. These spaces are located on the Alte Technik campus and in Münzgrabenstraße and are managed and maintained by their own collectives. Membership in one of the TU Graz drawing studios is at the discretion of the organisers of each individual studio. Refill events will be announced via the faculty homepage, newsletter and via posters displayed in the Alte Technik.



Zeichensäle Münzgrabenstraße

AZ 0	Münzgrabenstraße 11/3–4.OG	az0null@gmail.com
AZ Turm	Münzgrabenstraße 11/1.OG	az.turm@gmail.com
AZ Plus	Münzgrabenstraße 11/2.OG	az.plus.tugraz@gmail.com

Zeichensäle Rechbauerstraße

AZ 1	Rechbauerstraße 12/2.OG	az1@mlist.tugraz.at
AZ 2	Rechbauerstraße 12/2.OG	az2@mlist.tugraz.at
AZ 3	Rechbauerstraße 12/3.OG	az3@mlist.tugraz.at
AZ 4	Rechbauerstraße 12/3.OG	az4@mlist.tugraz.at

Zeichensäle Lessingstraße

AZ 5	<i>Relocating premises</i>	az5@mlist.tugraz.at
AZ Blume	Lessingstraße 24	architekturzeichensaalblume@gmail.com

Off-Campus

Eating Out,
Coffee Spots





© KORK

© Katarina Lovric / GAM.Lab, TU Graz

Café KORK



Nestled between the buildings in the centre park of the Alte Technik campus, Café KORK is well suited for an early beer, a study session or an evening-get-together with friends. Vegetarian and often even vegan lunch is served during the week, but of course carnivores can

also find a snack or two to their taste. The huge terrace outside is just about the perfect place to hang out in the summer, and the interior of the cafe takes up the park vibe with a lot of greenery. To see the weekly menu or upcoming concerts, follow us on Instagram ... @cafe.kork

Lessingstraße 25, 8010 Graz

cafe-kork.com



© Giovanna Cassavia / GAM.Lab, TU Graz

Feinkost Mild



Busy. Hungry. Mild. Feinkost Mild is an institution in Graz that has been inviting guests to eat, drink and unwind in the heart of the old town since 1956. Featuring its famous sandwiches and an impressive assortment of beers, this cosy bar has been winning over both young and old for three generations, while remaining one thing above all else: flexible. Over the decades, the

former delicatessen store, where grandma used to shop, transformed into the sandwich club it is today, thus bridging the gap between its traditional past and the contemporary vibe of Graz. In addition, art and culture have always been important and highly valued at Feinkost Mild and are lived nowadays in the form of vernissages, book readings and DJ sets.

Stubenberggasse 7, 8010 Graz

feinkostmild.at



© Robert Anagnostopoulos, TU Graz

Rossian



Since Rossian was founded in 2009, local ingredients from the adjacent farmers' market have been thrown into pots and pans and stirred without restraint to serve dishes from all over the world – like a small holiday island on a plate. The menu changes daily, offering soup, two dishes (one of them

vegetarian) and cake, depending on seasonal products and our mood. Still, if you are more the breakfast-type or the I-don't-eat-at-all-I-rather-drink-type: Rossian also serves scrambled eggs, Tribeka coffee, Tegernseer beer and everything in between.

Kaiser-Josef-Platz, 8010 Graz

rossian.cc

Tribeka



Tribeka TU is your friendly neighbourhood coffee shop. Whether you need wifi, a delicious snack or a strong dose of caffeine for those long nights – there is always a place for you here. Come sit at our tables, study in peace or chat with fellow students

and teachers alike, while enjoying a hot cup of artisan coffee, roasted right here in Graz, and made by a lovely and hilarious crew of baristas. No matter how rough of a day you had, it's hard not to leave Tribeka with a smile on your face.

Technikerstraße 13, 8010 Graz

tribeka.at



Academic Services, Workspaces, Workshops and Labs, Institutes, Quicklinks

Infrastructure



Dean's Office *Dekanat*

As the administrative unit of the faculty, the Dean's Office is the initial point of contact for all questions regarding study-related issues. The Dean's Office supports and assists (international) students with course selection, (online) registration for individual courses and examinations, recognition of courses and study achievements, degree progress and theses. It administers scholarships

and supplies information and advice on university law, study law and curricula. The Dean's Office plans, assigns and surveys courses and teaching assignments. It supports the development and introduction of curricula. The Dean's Office is also in charge of the coordination of the faculty budget, personnel matters and internal committees.

Rechbauerstrasse 12/KG

+ 43 (0)316 873 6101
dekarch@tugraz.at

Mon–Fri

8 am–12 am



Andrea Schmallegger
Dean's Office / Dekanat



Michaela Prazsky-Eichinger
Dean's Office / Dekanat



Gudrun Tockner
Dean's Office / Dekanat



Workspaces, Workshops and Labs

© Marianne Sar



Master Studios

The studio spaces located on the top floor of the main university building (Alte Technik) cover a total area of 800 m² and are made available to master's students as working spaces for one semester. Up to eight courses for a total of 160 students can be held in the studios at the same time.

Rechbauerstraße 12 / DG, 8010 Graz
dekarch@tugraz.at



© Lunghammer, TU Graz

TU Graz Library

The main library at Graz University of Technology specialises in architecture, construction, and civil engineering. It is a place of learning and a modern service department, which is open to the public and supports students in their research activities. The library also keeps a large collection of architecture journals, daily newspapers, and magazines on architecture and engineering. Students can read these in the library or make copies or scans of individual pages. The library also provides quiet spaces for reading, studying, and working. Free WiFi is available for all students via Eduroam.

Technikerstraße 4/3, 8010 Graz
 service.bibliothek@tugraz.at



© KOEN, TU Graz

Model Making Workshops

The model making workshops, which are located in the basement and ground floor of Kronesgasse 5, are independent workshops which can be used at any time to work with glue, foamboard, styrofoam, etc. The use of the small machine workshop is only possible after completed machine evaluation (sawing, grinding, drilling, etc.). The CNC milling machines on site are only to be operated by our trained technical staff. Here, an appointment or agreement with the Institute of Construction and Design Principles (KOEN) is necessary.

Kronesgasse 5/KG, 8010 Graz
 koen@tugraz.at



Robotics Design Lab

The lab is operated by the Institute of Structural Design and the Laboratory for Structural Engineering as a grinding, milling and printing robot system. The research and test facility – built by ABB AG Austria – is designed for wet and dry machining of large components. Furthermore, the installed Baunit printing head allows 3D printing with fine-grained concrete. Both hard and soft materials can be processed by grinding and milling. The processing laboratory is also available for external courses and can be used for various diploma and master theses. The lab can be found on the ground floor of Inffeldgasse 24.

Inffeldgasse 24/EG, 8010 Graz
andreas.trummer@tugraz.at



Wood Workshop

The Wood Workshop is operated by the Institute of Spatial Design. Here, we explore the eccentricity of architecture as craft – we search for structural expression, whether it is a model, a piece of furniture, or a building element. Thinking and doing become one with the help of all essential woodworking machines. A lab for the understanding of how things are made and how architecture gains physical presence through the process of its making. The workshop is led by a master carpenter.

Lessingstraße 25/EG, 8010 Graz
rainer.eberl@tugraz.at

© Robert Schmid / ITE, TU Graz; © IRG, TU Graz



© IRG, TU Graz



Digital Workshop

In the digital workshop, students have four laser cutters and several 3D printers at their disposal that can be used for making architecture models of all kinds. There is also a clay 3D printer and a six-axis industrial robot available for use in student projects. The workshop is managed by the Institute of Architecture and Media (IAM). While the laser cutters are available to anyone that has done the introduction course, the clay 3D printer and the industrial robot can only be used with help from institute members.

Kronesgasse 5/KG, 8010 Graz
iam_info@tugraz.at



Laboratory for Visual and Sonic Practice

The lab is a space providing both digital and analogue equipment to be used for the production of photographs, as well as for the recording of video and sound. The space also offers all equipment necessary for analogue postproduction as well as individual workspaces with desktop computers for fast and easy editing. The space is also equipped with a Canon plotter suitable for printing large format HQ photographs and posters.

Kronesgasse 5/EG, 8010 Graz
barbara.rauch@tugraz.at

@IAM, TU Graz; © IZK, TU Graz

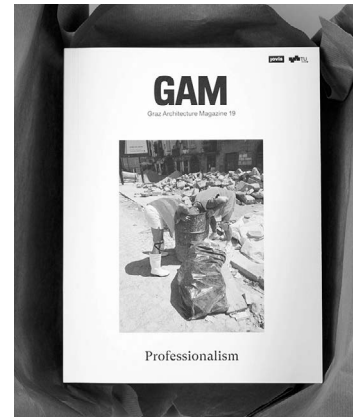
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Architekturstarchiv Steiermark (ASt)

Academically supervised by the Institute of Architectural Theory, Art History and Cultural Studies, the ASt is intended to raise awareness of the special significance of Styria's architectural heritage. It comprises 70,000 image documents, 55,000 plans and around 100 architectural models. The majority of documents originate from the holding of the TU Graz Archive, including the estates and bequests of architects such as Herbert Eichholzer, Anna Lülja Praun, Hubert Hoffmann, Ferdinand Schuster, Michael Szyszkowitz + Karla Kowalski, Konrad Frey, Team A, Ingrid Mayr and Hubert Riess.

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GAM Lab

The GAM Lab is responsible for public relations and academic communication of the Faculty of Architecture of Graz University of Technology. It creates, administers, and coordinates the content and editorial processes of *GAM – Graz Architecture Magazine*, the faculty news, the faculty website and social media channels. Furthermore, it provides information on upcoming events, such as lecture series, exhibitions, and award-ceremonies held at the Faculty of Architecture. Thus, the GAM Lab forms the intersection of communication between faculty members and the public.

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Institutes

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ITE

Institute of Structural Design

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Prof. Stefan Peters

At the Institute of Structural Design (ITE), we recognise that the load-bearing structure lends any building structural stability, creates its form and spaces, and enables the building to achieve its designed appearance and character. Structural design is thus a fundamental part of the general design process. The prerequisite for a suitable and logical structural design is a thorough understanding of possible types of structure, their load-bearing characteristics and their functional mechanisms.

Sustainable Construction
Prof. Alexander Passer

Sustainable Construction (NHB), Institute of Structural Design, offers a broad spectrum in the field of sustainability assessment of buildings, life cycle assessment (LCA), life cycle costing (LCC) and systemic sustainability modelling including digitalisation and multi-criteria decision models to support the sustainability and climate targets agreed at a European level.

EnBe
De

Institute of Design
in Existing Structures and
Architectural Heritage Protection

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Prof. Matthias Castorph

At the Institute of Design in Existing Structures and Architectural Heritage Protection (EnBeDe), we are concerned in research and teaching with the built environment and take care of existing structures. Looking both to the future and the past, we regard existing building stock as a reference space for future action and as a space of possibilities for practical design. Our attention is focused not only on the masterpieces of architectural history in their respective architectural, historical and social context, but above all on the rather inconspicuous architecture of everyday life. We understand architectural heritage protection beyond the preservation of material heritage as a proactive approach to today's structures – the monuments of tomorrow.

Institute of Architectural Theory, Art History and Cultural Studies

Prof. Anselm Wagner

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The akk represents three subjects that are closely linked: architectural theory, art history and cultural studies. Architectural theory attempts to answer the question according to which aesthetic, social and political principles we should design architecture. Architectural theory is therefore always oriented toward the future and to a certain extent normative. However, architectural theory itself has a history going back to antiquity, the central texts of which we also teach in our courses. In art history, architecture is treated as part of the history of art. It shows that architecture as “Baukunst” (the art of building) is, on the one hand, an artistic discipline and, on the other hand, has always been interrelated with the visual arts. Finally, Cultural Studies enable us to better understand the cultural techniques, media and forms of communication of architecture and its relation to everyday and popular culture.

Institute of Urbanism

145

Prof. Aglaée Degros

The Institute of Urbanism (stdb) is responsible for educating students in all areas of urban development and regional planning, both in the bachelor's and master's degree programmes. Students learn about the composition principles needed to position, design and, if necessary, remove buildings from a building ensemble within a territorial system. They experiment with territorial transformations based on systems that minimise the ecological footprint and consumption of non-renewable resources, and promote new and more frugal forms of land use. In addition, the institute encourages a discourse on growing inequality and social conflicts that result from a lack of integrative urban development and promotes practices to avoid these

conflicts. The institute provides specialist knowledge about the relationship between private and public (open) spaces at a regional and local level and works on innovative ecological and social interstitial spaces.

Institute of Design and Building Typology

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Prof. Hans Gangoly

Building use changes – architecture remains. The Institute of Design and Building Typology (IGL) thus focuses on the study of building typology, asking questions about the aspects of buildings that shape their use, morphology and spatial design. The history and evolution of these aspects provide precedents and analytical foundations for both designing new buildings and conversion, new use and re-use of existing buildings. After all, the most ‘sustainable’ building typologies are undoubtedly those that have proven themselves over centuries. The institute is interested in the architectures that exhibit this lasting success and looks at how they can be reinvented and developed further in contemporary ways.

Integral Architecture
Prof. Lisa Yamaguchi

Based in the Institute of Design and Building Typology, the professorship for Integral Architecture is limited to the period of two years and aims at responding to current trends and challenges in architecture. It is awarded to designing architects with an innovative profile, who introduce students to original design methods of contemporary relevance.

Institute of Architecture Technology

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At the Institute of Architecture Technology (IAT) we study the structural, spatial and technological aspects of architecture and their close interrelationship. Through design, which is at the centre of all our teaching and research activities, our students apprehend the intrinsic connection between architectural design and the technology that enables its successful implementation. Our didactic concepts have the goal of preparing students well for their professional practice, enabling them to bring their architectural concepts into focus and to be able to realise them to a high standard, while taking aspects such as resource consumption, manufacturing methods and circularity within construction into account. In a similar approach, our research areas address these issues organised on four strongly interconnected levels: macro, meso, micro and nano.

Architecture and Timber Construction Prof. Tom Kaden

The working group for Architecture and Timber Construction is based in the Institute of Architecture Technology. Situated within a duality of research and teaching, it addresses the manifold benefits and potentials of wood architecture and aims to promote awareness for responsible and sustainable construction.

Institute of Spatial Design

151

Prof. Alex Lehnerer

At the Institute of Spatial Design (IRG) we are interested in architecture as a practice of designing and redesigning buildings. The work on a building is proof of one's architectural thinking. The thought of construction defines the essence of architecture. A house is physical expression, structure, detail, material, history and theory. It is materialized interdisciplinarity. Building is the core task of our subject. Houses make up our built environment. Houses are cultural expression. They are *Nebenmenschen*.

Institute of Architecture and Landscape

153

Prof. Klaus K. Loenhardt

The Institute of Architecture and Landscape (i a&l) is one of the pioneering academic settings that fundamentally redefines architecture's relation to the living world. The invitation and inquiry of the i a&l is to forge novel alliances between human and more-than-human agencies with vast consequences. In doing so, it is to cultivate imaginaries or thought spaces that engage *entangled thinking* and probe a possible planetary future where *culture and nature* are no longer a dialectic pair of opposites. By addressing processes and consequences of current ecological, energetic and societal challenges, the purpose is to develop 'a cultural ecology' of our future society. We offer transdisciplinary collaboration with national and international academic partners, policymakers, industries, activists, etc., to develop unique project constellations that elevate teaching, design, discourse and societal innovation.

Institute of Contemporary Art

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Prof. Milica Tomić

The Institute of Contemporary Art (IZK) promotes critical thinking and new forms of artistic and intellectual engagement at the intersections between art, science and society. Contemporary art is examined and expanded on the basis of artistic research, art theory and individual creation. Students learn to create works on their own initiative and reflect on conditions, media and instruments of contemporary art while acquiring the necessary skills. Projects are not only developed theoretically, but are always designed to be implemented. We thus place particular value on the acquisition of skills in dealing with a wide variety of materials as well as digital and manual production techniques.



Institute of Housing

157

Prof. Andreas Lichtblau

Teaching at the Institute of Housing (i_w) encourages students to develop a cultural-historical perspective on the spatial composition of dwellings and residential buildings in their evolution from individual tools and functional elements – stove, table, bed and bathroom etc. – which over time developed into distinct rooms. Understanding this functional assignment of rooms and how they are codified differently in different sociological and geographical cultures is the foundation for a critical and comparative assessment of significant residential buildings from Austrian and international traditions.



Institute of Buildings and Energy

Prof. Brian Cody

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Architecture is energy. In addition to expressing the cultural values, priorities and aspirations of a society, architecture must provide answers to an existential societal challenge – the equitable sharing of available resources. Buildings are responsible for approximately 40 % of global CO2 emissions. At the Institute of Buildings and Energy, energy-efficient architecture is understood as a triad of minimised resource consumption, optimal indoor climate and high architectural quality. Sustainable development cannot go hand in hand with a loss in the quality of our built environment. Research focuses on maximising the energy performance of buildings and cities and developing architectural and urban design projects that are inherently energy efficient by optimising their form and construction. In teaching, the focus is on architectural strategies to maximise energy performance. In the design process, the parameter of energy influences the form finding and configuration of the design from the very beginning – form follows energy.



Institute of Architecture and Media

161

Prof. Urs Hirschberg

The Institute of Architecture and Media (IAM) is dedicated to the research and application of digital media in architecture and design. The digital era fundamentally changes all aspects of architecture: how we design it, how we communicate it, how we construct it, how we experience it. At IAM we see this as an opportunity to work towards an “Augmented Architecture”: to use the digital repertoire to find innovative ways to design, to collaborate, to fabricate and to visualize, mindful of societal challenges such as climate change or biodiversity collapse. Parametric and algorithmic methods, digital fabrication and material experiments, architectural geometry, animation and visualization, BIM, AI and machine learning as well as VR/AR and interactive installations are part of the broad and colorful spectrum of topics that IAM deals with and that students can learn about in our classes.



Institute of Construction and Design Principles

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Prof. Petra Petersson

The Institute of Construction and Design Principles (KOEN) introduces the many facets of architecture through a number of construction-oriented as well as design subjects. The integration of the two main courses “Construction” and “Design” within one department emphasizes their tight interrelationship. Throughout the first year the course focuses on the essentials, with the goal of teaching a basic understanding of architecture, three dimensional space, and the contextual connections in the built environment. We ask the primary questions “Why?” and “How?”. In addition, the students are given tools with which to further develop and communicate their ideas. These include

sketches, technical drawing (by hand and computer), layouts, and model making, as well as verbal and written presentations. Together with the sketching, the model making reflects one of our main concerns: understanding the making of architecture as a process.

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on a mellow
morning

a glimpse over
the campus

wandering

an angle,
a good view

counting birds
on a wire

taking notes

Faculty of Architecture
Graz University of Technology

