





[1]

SONNTAGSRUHE

RAW MATERIALS

After a hike in the mountains, we reached high enough to look at the mine. Being outside of the open pit mine is more difficult than it seems. After all, as its presence makes it clear for us now, it's all about production processes. From above, we identify the headquarters, the roads approaching the beneficiation plant. Underground water flows through the lower layers accumulating in two lake-like formations, they have a strong blue color, same as the three perfectly rounded pools for water cleaning, slightly on the right. A conveyor belt narrates the displacement of the material from the beneficiation plant to storage; a huge concrete building with no windows, a skyscraper designed by humans as a temporary hosting for raw materials. The train tracks slip through the mountain to reach behind the mill, where we have seen wagons are filled with ore as they slide on the trails. It is Sunday evening, the sun sets behind us, workers are home and machines are still. We had to climb onto a pile of cut trees





to get a clear view. To our left, a long bridge delineates the way out of the valley through the north slope of the Polster mountain. It was built when the company got permission to fill the Gerichtsgraben valley with what is called gangue or waste materials. A touristic complex stands by the lower access to the site. To the right, the Eisenerzer Reichenstein and a military building where provisions in case of catastrophe are preserved. “The future is but the obsolete in reverse”, Nabokov said; this is how we deal with abstraction.

Miners give names to the plateaus they create for and through blasting. They usually name them after heroic miners, saints or other type of celebrities: Schiller, Kaiser Franz Stollen, Magdalena, Polster. It helps them move inside the vertical ouverture; they use names to distinguish the undistinguishable, to drive the Komatsus along a site of expansion of the indefinite. They work in shifts. 5:30 workload is distributed among the staff. Since subsurface mining activities stopped in the eighties they are all truck drivers now, the main goal there is to move tons of blasted material across the gap. Miners also drive a customized Haully and the electric train that leads to the show-mine, which was designed during the first three years after the mineral extraction processes had ended and it is now open to the public every summer. Asking a miner what did he prefer to move, tourists or stones, he told us that moving tourists around was more dangerous, but you could talk to them. Two million tones of ore and 75.000 tourist a year. Two blastings and up to 12 group visits a day. Four times the population of Voralberg may have visited the mine show up to now. They come in a flexible form, they are grouped in the entrance building, uploaded to a truck or bus, and carried up and down the transition slopes during their stay. Everything inside the iron mountain has a name now, Saint Barbara’s chapel, the hospital’s replica, the stalagmite area. A talking voice over machine sounds builds up a timeline with its narration. Speech gives new shapes to carved geological strata, an eroding system made up of gaze and words.

EFFECTIVE STRESS

In the upper left side on our view, an ephemeral avalanche protection

net testing unit has been built. Computer generated pressures are used to measure the resistance of new materials. An exhibition of minerals is held during the coffee break of a two day symposium about the iron mountain. Geologists, ethnographers, historians and engineers look at iron flower formations through glass exhibitors. Their lectures make up layers for a cellulose book whose movements, while we cross-read, resonate of past clear cuttings in in the nearby forest area. What was once an energy generator is now an energy deposit. 1300 years of subtraction operations edited into a book using additive methods.

Enduro riders leave traces on the slopes to be read. At night-time they drink and eat on a big ephemeral tent full of *biergarniturs*. Miners and military men eat chicken three months later in the same location while brass-bands of miners from all over Austria distort the desert air drafts of the open pit mine. Airplanes try out experimental landing methods and marathonists test new ways of relating to the openness of a cut in the Alps. We are witnessing the construction of a monument. Enduro riders, alpine airplane pilots, globe trotters (4x4), marathon runners, partying miners, artists and academic researchers perform the new social strata over the naked landforms.

GROUND MECHANICS

Three horizontal surfaces, usually made of pine or beech, for the collective conscious effort to rest. A kit of mass produced neo-traditional furniture from where the gaze is always lateral or a series of simple horizontal linkages. There are few occasions to look down to the ground or up in the sky. There is no space, no time for meditation in solitude. Being one means to be a minimum of two and maximum of eight. A minimum of eight making up hundreds, even thousands, in groupings of eight.

These surfaces, elevated from the floor, help decipher landscapes and their respective forms. Forms where we are, or where we want to be; a past/present when there was a future. Nowadays, a continuous present. Tables and benches used as shuttles to deeply earthly time. A stand to collectively articulate a virtual set of desired space types. Places inherited via a series





of preconceived patchworks of historical images, kind of like as when we activate a View Master and, in the space between a click and the next, we hope, with our pulse rate, for a stereoscopic picture compilation that, one after the other, will serve as a geographic foundation that will sustain the building up of future narrative systems. Like cartography maps that fold and unfold in various ways, kind of a drain where there is a clear lack of connection between categories of past and current realities.

Remember the feeling of holding a misfolded map in your hands, the folds themselves accept the imposed wrinkles but do not lay calmly, or like moving a Balisong knife that always needs to return to its original form and, when that happens, a thought is displayed: This is about accumulative kinetics on a specific spatial pattern (standard size), a hardening of the casting, the map's wrinkles meet again on each other properly. As a rule, all objects change to become a human sign, perhaps the abomination increases when they uncover their hidden capacity for homogenization and we observe the unknown after their high bureaucratic impersonality. Like a royal decree [2], the *biergarnitur* is constructed with social raw material and its potential lies in its transformation into an object of communication.

An object that, be it new or old, animate or inanimate, is always willing to play a part in something like a representational image (if this could be even possible) of a vast historical storeroom where the *biergarnitur*, with all its movable parts for easy storage and transport, locate an unlocate themselves throughout the space with spasmodic agility, uninterruptedly pivoting on that particular scenery as prismatic devices for revolution [3]. We are now in a restaurant train wagon destination Zurich. It is a wagon-stage full of tables and chairs in the shape of a circle. The train travels slow, fixed to the soft steel rails. Nothing moves there, everything is silent, it is night-time. The objects remain there, ready, they speak about the costume-time they reproduce. Light reflections transform the one compartment into thousands, and us, who are inside, into a group of groups. On the contrary, the outside remains one only, it's the tunnel-time. It is calm and makes us think of its destination as a strange place,

exactly the same or just similar to that in which it will stop, just like information bits that are deleted by accident. With some urgency we turn on our Panasonic Lumix DMC-LX2 in automatic position.

For an instant, we believe we are in a general deletion. We photograph a student, his books rest in improvised blocks that exceed the measures of his desk, one on top of the other and vertical, his books are scattered data columns along the buffet car carpeting, data abstractions under a meticulous territorialization, laminated time of warm reflections. In pointing out our camera at his image, we see a mirror through which we can look at ourselves and see that we are a developing abstraction. Now I am a girl who remembers her Sunday rest, now I'm a student with piled books, wasting time, forgetting about future ambitions. Now, inside this perfect finished platform, leather and wood included, we are all a simultaneous scene [4].

The waiter confirms that the train in which we are travelling is in fact Swiss and that two coffees to the path of confusion cost € 7.20; the effort can be idealized from a bench.







This strange place is now an attic for accumulation with a double slope roof. As when we were on the train, everything that surrounds us is pure reflection; once here, the same silence, calm and wooden elements that all together form an avalanche of fragments of civil order, an infinite ribbon of wooden frames. It's rotundity makes us believe that we are facing a huge framing of the social, the sleeping monster in a videogame's secret level. With the help of several operators and having set aside a few *biergarniturs* we moved some planks from inside the attic outside the building, forming four elbow-extensions of 90 ° that will work as support for the lighting. It's about 8pm at night, we are making a light test, the four light bulbs work perfectly in illuminating the immanence of the unpredictable green moss under our feet, on top of the roof of a temporary building that hosts another store.

NOTES:

[1] Stone avalanche over the road that leads us to the mine, Ennstal Alps.

[2] Decree by King Maximilian I, Joseph Von Bayern, dated January 4, 1812, allowing Munich brewers to serve beer from their cooling cellars but no food other than bread. The actual Bavarian beer garden decree is from 1999. This regulation as well verses about social benefits that can be extracted for such places.

[3] The set design and scene painting have its roots in the Greek theater. The Greeks used the periaet, a special device used in theaters to change decorations. This appliance consisted of revolutionizing prism with a different landscapes painted in each of its three sides.

[4] Widely used in the Middle Ages, this technique made use of several simultaneous platforms or juxtaposed cars passing through the orifices of the stage changing scene places in front of the eyes of the spectators.

DESCRIPTIONS:

Pages 2/3: Rubber of a Komatsu WA 1200 CAT 789 wheel.

Pages 6/7: Limestone of Pfaffenstein mountain.

Page 9: Bench made out of tree trunk at Bregenzenwald.

Pages 10/11: Siderite, ankerite and ferrous dolomite of Erzberg mountain.

Pages 14/15: Iron dust on logistic vehicles at V.A. Erzberg.

Pages 26/27: Samples nº1 and 4 of the depletion levels Polster and Judas inside glass exhibitor located in the room for logistics, V.A. Erzberg.

Pages 28/29: Schema of the depletion levels. Ö.A.M.G. 1994.





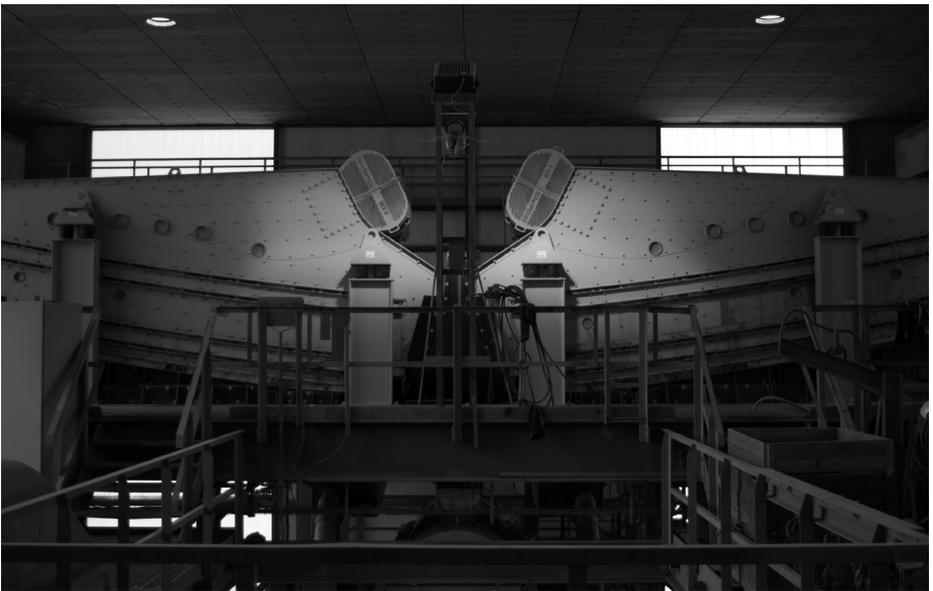




Sound System for the 1300 anniversary of mining activities at Erzberg that included an international Mountain Parade, a scenic spectacle and a symposium.



Bench with view to Headquarters at miners housing complex.



Magnetic selector located in the upper floor of the beneficiation plant.



Tourist access to the Haully.



Hubert Leptka's stage design for Gangart, an scenic spectacle inspired in John Cage's Ryoanji, consisting in a choreography which involved all the heavy machinery in use at the exploitation, a live concert of Sawof Shotgun and Iron Mountain's brassband, several blasts, audio playback and four dancers.



Infrastructure for the audience of Gangart, The performance was commissioned to celebrate 1300 anniversary of the mine.



Dismantling of the Beer tent after the Erzberg Enduro Rodeo 2012 by Trauner.



Winter uniforms of Iron Mountain's brass band Bergmusikkapelle Eisenerz.



Lab at the beneficiation plant. Iron ore is studied here. Every two hours a conveyor belt brings samples to the area.



Saint Barbara's chapel, a carved receptacle in former subsurface mining area. Lighting set and the miners song *Der Bergmannstand* is performed in constant loops. In the opposite page, wooden structure for the TV coverage of Erzberg Enduro Race. Next page, view of the Erzbach Valley from the top of Erzberg, temporary settlement of Enduro riders on the slopes and the miners housing complex on the right.









Polster



Judas

VORDERBERGER - ERZBERG

INNERBERGER - ERZBERG

EBENHÖHE 1186.4 Müd. M

Bergstation 1224.8

Berghaus 1210.4

Hell 1108.0

Hell 1108.1

Schuchart 1108.1

Dreikönig 1085.1

Janazi 1062.1

Vorauer 1037.5

Wegstollen 1025.0

Julius 1007.2

Polster 988.9

Leitner 977.7

Elias 977.7

Schiller 944.2

Antoni 917.7

Liedemann 901.3

Palmer 879.6

Etage V 855.8

Etage III 831.8

Etage I 806.7

Erzreservoir

Klubbauk. Jofefi

Sortierg.

Brach- u. Siebbauk. Jofefi

Feuerzweigbauk. Jofefi

Minus 1 St. 788.0

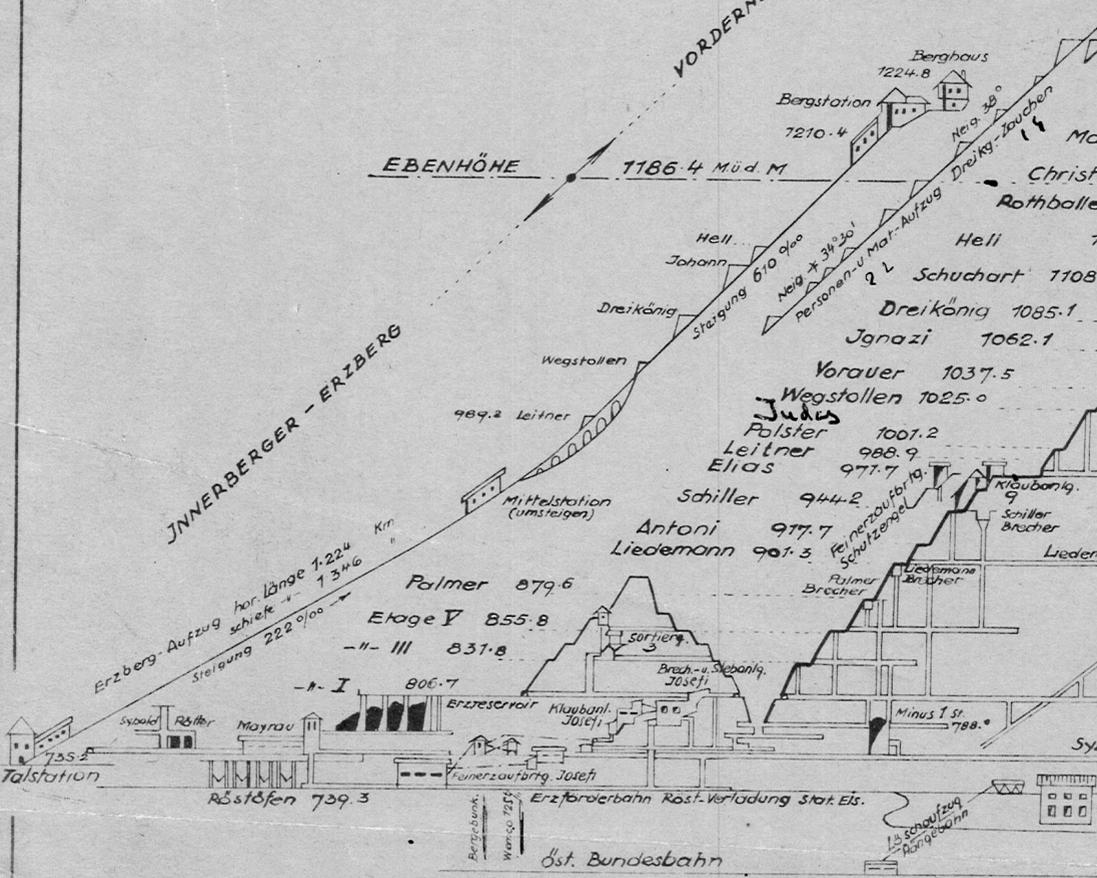
Talstation 735.2

Röstöfen 739.3

Erzförderbahn Röst-Verladung Stat. Eis.

öst. Bundesbahn

1. & 2. Schaufelzug
- Paragon



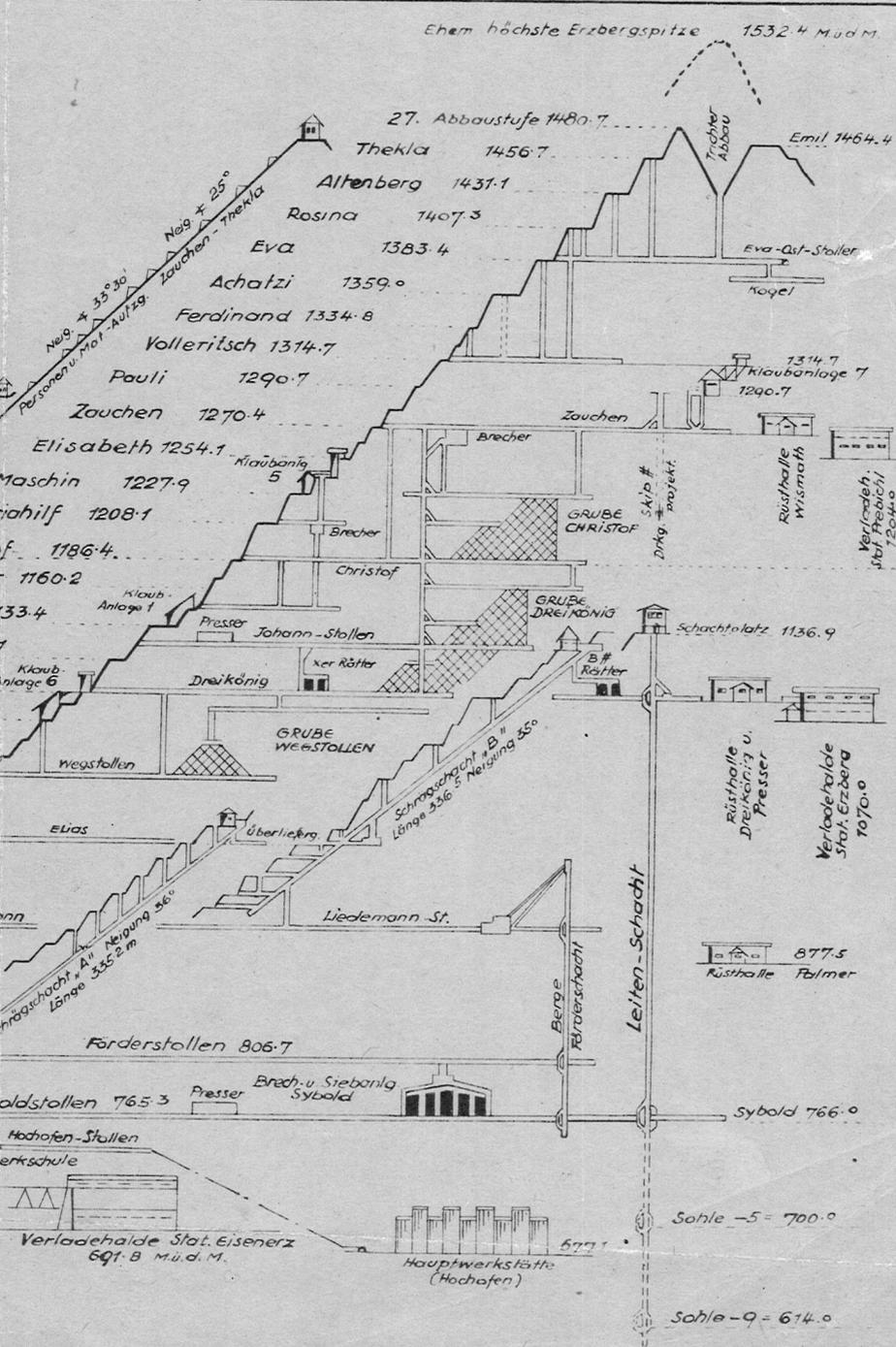
Erzberg-Aufzug hor. Länge 1.224 Km
 schiefe " 1346 "
 Steigung 22.2 ‰

Neig. 30°
 Dreiky-Lochen
 Neig. 34.230°
 Personen- u. Mat.-Aufzug

Wegstollen
 989.2 Leitner
 Mittelstation (umsteigen)

Klubbauk. 9
 Schiller Bräcker
 Liederm. Bräcker
 Palmer Bräcker

Bergbauk.
 Wenzl 7214



Ö.A.M.G.

Schema der Abbaustufen.

Erzberg

Eisenerz
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Vicente Vázquez and Usue Arrieta
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