



UN/COMMON SPACE UN/DEFINED LIVING

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“What can architecture do?” This important question was raised by the architect Marie-Therese Harnoncourt in one of our conversations about the next ENTERprise’s work on their Venice Biennale contribution. At their architects’ office, which she runs with her partner Ernst J. Fuchs, we sat down together to look at urban mappings, sketches, photographs and floor plans. The urban, architectural, and political complexities of their Biennale work

are profound. Harnoncourt spoke of urban strategies and of undefined sites that enable encounter and interaction. The architect placed much emphasis on the concept of temporary living. The use of existing buildings and infrastructures is as important to their approach as the adding of mobile elements that help to create new un/defined spaces.

As much as the next ENTERprise’s architectural oeuvre is well known for its aesthetic and formal distinction and the way it strives to eschew both the normative implications of the modernist ‘form follows function’ legacy and the normative iconi-

ty of the contemporary signature style, Marie-Therese Harnoncourt and Ernst J. Fuchs are, at the same time, devoted to social concerns and to making architecture politically. Harnoncourt and Fuchs seek to avoid the vicious trap of the widely held, yet false opposition between aesthetic achievements and social, needs-based buildings. The next ENTERprise seeks to steer away from the antagonistic relationship that is conventionally identified between more celebratory formal architectural expression and radical leftist politics. Theirs is neither the principle of the engaged community architecture practitioner nor the self-build approach or any

other variation of a more formalised architectural participation practice arrived at through consultation with future users. Yet, Harnoncourt and Fuchs have a clear ambition to see architecture as relevant to social and political change. And it is in this context that the un/defined space can be understood as a potential space for subjective intimacy and for negotiating fairness in living together with others.

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The human need for shelter is lasting. Architecture has never been idle.

Warler Benjamin

On the occasion of the 2016 Architecture Biennale, an event we have to understand first and foremost in the terms and logics of the big event, the next ENTERprise was invited to be part of Austria's participation. Almost ten years ago, in the wake of the 2007/2008 financial and economic crisis – and architecture is not only symptomatically indicative of the state of the economy but also conspicuously dependent upon money – exhibitions, and in particular architecture biennales, began to express a pronounced interest in critical and political architectural practice, in bottom-up urbanism, low-cost solutions and informal building. A whole range of biennales as well as international exhibitions and symposia embraced the trend of promoting politically conscious, socially engaged and critically motivated architecture. These exhibitions and their discursive frameworks discovered and celebrated, as I want to suggest here, the figure of the contemporary architect as activist. This architect is not only able to find ways of merely managing in times of crisis but, in the prevailing crisis, is also seeking to counteract and intervene. The 2016 Venice

Biennale is continuing this rather recent legacy of promoting the relevance of architecture under crisis conditions. With regard to the next ENTERprise's Biennale contribution, three things are of interest to us here. First, their work does not easily fall into the category of activist architecture, yet they clearly seek to practice architectural justice in both architectural and political terms. Secondly, their contribution is part of an even more recent trend established by architecture exhibitions of going beyond the exhibitionary imperative to make real architecture instead of exhibitions.¹ Thirdly, the crisis conditions have dramatically changed since the 2007/2008 crisis. Today's crisis is marked most profoundly by austerity and racism. Austerity measures and structural racist violence have taken on dramatic dimensions. As we live through this long moment of crisis, the fundamental human need for places to live remains one of the most pressing concerns. The provision of places for living for low-income populations, refugee populations and immigrant populations is one of the biggest and most

I want to give the following example here:
1. Wohnungsfrage (The Housing Question) curated by Jesko Fezer, Nikolaus Hirsch, Wilfried Kuhn, and Hilo Peleg at Haus der Kulturen der Welt Berlin, October 23rd – December 14th, 2015.

“WORK-LIVING” AND OTHER HYBRID MANOEUVRES

Marie-Therese Harmoncourt and Ernst J. Fuchs of the next ENTERprise architects in conversation with Christian Muhr of Liquid Frontiers, Vienna, November 27th 2015

CM: What I have heard so far is that you are addressing the refugee question not in isolation but explicitly as part of a wider context. Am I correct that the city and the urban environment play an important role here?

MTH: That's right, although we see the city in terms of a society which has been developing in a multicultural dimension for quite some time. At the same time we are – unfortunately – currently witnessing both serious attempts to spread fear and the growth of right-wing populism. If we, as architects, are to address this situation, our main focus must be on public space and infrastructure, because both have huge significance for our ability to live together. Furthermore, however, there is the general issue of communication, because integration is ultimately based on comprehension. The dissemination of hate-filled messages naturally has a huge influence upon how public space is used. That is why the subject “Places for People” is not only about place and the urban realm but also about language.

EF: We are particularly interested in the city's ‘blank areas’ – these open zones which have yet to be defined offer opportunities for new ways of using the city. If we are to speak of a multicultural society then this firstly needs places where this mixing process can occur. In reality, on the other hand, as we see in residential building, the number of rules and regulations is constantly increasing and this, in turn, is leading back towards further separation. The current urgent question about the accommodation of refugees presents an opportunity – which we would like to use – to also address the future of the city.

CM: You posed similar questions some time ago as part of your teaching work at ESA in Paris.

MTH: Yes, there we addressed the notion of “fear of others” and asked how architecture could tackle this. Under the title “Hybrid Lifestyles” we developed a range of “implants” for *Goutte d'Or*, a hugely heterogeneous and conflict-ridden arrondissement in the north of the city which is home to many Moroccans. These implants are a form of cell which can mutate in line with different

situations and requirements. During these two semesters of work we noticed the importance of the subject of “self-confidence” and the close relationship between this and the question of whether one is able to do something for oneself. The possibility of contributing actively to the life of a district is very important – not only politically but also psychologically. As well as refugees, this question affects many other groups in society whose lives are becoming increasingly precarious. In this situation, new forms of participation develop – such as the notion of bartering which is suddenly on the way back.

CM: Your office is in the Struwer- viertel, which is both a piece of nineteenth-century Vienna and a suburb and, at the same time, an area of proximity which is right next door to a university campus and, hence, an area of change which offers great possibilities in terms of hybrid use.

MTH: We were the first architects to rent space in an industrial building in the 7th district which is now full of creative professionals. In moving again we wanted to deliberately go somewhere which is still open. The Struwer- viertel is a sort of ‘island’ in the 2nd district with a high proportion of foreigners and an interesting mix.

CM: That means that you discovered vacant space here and decided to move?

MTH: Yes, but it was not a strategic decision. We simply had the feeling that this was an interesting area and wanted to give it a try.

EF: There are, for example, some interesting initiatives in the area which seek to offer an alternative to classic economic functionalism. Private actions which make the district particularly lively. One of our neighbours is a software developer who cooks once a week at cost price, e-mails the invitation and everyone can come and bring someone else if they want to.

MTH: That is both economically sensible and inspiring – also as a way of integrating refugees into a social structure.

complex challenges. People have come to see each other as a threat. People have come to see each other as competitors. And, in particular, the refugee subject, whose precariousness has been maximised, has been ideologically reconfigured as both a threat and a competitor. According to the report from the United Nations High Commissioner for Refugees and the International Organisation for Migration, quoted in a Bloomberg article in January 2016, “about 6.5 million Syrians have been driven from their homes inside their country and another 4 million have sought shelter in Egypt, Iraq, Jordan, Lebanon and Turkey.”² This report also stated that “as many as 1 million people from Africa, the Middle East and Asia will seek refuge in Europe this year.”³ Therefore, the question of architecture and the question of the refugee subject have been joined in a complex way.

2. Misha Sovic, Europe Faces another Million Refugees this Year, UN Report Says, <http://www.bloomberg.com/news/articles/2016-01-27/migrant-flow-to-europe-on-tweak-en-in-2016-as-conflicts-persist>

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CM: So you yourselves already practice this hybrid use of the city. It also plays an important role in your thoughts and interventions as you prepare “Places for People”. Are there also other themes which characterise your approach?

MTH: Our other starting points are the notion of the multicultural and the factor of self-organisation which we have also intensely addressed in our residential projects.

CM: In this regard you created the term “Work-Living”. How should I understand this?

EF: “Work-Living” is a form of living in which home and work are combined. “Work-Living” can assume very different forms, such as the combination of a home with an office, a workshop or a restaurant. At the same time, it also refers to a principle that affects a building at many levels, combines spaces and, as a result, generates life. We also seek to dissolve traditional functional divisions and classical hierarchies within the building. My opinion, for example, is that the ground floor shouldn't always only be used for shops. Thanks to technology the location of an office can also be much more flexible today – in the roofspace or in the garage, for example. “Work-Living” is in any case a countermove to segregation and monoculture and a concrete example of the mixing of which we spoke earlier.

CM: The title “Places for People” is also seen as a homage to Bernard Rudofsky. I have the impression that Yona Friedman is perhaps more important for you. Rudofsky also referred to this influential architect and urban planner in “Streets for People”.

MTH: It's funny that you ask us that because, out of interest, we visited Yona Friedman many years ago in Paris. He welcomed us to his house and was delighted by our attention. He is very important to us in connection with this current subject because he was in the position to develop utopias and take a forward-looking perspective, particularly on the question of living together in the future. Friedman is particularly inspiring with regards the interdisciplinary way of working that we have chosen for “Places for People”. Our opinion is that we should involve lots of creative people. Even if NGOs are able to implement perfect functional solutions with incredible speed, it is vital not to forget the informal aspects which are essential for positive integration. One

spatially and economically, architects' works. Yet, this is not the direction this essay will take. Much rather, I will turn to the theme chosen by the curator of the Austrian Pavilion, Elke Delugan-Meissl, as her response to “Reporting from the Front.” She decided on “Places for People” in order to specifically address the contribution that architecture can make for refugees, for those who can and, in fact, must report from the front, for those who are displaced, endangered, traumatized and haunted by war. The Austrian Pavilion's theme opens up the urgent question of architecture

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Refuge architecture – architecture that offers protection and shelter, both physically and emotionally, has become central (for refugees, but also for many others who are precariously vulnerable and in need of refuge) and should be clearly distinguished from emergency refugee architecture. Architecture is needed that actively resists the ideology of containment and encampment characteristic of much shelter provision. Containment and encampment spatially produce the refugee as a figure to be isolated because the refugee is ideologically constructed as a subject of

CM: You use the same principle at the urban scale with elements that you call “urban building blocks.”

MTH: We think that such a strategy of temporarily “marching in and out” can also be used on the city in general with the same advantage of providing affordable space for new forms of living and producing. These units can be provided for a certain period to people going through a period of change or experimentation. The concept can also be applied to new buildings if, for example, new residential and office buildings also include units for temporary use. Such “free spaces” could appear across the entire city.

EF: In the context of “Places for People” we are initiating an attempt to develop a completely new approach. Initially, we are having to operate within the strict limitations imposed by efficiency and cost-effectiveness. The same was also true of the concrete blocks which had to offer accommodation to as many people as possible in a very short time. The answer was the development of a typology and a process of industrial prefabrication. We have to orient ourselves with this approach but, at the same time, we must also ask if containers really are the only way of meeting these criteria or if the solution is not simply stupid, because no one can live in a container for three months without suffering at least psychological problems.

MTH: Harry Glück spent his life trying to optimise, but he was optimising with the objective of being able to build a swimming pool on the roof because it was clear to him that this certain extra would be a trigger to communication and to the strengthening of the community. Even if he didn't achieve everything one has to admit that Alt Erlaa works unbelievably well as a small city and, thanks to its form and its vertical gardens, also possesses a spatial urban quality. In this context I think of Grafenegg, where we built a concert stage - the Wolkenturm. The stage itself is reserved for large orchestras and visitors with expensive tickets but, at the same time, there are also seats on the grass in the park. This bastion of high culture, which is theoretically reserved for a particular clientele, is actually broken down by this secondary use. My sense is that “Places for People” is also about discovering intelligent manoeuvres which circumvent existing relationships and then enhance these relationships with new ideas about forms of living, producing and communicating.

CM: A central aspect of your concept is universal applicability. You develop modules, elements, which offer users ways of living and acting and whose hybrid character means that they can also be used in a wide range of spatial situations.

MTH: The requirement to find accommodation for a lot of people as quickly as possible raises the question of “vacant space” because the use of such space is a way of creating relatively economical accommodation not just for refugees but also for a wider spectrum of people who would also be able to live there relatively cheaply. A lot of office buildings are currently being offered for temporary use periods of two to three years. Our objective is to develop prototype elements for this office building typology which, through addition rather than constructional intervention, will create dignified and affordable space appropriate to the concepts of temporary living and working. The starting point for the needs analysis for the development of these elements is the current refugee situation and the possibility of initiating a positive process of integration.

CM: This objective fits in with our thoughts about first of all latching on to existing projects and then providing these with a new “spin”.

and refugees or, put differently, of refuge architecture. Let me add two observations here between which there is a complex link, one about current politics in Austria, EU and the Balkan States and the other – an epistemological observation – about the history of exhibitions. In early 2016 Austrian politicians spoke out for closed borders. A February article on the World Socialist Website reports on the Vienna Conference “Managing Migration Together” in which Austria, Slovenia, Croatia and Bulgaria participated alongside Macedonia, Albania, Bosnia-Herzegovina,

Kosovo, Montenegro and Serbia. Neither Greece nor Germany was invited. Heavily criticising the EU policy of open borders all these countries effectively worked towards permanently shutting down the Balkan route.⁴ The idea of officially representing a nation state inherent in the pavilions of the Venice Biennale means that whoever engages with the Austrian Pavilion is implied in its official politics. Yet, this does not mean that one must abstain from taking on this task. Rather, it means that the Biennale contribution can be used to confront the official party politics of a nation state using the symbolic capital of work realised under the umbrella of representing that nation state. Let me move on to my second observation. The works commissioned for the Austrian Pavilion do not take place in Venice. The works commissioned were given the task of anchoring themselves in the realities of refugees locally on the ground in Vienna. Elke Delugan-Meissl's curatorial intent goes beyond the exhibitionary imperative. The term exhibitionary is owed to Tony Bennett's seminal work on the critical genealogy of the museum institution.⁵ The museum as a public institution, like the world fair and the biennale, was implicated in the matrix of colonial industrial capitalism and helped shape its violent structural epistemologies of both exclusive and inclusive processes of othering. So, to a certain extent, the Austrian Pavilion in Venice leaves the show behind and its contributions become part of the realities on the ground in Vienna.⁶ The exhibitionary imperative is broken precisely at a time when party politics has become the politics of border regimes and migrant management. And architecture leaves behind the exhibitionary imperative to become part of life itself and, in doing so, is even more implied in and entangled with the very hostile political conditions that govern both political realities and national representational logics. With regard to art and art exhibitions, Angela Dimitrakaki has written about the “biopolitical paradigm, where the artistic “act” unfolds within the *social life* (bios, in Greek) proper.”⁷ Even though her observation was linked to art and its relationship to the art exhibition and not to architecture and its relationship to the architecture exhibition – and I think that there are huge aesthetic, economic, epistemological, and material differences with regard to art and architecture and their responses to the exhibitionary imperative – her argument is still useful in our context. The architectural act, the Venice Biennale contribution, unfolds within the social life of Vienna and its refugee population. Architects were asked to do architecture – and not to exhibit architecture. So, we have an important interruption here. Interestingly enough, the ‘show-must-go-on’ paradigm is interrupted precisely at a time when national representation has become a highly fraught task for architects adhering to leftist politics. And, even more importantly, architecture is invited to take agency. The funds and the symbolic capital of the Biennale participation are being used to commission new architectural work useful in the current mass migration and refugee crisis.

Let me sum up the specific situatedness from which Marie-Therese Harmoncourt raised the what-can-architecture-do question to which I dedicated this essay. The question comes from an architect who was chosen to become involved in a nation state's representation at a global architecture event. Therefore, whatever work is produced, it has to operate on a level of global visibility and representativity. The work has to be state-of-the-art in appealing to both a globalised mass audience and an international peer group

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If we imagine the spoken emphasis as corresponding with the visual emphasis I have used here, then we begin to understand what the question asks. Not only do we listen to and look at the question differently but, maybe even more importantly, the question addresses us differently in each of the four repetitions. In shifting the emphasis from the interrogative pronoun to the modal verb to the noun to the verb we begin to get a sense as to how one can make out both a call to architecture and a call to call architecture into question.

phic conditions of a mass refugee movement. Therefore, the urgency of the what-can-architecture-do question is very much owed to the specific political, material and economic conditions of the here-and-now in our present historical moment.

The next ENTERprise engages with the crucial ‘living on time’ issue and with the equally crucial question of how people can relate to the world in which they live. Urgency infringes on time. Urgency makes time precarious. In short, urgency's relationship to time is always falling behind. We are always already too late. We are always falling behind. We have run out of time, or so we are told. Architecture, as we are all fully aware, is a spatial practice. Yet, given that architecture deals with living and, at times, with ‘living on time’, we have to become more alert to the fact that architecture is also very much a temporal practice. Architecture is also implicated in the conditions specific to the time of its production. Architecture is part of the power relationships between governing bodies and things. At the same time, architecture offers protection and refuge, at times architecture even succeeds in sheltering from the very power relationships mentioned before. The crisis conditions necessitate urgent action. Yet, it is also crucial not to be reduced to urgency measures or urgency actions. Today's harsh realities harm people's lives and livelihood. Today's realities displace millions of people. Today's realities are relentlessly brutal and unforgiving when it comes to the shortcomings of our actions, be they architectural or otherwise.

This seems to be the real and ideological impasse of our time. Seeing the future as a worrisome place to be, caused by the problems of the past, means that we are somewhat paralysed in the present. Therefore, I fully take up Marie-Therese Harmoncourt's question as both a most timely question under the current crisis conditions and a question that undermines the urgency action imperative since it implies a different timeframe, one that transcends the moment and reaches into a futurity.

The provision of places for living for low-income populations, refugee populations and immigrant populations is one of the biggest and most complex challenges.

Let me pause here to go through Marie-Therese Harmoncourt's question in a slow manner. By so doing, I seek to break the urgent action timeframe, not in order to dispute it, but in order to show that different temporalities are also needed in times of crisis. By capitalising a different word in each repetition of the question a sequence will be created that will allow us to have a better grasp of what is at stake here, politically, socially and philosophically.

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ture. Yet, this is not enough. Architecture cannot be the only possible object that can be named as an answer. Architecture, as I would like to suggest here, can do more. CAN means to be able to, to be capable, to be possible, or to have the power. Architecture therefore *enables more* than architecture, is *capable of more* than architecture, *makes possible more* than architecture, has the power to do more than architecture. The next word is ARCHITECTURE. The grammatical subject of this question is architecture. Let me switch from grammar to semantics. Architecture occupies the subject position. Architecture is accorded agency. Architecture is understood to have the capacity to act. This only serves to underline what was already stated before. Architecture can produce architecture – and more. DO is the final word in the question. To do is a verb with a palette of very strong and very rich meanings. To do means to perform, to effect, to fulfil, to produce, to work out, to manage, to make good. Therefore, we can rephrase the original question as follows. What can architecture perform? What can architecture effect? What can architecture fulfill? What can architecture

FINDING THE UNDEFINED

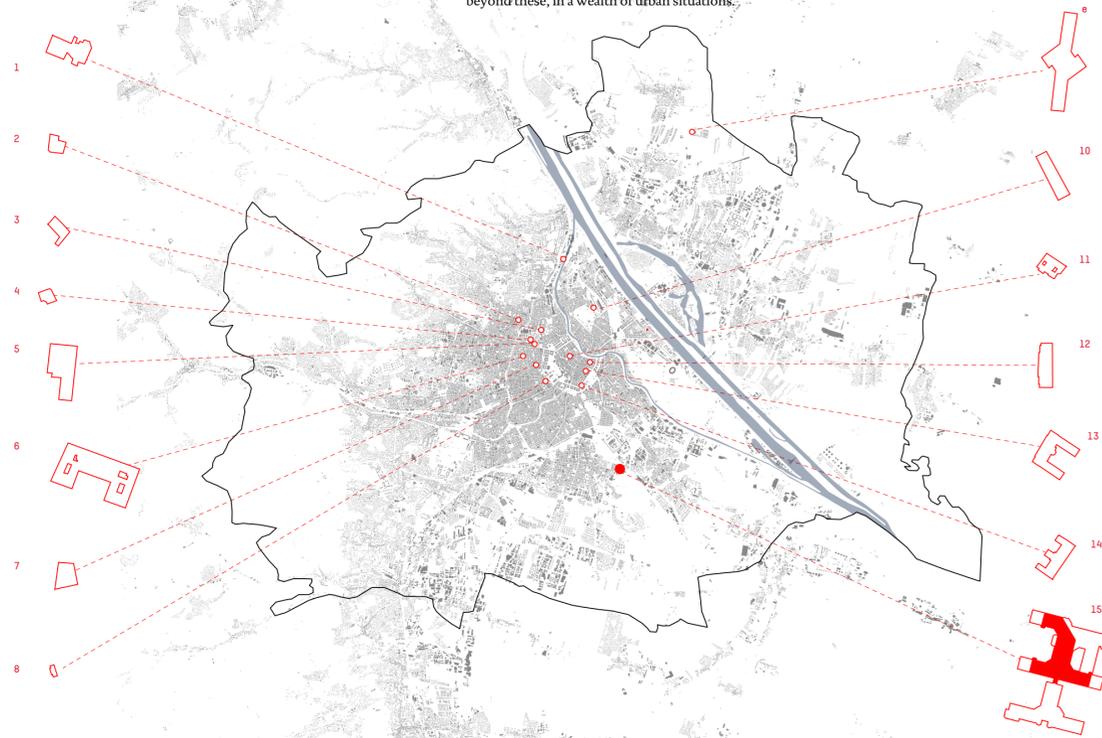
We are particularly interested in urban spaces which are used either temporarily or not at all but which, as a result, offer the potential for new ways of using the city. Our aim is to create infrastructure which invites users to both take possession of such spaces and activate them in their own individual way. Given this background, we see the current, urgent issue of accommodating refugees as a trigger for opening up spaces for communication and exchange between very different groups of people.

In concrete terms, our objective is to develop, on the one hand, simple and economically producible internal objects which provide a hybrid living and working tool for residents and, on the other hand, targeted external interventions which encourage interaction and communication between residents and locals. We understand these elements as "urban building blocks", because they can be introduced not only in existing buildings but also in new-build projects and, beyond these, in a wealth of urban situations.

As part of the "Places for People" initiative, the engagement of the owner of a former industrial site is providing an opportunity to use such urban building blocks as a way of making the previously fenced-off site more accessible to the neighbourhood. At the same time, a project of cooperation with the operators of refugee accommodation in some vacant office floors on the same site is allowing us to test - over a period of three years - the prototype of a private module developed to facilitate new forms of communal living.

On a sociocultural level, our architectural interventions combine with the work of numerous other actors who, through promoting and accompanying various forms of participation in the area over the course of the past two years, have already set in motion the social and cultural momentum essential to the successful adoption of the "urban building blocks".

- 1 - APA Tower
1190 Vienna
- 2 - Former District Office
Alsergrund, 1090 Vienna
- 3 - Former University Building,
1080 Vienna
- 4 - Former American Medical
Society of Vienna, 1090 Vienna
- 5 - Wien Energie Haus
1090 Vienna
- 6 - Das Hamerling
1080 Vienna
- 7 - Office Building Josefstädter
Straße 15 / Lange Gasse 33, 1080
Vienna
- 8 - Haus der Bilder
1070 Vienna
- 9 - Former OMV Offices
1210 Vienna
- 10 - Former Post Office
Nordwestbahnstraße 6, 1200 Vienna
- 11 - Herold Haus
1010 Vienna
- 12 - Former Main Post Office
1010 Vienna
- 13 - Former commercial court
Vienna, 1010 Vienna
- 14 - Former offices of Veitscher
Magnesit AG, 1010 Vienna
- 15 - Former Siemens HQ, Building 1
Gudrunstraße 13, 1010 Vienna



Examples of vacant properties in Vienna as researched by the next ENTERprise, April 2016

OFFICE AS SPACE

According to informal estimates, around 10% of office space in Vienna is vacant. The City Council reacted to the refugee crisis with the § 71c law, which established exceptions to permitting procedures (for 15 years) designed to encourage the creation of "temporary facilities for the accommodation of people" and, hence, opened the way for experiments with new forms of temporary living.

Vacant office buildings are often located in mature urban settings with good public transport connections, both of which are basic requirements for integration. At the same time, a shift in the mix of uses from working to living alters the effect of a building on its surroundings. The extension of an operating period from 'nine to five' to 24 hours a day contributes to not only a visible but also a tangible stimulation of the urban realm.



Am Kempelepark, views in and out, 2016

PILOT PROJECT KEMPELENPARK

The former industrial complex is located in the south of Vienna in the city's most heavily populated district and just 20 minutes from the centre by public transport. Despite its high residential density, the district has a heterogeneous structure: the adjacent urban development area around the new Central Station, the dense, late-nineteenth century perimeter blocks of the Kreta district, the public housing estates of the 1980s and the peripheral areas of allotments combine to create a certain dynamism which is further boosted by the nearby Ankerbrot factory, a cultural zone created in a former bakery.

To the southeast, the district is abruptly divided in two by the Ostbahn and the A23 motorway.

The immediate neighbourhood of Am Kempelepark is dominated by the so-called Kreta district, a largely low-income residential area with a high proportion of immigrants. Urban structural factors have played a significant role in the slow development of this socially problematic district with its urgent need for both refurbishment and development.

- Sonwendviertel
Development Zone
Completion 2019**
- Culture**
 - a Ankerbrot fabrik
 - b Oststation / Cultural Project space
- Public Parks**
 - A Mundypark
 - B Puchbaumpark
 - C Helmut Zilk Park from 2017

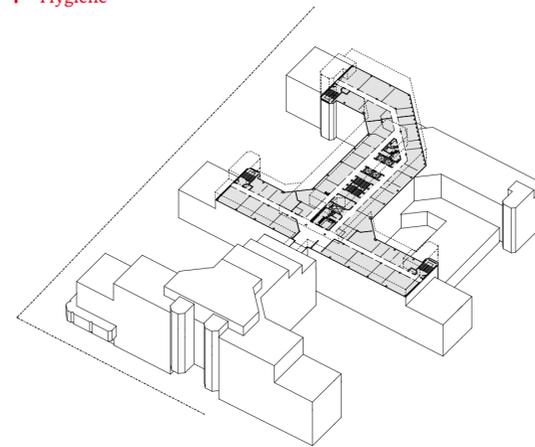
Aerial View
Favoriten, 10th District

NEEDS

To inhabit

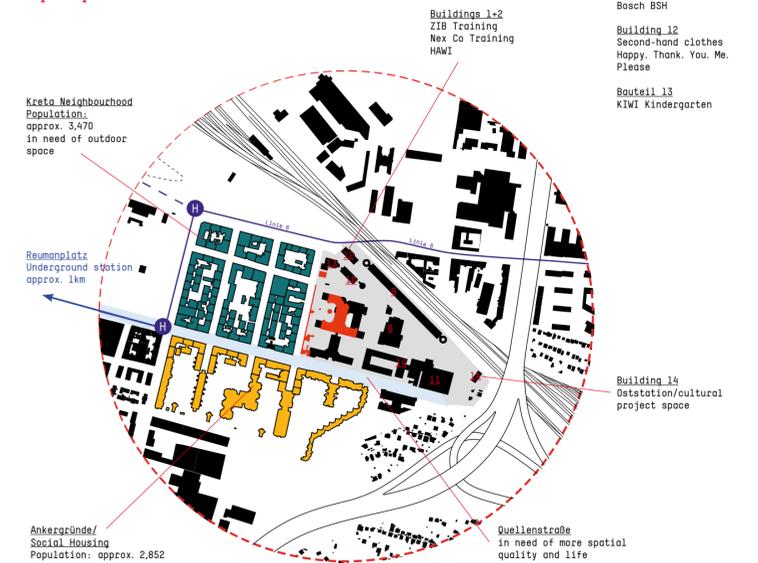
- OFFICE SPACE**
- Kitchens
- Privacy
- Hygiene

- NEIGHBOURHOOD**
- Local services
- Social and leisure facilities
- Open space



Office complex from the 1980s
Circulation cores with toilets and tea kitchens
Central corridors
5m-7m deep offices
Movable partitions
Raised floor system and suspended ceilings

Existing structure at 4th floor



Kreta Neighbourhood
Population:
approx. 3,470
in need of outdoor
space

Reumannplatz
Underground station
approx. 1km

Ankergründe/
Social Housing
Population: approx. 2,852
in need of common space

Location plan: Am Kempelepark and its surroundings

- Building 8
Restaurant
- Building 9
Packing deck
- Building 10
Phönix private school
and kindergarten
- Bauteil 11
Bosch BSH
- Building 12
Second-hand clothes
Happy, Thank, You, Me,
Please
- Bauteil 13
KIWI Kindergarten

TRANSFORMING THE SITE



Siemens office building, view of the fenced-off site from Kempelengasse

Through architectural measures

The combination of a new topographical circulation in the external areas and the autarchic room-in-room modules in the internal areas establish the infrastructural basis for dynamic processes of appropriation. This integration of inside and outside creates new rooms for manoeuvre which, at best, will benefit both individuals and the entire social context.

Through participative urbanism

A constantly changing cast of participating actors is "invigorating" and driving the communication and development of the urban realm around the former Siemens complex in Vienna's Favoriten district. Mutual visits and communal meals, discussions and walks are promoting the self-confidence of this very special part of Vienna.

The arrival of a broad range of users, the unprecedented opening up of the Kempelenpark and the establishment of the highly versatile *CopyShop Community Space* are creating new opportunities for communication and communal living. Residents and users are becoming both active participants in and drivers of the present and future development of the city.

Actors' network

Boden Bildung Wien
Wiener Räume
PFI Immobilien Gruppe
the next ENTERprise architects
the companies of the
Reaktiv Group
Gasthaus Stefan
Caritas
Vienna University of Technology
Siemens SGS
Area Support for the 10th district
Großgartengesellschaft
Wien and local residents
Network in progress.

UN/Common Space

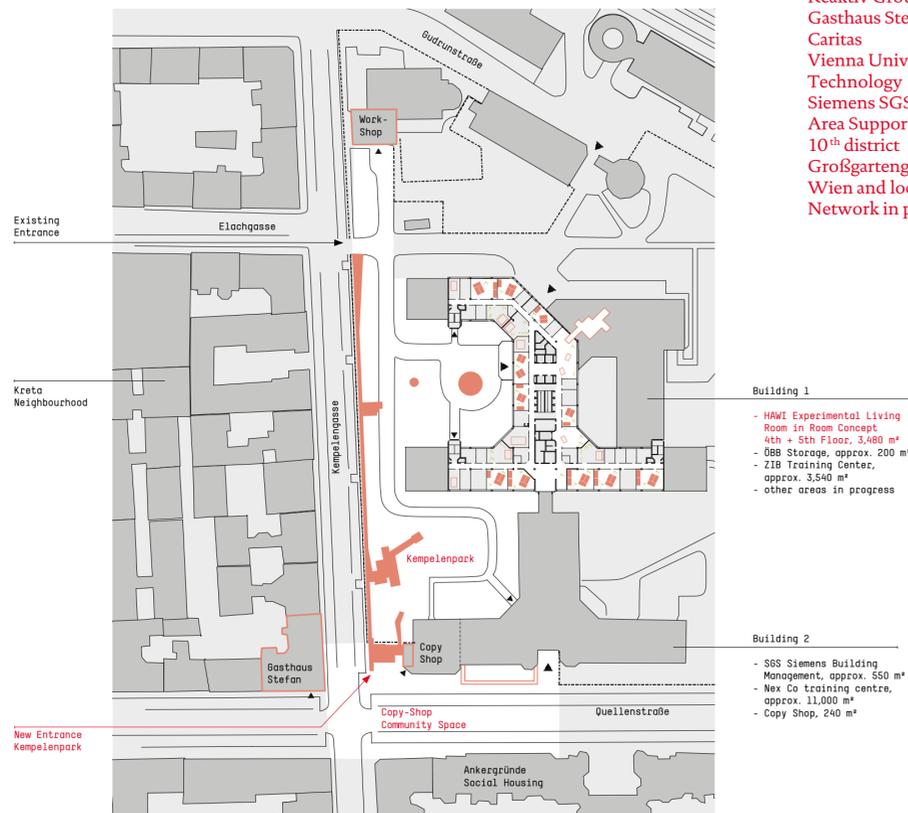
Opening up the site

By creating an opening in the fence and a new connection at the CopyShop corner the Kempelenpark is integrated into the urban realm and becomes accessible to the public and the neighbourhood. This creates interactive and communication zones which, without predetermined functional uses, offer a range of possibilities for individual and shared activities.

UN/DEFINED LIVING

Room-in-room concept

The multiple use of a specially developed room-in-room module is creating a new typology of residential community. The compact private module is complemented by a generous range of free areas which the residents can use in line with their own requirements. The exemplary living module is designed in such a way that it can be used more widely as a complement to the existing residential market in the context of temporary living.



Interventions and new room for manoeuvre

KEMPELENPARK

Topographical circulation with external spaces

The new topographical circulation consists of a 140-metre-long timber walkway, which runs parallel to the fence and slopes gently down to the Kempelengasse entrance. A series of elements such as steps, tribunes and sloped surfaces bridge the height

difference of up to three metres from the walkway down to the grass. This new topographical circulation invites passers-by to use the new pedestrian route through the site while preserving the residents' direct access to – and enhancing the user experience in – the park.

Opening Kempelenpark June, 18th 2016



Opening of first views

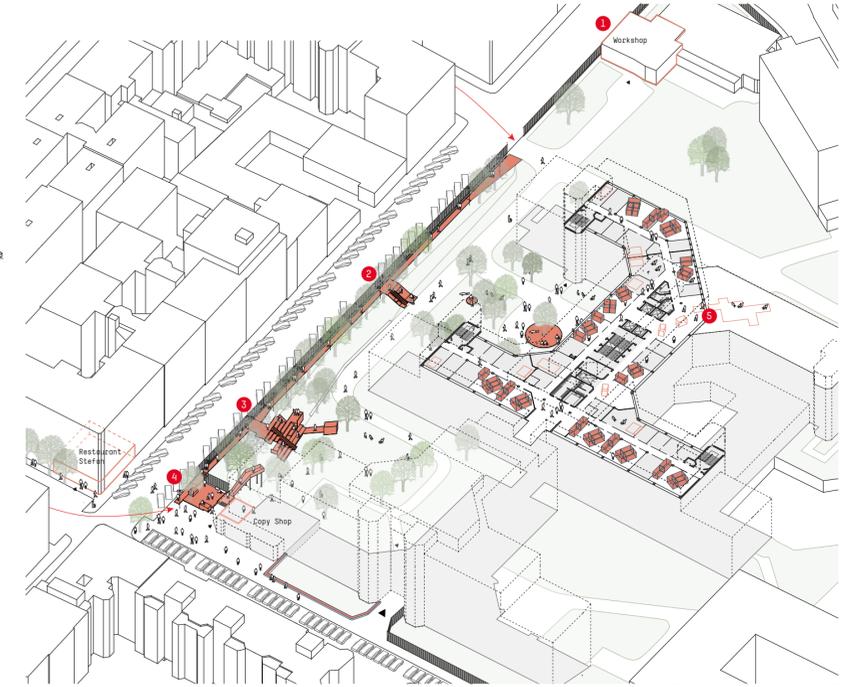


View of building 2 from the bank



View from the square to the street

- 1- Workshop
External space
- 2- Walkway and waterfall
Area of connection and relaxation with nest / retreat and island / 50m² for sitting / performing next to the entrance BT1
- 3- Walkway and tribune
Area of connection and relaxation with external space / private cabin for HAWI residents
- 4- Walkway and small square
New entrance to CopyShop community space in Kempelenpark with urban balcony / and CopyShop community space for locals and residents with Gasthaus Stefan
- 5- HAWI-Experimental temporary living



Spatial relationships between indoor & outdoor interventions

HAWI

Experimental temporary living

"HAWI – Experimental living" is a socio-cultural model developed in association with Caritas which enables young refugees aged between 18 and 24 to live together with students.

In order to adapt these special residential forms to the needs of young people, architecture students from Vienna University of Technology participating in the "Home not Shelter" project led by Alexander Hagner are beginning, as the first residents, to work with the young refugees to define and to occupy the free spaces in line with their own needs.

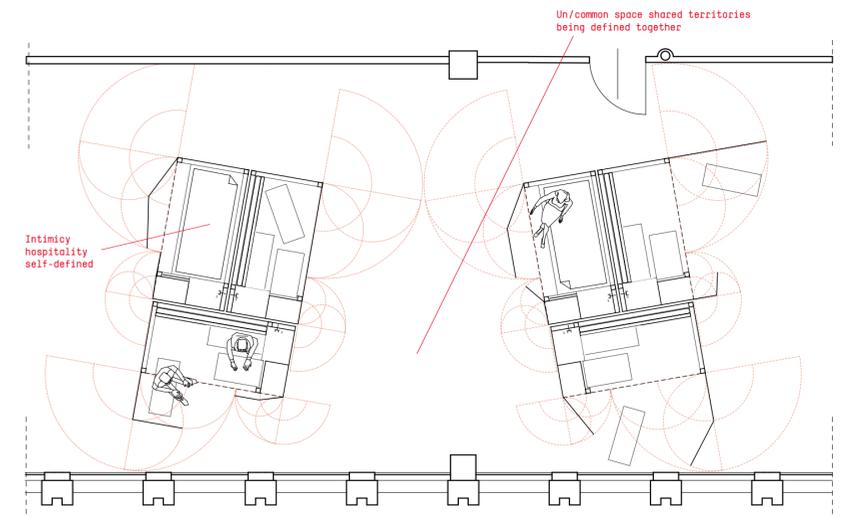
The owner is providing a specially equipped site workshop for the assembly of the units. The joint decision and coordination processes, which are essential for the creation of the units in line with individual requirements, are fundamental to this unconventional and self-determining form of living together.

A total of twelve prototypes of the private room-in-room module are arranged in each open plan office in order to offer privacy and the opportunity for retreat while still preserving the generosity of the well-lit spaces. Each "private module" has its own electricity and lighting supply and can cut itself off from its surroundings by the closing of the screens or, inversely, open these in order to expand the private realm.

The first residents are moving in in mid-June



Imaginary HAWI inhabitant



Potential of use between common and un/common space



Work your Home



February 16th 2016, Start of testing the prototype on site

Intervention / Factsheet

The three initiatives launched as part of "Places for People" form the focus of the overall project and, correspondingly, of the presentation in the Austrian Pavilion and in this publication.

The preceding pages, which were conceived and composed by the next ENTERprise architects themselves, contain not only the guiding themes, central ideas and inspirations behind their intervention but also

their working processes and results so far as well as an outlook on future developments. The term "intervention" was chosen because it appears to come closest to covering both the character of the various strategies and the breadth of their areas of action.

The text contribution is from Elke Krasny, a well-known Austrian architecture expert, who is particularly familiar with the work and the approaches of the next ENTERprise

architects and with the issues which they are addressing here.

This final page presents a summary of the most important facts and figures from the intervention in order to offer the reader both a quick overview and some means of comparison.

CREDITS

Project team:
The next ENTERprise-architects:
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Special thanks to:

Realisation of prototype module
Deko Trend and owner

Cabin testers
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Owner
PFI Immobilien Gruppe
Project coordinator for interventions
Christian Ragger

Siemens SGS
Franz Köberle (technical advice), Michael Sturm (construction management)

Caritas
Clemens Foschi (concept development and project coordination), Hannes Schwed & Markus Zoller (site office), Carina Fister (asylum & integration), Daniela Rohm (accommodation management)

HAWI Actors:
Students of the "home not shelter" project and Alexander Hagner

Operator of external space
CopyShop: Internal and external actors, neighbours

Operator of external space
workshop:
Caritas, Vienna University of Technology, Wiener Räume

Operator of external space
HAWI

Development of external areas
The next ENTERprise architects, Boden Bildung Wien

Urban communication:
Boden Bildung Wien, Wiener Räume, PFI Immobilien Gruppe, Gasthaus Stefan, area support for the 10th district, Reaktiv Unternehmensgruppe, Vienna University of Technology, Siemens SGS, GGGW, local residents

Consultants to tnE:
Christian Ploderer (lighting concept) Raimund Hilber, Ingenieureteam Bergmeister GmbH (structural engineering advice)

Sponsors:
Artemide, EGGER, OSRAM (still open)



Photo: Christian Redtenbacher

An explicitly experimental and exploratory approach and the close relationship between theory and practice, architecture and art are trademarks of the Vienna architectural office which has been run by Marie-Therese Harnoncourt and Ernst J. Fuchs since 2000. The body and the city are key areas for research and sources of inspiration for the continuous development of an approach that understands architecture to be, above all, the adventure of the conquering of space. In keeping with this, the buildings, exhibition design and installations produced by the, currently, six members of the team reject any predictable and clear functional logic. With their complex spatial dramaturgies, dramatic correspondence between interior and exterior, volume and void and a wealth of surprising details, the works of the next ENTERprise are also invariably a self-confident

expression of architecture as an autonomous cultural force.

In the "Wolkenturm" (Cloud Tower), a sculpturally-shaped outdoor pavilion in the grounds of Schloss Grafenegg in Lower Austria, the next ENTERprise was able to apply its performative understanding of architecture to a concert and event space and transform this into a catalyst for synaesthetic experiences between space and music, art and nature. The numerous experiments and ongoing research by the team into subjects of particular relevance to the project "Places for People" including temporary, flexible and multifunctional architecture and city use were central reasons for inviting the next ENTERprise – architects to participate.

www.thenextenterprise.at



- 1 Cloud Tower Grafenegg, 2007, © Lukas Schaller
- 2 Outdoor pools, Kaltern, 2006, © Lukas Schaller
- 3 Bettenturm, © B&R 2012
- 4 Turm 2012 © tnE

Type of shelter

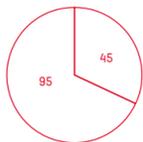
Primary care facility & Student residence 2016-2018

Title of Intervention

UN/COMMON SPACE
UN/DEFINED LIVING

Starting point

1980s office building
Usable space 3,480 m² on 4th & 5th floors
Room types offices 19-72 m² with mobile partitions
External areas 5,200 m²
Other no showers, no kitchens



User groups

07 / 2016 140 young people
(45 unaccompanied underage refugees + 95 refugees / students)
Countries of origin not yet known

Objectives

Low cost infrastructure with extensive scope for action for users internally and externally, alternative forms of living and communicating

Short description

Residential community typology, prototype private module, opening of site via new topography of connections with external spaces

Central features

Transferable room-in-room concept with appropriate intermediate spaces

Envisioned result

Scalable for hybrid and urban buildings

TIMELINE :

PROJECTED USE
2015 - 2016

December 17th 2015:
First visit to site

January 7th 2016:
First meeting with owner

February 15th 2016:
Set up of the first two prototypes

Since February 2016:
Collaboration of actors' network, jour fix-lunch at Gasthaus Stefan every Thursday at 1pm for everyone

HAWI:

April 26th 2016: Kick off of the collaboration with "Home not Shelter"
June-July 2016: Prospective phase 1
Winter term 2016/17: optional extension
11th July-29th August 2016: phased start of use

Opening of the site:

March 2nd 2016: Informal opening
May 23rd 2016: Presentation of Project Kempelenpark to local residents by actors and designers
June 18th 2016: Opening event at Kempelenpark

ACCESSIBILITY



Un/Common Space - Un/Defined Living: video available at www.placesforpeople.at/qr3

