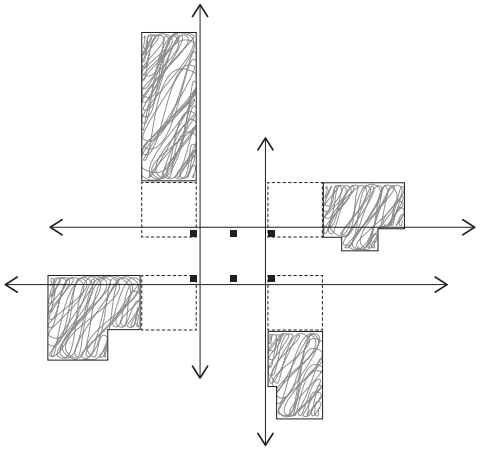

THE REMEMBERED CITY

towards reclaiming a collective ground within Vienna's inner city

[project journal]

[Project Journal]

A collection of the research and design streams that have been undertaken throughout the project. Within one can find the findings, questions and reflection on this process.

Mentors:
Daniel Rosbottom
Mark Pimlott
Koen Mulder

Definitions	2 - 3
Journal Entries	4 - 171
Bibliography	172-173

W.1.1
Tentative Framing

Initial Fascination

Our urban environments form gradually as a response to our social and cultural domains; past and present. In recent times, these aspects became increasingly diverse, leading to the creation of pluralistic and multicultural milieus within our cities. Globalisation in this context can be seen as a catalyst for the disconnection and fracture of the established local cultures and their collective memories, forming highly charged frames of juxtaposition between the two. By investigating this phenomenon one can notice a gradual displacement and erasure of traditional identity, culture and its people within our contemporary society and urban cities.

Vienna's position in this context is a fascinating one. The capital of the former Austrian-Hungarian Empire for a very long time had the privilege to find itself in an extremely heterogeneous frame, nevertheless, it managed to attain and retain a distinct cultural and local [im]material culture.

Sadly, its inner city centre and its historic spaces of sociability, be it the medieval market squares or the Kaffeehaus as forums of bourgeois life, are being swallowed up by currents of the market and fade into obscurity as it is consumed.

This architectural project poses the question if there is still the possibility to attain such spaces of sociability within our staged and consumed city centres.

Reflection & First Foci

Much of the initial fascination seems to be focused on ideas of local narratives, material culture and how one might create a locus for community within a space that has been subsumed and snatched from its local inhabitants. Aiming to re-engage these values coming from a sense of belonging and identity/agency through it.

How can one grasp such a memory of localness and belonging to our current times, in cities that thrive in housing a heterogeneous collection of people albeit becoming more homogeneous at the same time?

What form does this need to take in order to achieve it? What are already present forms of such spaces in Vienna? And have any of them not been subsumed yet?

A space between home and work, a public interior where you can spend time alone while still being surrounded by people, a soft and casual room for sociability and connection tends to raise notions of belonging, agency and comfort. What role does architecture play in this part? How do you make it? How do historical forms of such perform in our modern times? Who are the users? How do users engage/connect? What sort of programme benefits from such sociability? Does it even need a programme at all, or should it give agency to its owners?

"Is there still the possibility of a space of the "collected," a space opposed to the market of things visible? This space is an interior, but not every interior can be the place of the collection of that which resists in unproductivity."- Massimo Cacciari [1993]

W.1.2
Literature Research

Overview

The process of the literature study was taxing at times and overwhelming. Especially in the beginning as I was trying to form the theoretical framework and references by reading into some of the concepts connected to sociability and local Viennese writings it felt like a never-ending stream of new information was coming from every new piece. Hence, in order to more clearly understand what relevancy all of those hold towards this proposal I started trying to define for myself tentative research scopes and frames to break the literature into smaller research frames.

Common themes and arguments emerged. Albeit discussed by different authors, all anchored in their own social and political environments their overlap creates a synergistic and more holistic view of the issue. These topics can be discussed through the themes of comfort, interiority, and material culture for now.

Literature

Comfort

The term 'comfort' was appropriated from the writings and philosophies of Austrian architect Hermann Czech. For him, it encompasses various behavioural aspects of our everyday life and motions.[1] These range from very simple aspects such as the entry into a place, the movement to a seat, how to behave in a restaurant or café to the paying and departure. The architecture in this case can be perceived as a means of setting these conditions, allowing one to understand how to behave or not to behave within it. Essentially seeing the architecture as a background to the behaviour and the use it induces. Examples are various, however, in the case of his *Kleines Café*, one cannot help but notice the care he took in relating the heights of the sitting area with the lower standing area; or the placement and framing of the mirrors within such a small space allowing for an illusion of space much vaster than it normally would be. A multitude of small decisions results in a sense of comfort once within such space.

Interior

This leads very nicely into the second theme of interiority, resonating with Walter Benjamin's texts, one can see it as a space offering meaning through the accumulation of life, its traces, and remembrance.[2] In effect thereby describing it as a space of the collected and inhabited, where you belong and feel safe. Which also reflects Janet Stewart's reading of Vienna. In her own words

"Although existing collections of artefacts tell a story, embedding the interior in the past, it is a narrative which is also continually changing - not only through the appropriation of new objects but also through sorting and reordering the collection." [3]

This reading of the interior can also be translated to the understanding of the city as an interior of the collective. Through its artefacts and traces, one can read the collective history of its past, while simultaneously the reconfiguration and changes of the urban fabric lead to an ideally continuously moving and changing city.

Vienna

Unesco [HUL]
Heritage Urban Landscape Approach

Vienna city archive
https://www.wien.gv.at/kultur/archiv/

World Heritage Management Plan
https://www.wien.gv.at/stadtentwicklung/strategien/pdf/welterbe-managementplan.pdf

Platzer, [2020]
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Lichtenberger, [1977]
Die Wiener Altstadt – Von der mittelalterlichen Bürgerstadt zur City

Fogarassy et. al. [2014]
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Feuerstein, [1977]
Wien – heute und gestern

Austrian Online Postcard Archive
https://akon.onb.ac.at/

Comfort/Interior

Czech [2019]
Essays on Architecture and City Planning

Stewart [2000]
Fashioning Vienna: Adolf Loos's cultural criticism

Cacciari [1993]
Architecture and Nihilism: On the Philosophy of Modern Architecture

Achleitner [1996]
Wiener Architektur: Zwischen typologischem Fatalismus und semantischem Schlamassel

Schorske [1979]
Fin-de-siècle Vienna

Benjamin [1936]
Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit

Loos [1910]
Architecture

Simmel [1903]
The Metropolis and Mental Life

Material Culture

Nora [1989]
Between Memory and History: Les Lieux de Mémoire

Halbwachs [1950]
On Collective Memory

Hebbert [2005]
The Street as Locus of Collective Memory

Samuel [1994]
Theatres of Memory: Past and Present in Contemporary Culture

Boyer [1996]
The city of collective memory: its historical imagery and architectural

Rossi [1966]
The architecture of the city

Hornstein [2011]
Losing Site : Architecture, Memory and Place.

Lynch [1973]
What Time Is This Place?

Norberg-Schulz [1996]
Genius loci: Towards a phenomenology of architecture.

W.1.2
Literature Research

Literature

Material Culture

This idea then translates to notions of material and immaterial culture. For Stewart, locality becomes the foundation of a true authentic interior as it is formed and receives its meaning from being assembled by its inhabitants.[4] Denying a literal translation of ideas and styles from other cities or cultures. This denial might become even clearer in the immaterial notions, such as Viennese Kaffeehaus culture. In his book, Christoph Grafe sees such spaces tinged with local-specific practices.

"The café is many things: an object of nostalgia, a stage for inventing oneself, a place for creating relationships and a home, in the words of the Austrian critic, Alfred Polgar, 'for all who wish to be alone, but need sociability for this'."[5]

Through these three notions, it describes societal issues present through various scales; from human behaviour to the urban scale of the interior.

Reflection

From these texts and theoretical frameworks, the underlying immediate concern was to foster a deeper understanding of the physical and historical material context in which the project situates itself. Each of those readings where connected to notions of tangible space, or for Czech an extensive cultural and immaterial culture in which one can work.

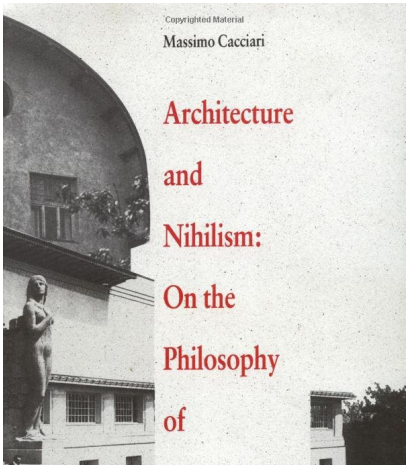
[1] Christoph Grafe, et al. (2007). *Cafés and bars: The Architecture of Public Display*. Perlego. Routledge Taylor & Francis Group. Retrieved March 19, 2023, from https://www.perlego.com/book/1624625/cafes-and-bars-the-architecture-of-public-display-pdf.

[2] The Hannah Arendt Center. (2016). *Hannah Arendt, Walter Benjamin, and the importance of the Interior.* Medium. Retrieved March 28, 2023, from https://medium.com/quote-of-the-week/hannah-arendt-walter-benjamin-and-the-importance-of-the-interior-5d8ed9830fea.

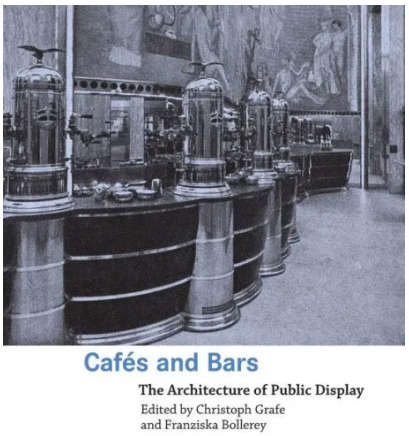
[3] Janet Stewart. (2000). *Fashioning Vienna: Adolf Loos's cultural criticism*. Routledge.

[4] Ibid.

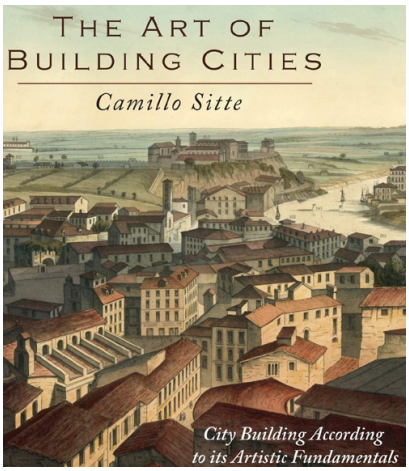
[5] Grafe, et al. 2007.



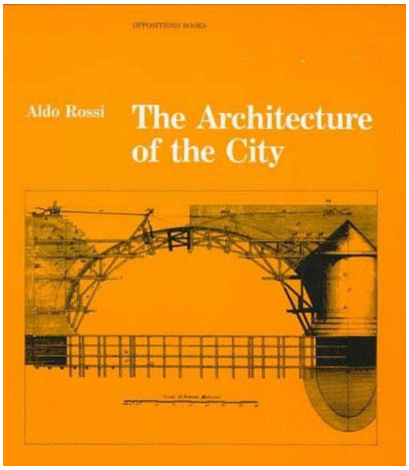
Cacciari [1993]
Architecture and Nihilism: On the Philosophy of Modern Architecture



Grafe [2007]
Cafés and bars: The Architecture of Public Display

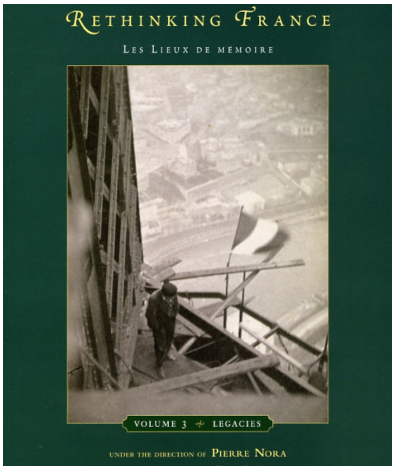


Sitte [1889]
The Art of Building Cities



Rossi [1966]
The architecture of the city

Czech [2019]
Essays on Architecture and City Planning



Nora [1989]
Between Memory and History: Les Lieux de Mémoire

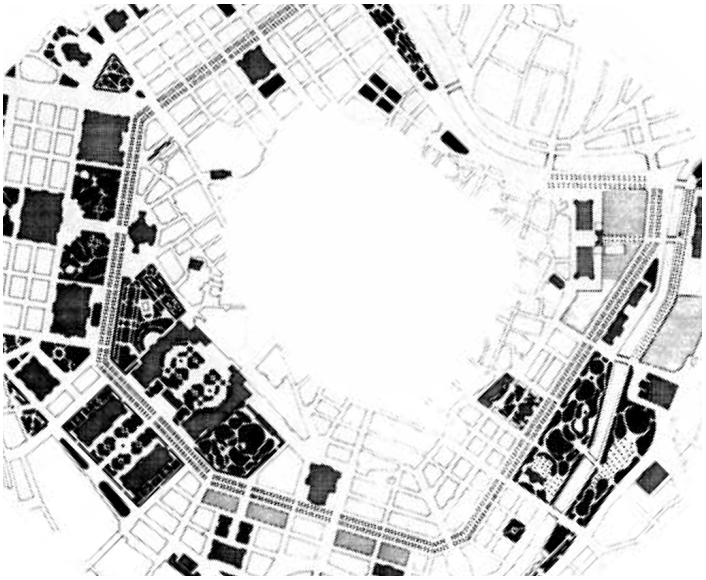
W.1.3
Historic Research

Research context

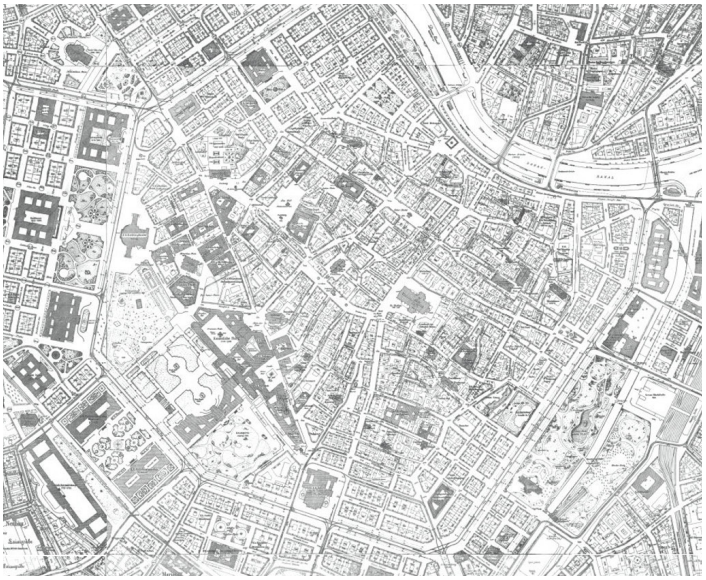
As a base to understand the context of the research and ground the upcoming design research in the fabric of Vienna, this exercise starts with a look at the material culture and its varied forms in the historic centre of the city.

How has the fabric changed? What has been lost? How is that reflected in Vienna's heritage protection? Does this raise questions of authenticity? What has contributed to this sense of urban interior within Vienna's city centre?

Vienna City Plan, 1858



'Ringstrasse' Plan - Ludwig Forster (1859)



Vienna City Plan, 1912

Urban Morphology

Vienna and its Fortifications

The inner city core exhibits a very organically grown urban fabric without a natural grid. It is tightly knit around its public squares and churches, such as the *Stephansdom*. Around 1858, in the map to the left, we can still see the fortifications and glacis that defined the interiority of the city and an emphasis on civic/ public power was directed inwards. Multiple smaller settlements have started growing around the city walls, resulting in a very polycentric organisation of Vienna that to some degree is still present today in the forms of district governments.

Ringstrasse

In 1857, through the emperor's decree, the demolition of the glacis and city walls has been announced. The massive restructuring of the urban fabric over the next roughly 30 years followed trends in Europe such as Paris' reshaping under Hausmann.

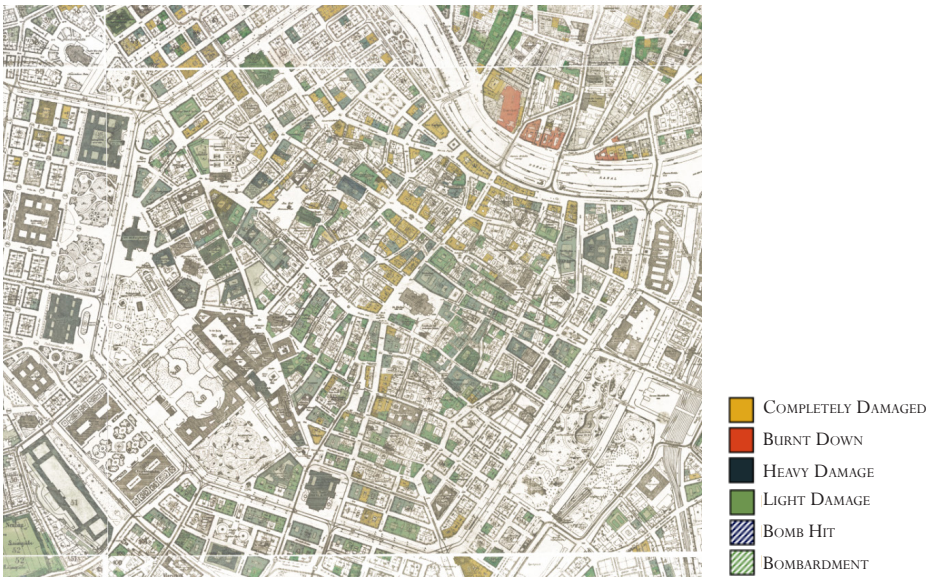
The ring road development is a very important step in Vienna's transition towards a metropolis, nevertheless, it also caused quite a few peculiar urban patterns.

- A reorientation of civic/public functions away from the historic city centre towards the belt around it.

- Thereby, depriving the centre of function and life.

- The difference in scale between the ring road boulevard and the fine urban grain of the centre creates a soft but noticeable threshold between the inner city and greater Vienna.

- This perceived threshold arguably allows the reading of Vienna's centre as an urban interior by itself.



War Damages, 1946. Source: Stadt Wien

Substracted Heavy War damages, Author

Substracted All War damages, Author

Damage & Authenticity

Another key moment that needs consideration is the bombing damages the urban fabric received in the wake of World War II. As can be seen through the historic map on the left a quite substantial amount of the buildings received at least partly some damage.

In the two maps below I took the liberty to erase the buildings which were completely destroyed or heavily damaged and in the other one, all damaged buildings.

Albeit, there are limitations to the extent such graphics can truly show the extent of the damages as it disregards differences between reconstructions and new construction, nevertheless, it gives an interesting notion of authenticity to question the image of the city we see today.

In a city that prides itself that strongly on its heritage and has its whole inner city regarded as UNESCO world heritage, it is odd to think that a good amount of them might have come from within the last 60-70 years.

Images courtesy of *Wien Museum* & *Österreichische Nationalbibliothek*

Reflection

Three key findings came from this research centred on urban history.

- The redevelopment of the glacis and introduction of the ring road reshaped the civic and public focus away from the centre. Hollowing it to say, meaning that the current perceived consumption of the interior city and its legacy could be traced back to this period.

- The ring road also added a soft threshold between the centre and its periphery both in terms of access points and change of scale. Allowing the interior to be perceived as such.

- The destruction following WWII leaves questions on authenticity. How does one differentiate remaining buildings from reconstruction or even new developments when all have been cast as heritage? What possibilities do architects now have to engage in such a context? How might this portrayal of cultural heritage have helped in further developing notions of touristic consumption as the main value of the city centre?

As many initial developments resulting in the culturally desolate centre can be traced back to this period described above, it also leaves questions on what could fill such a void. How can the production of cultural/social value, and authentic life not centred around pure consumption be reintroduced in a softly and locally?

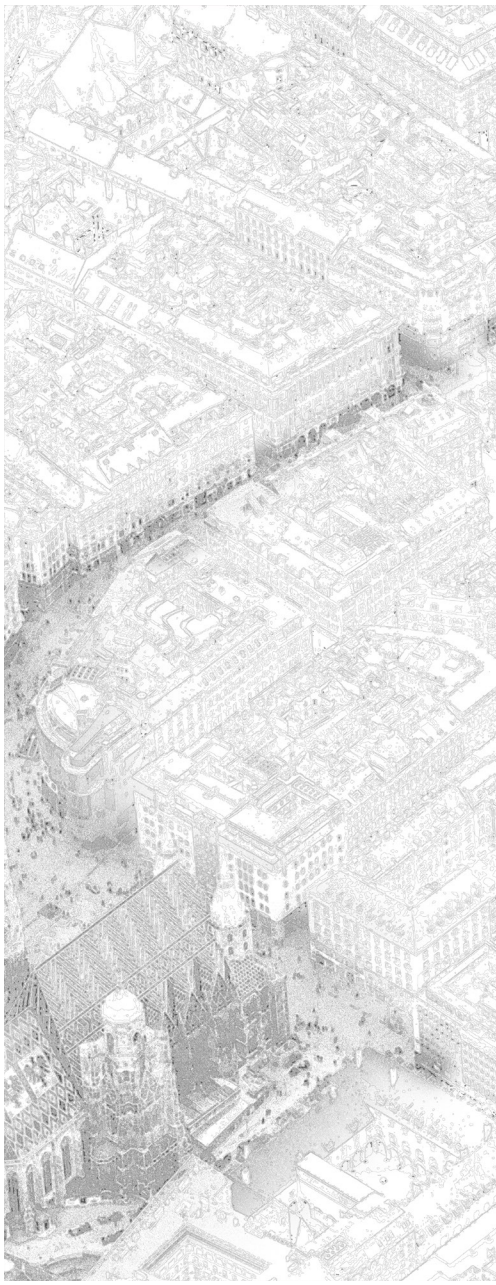
W.1.4
Contemporary Situation

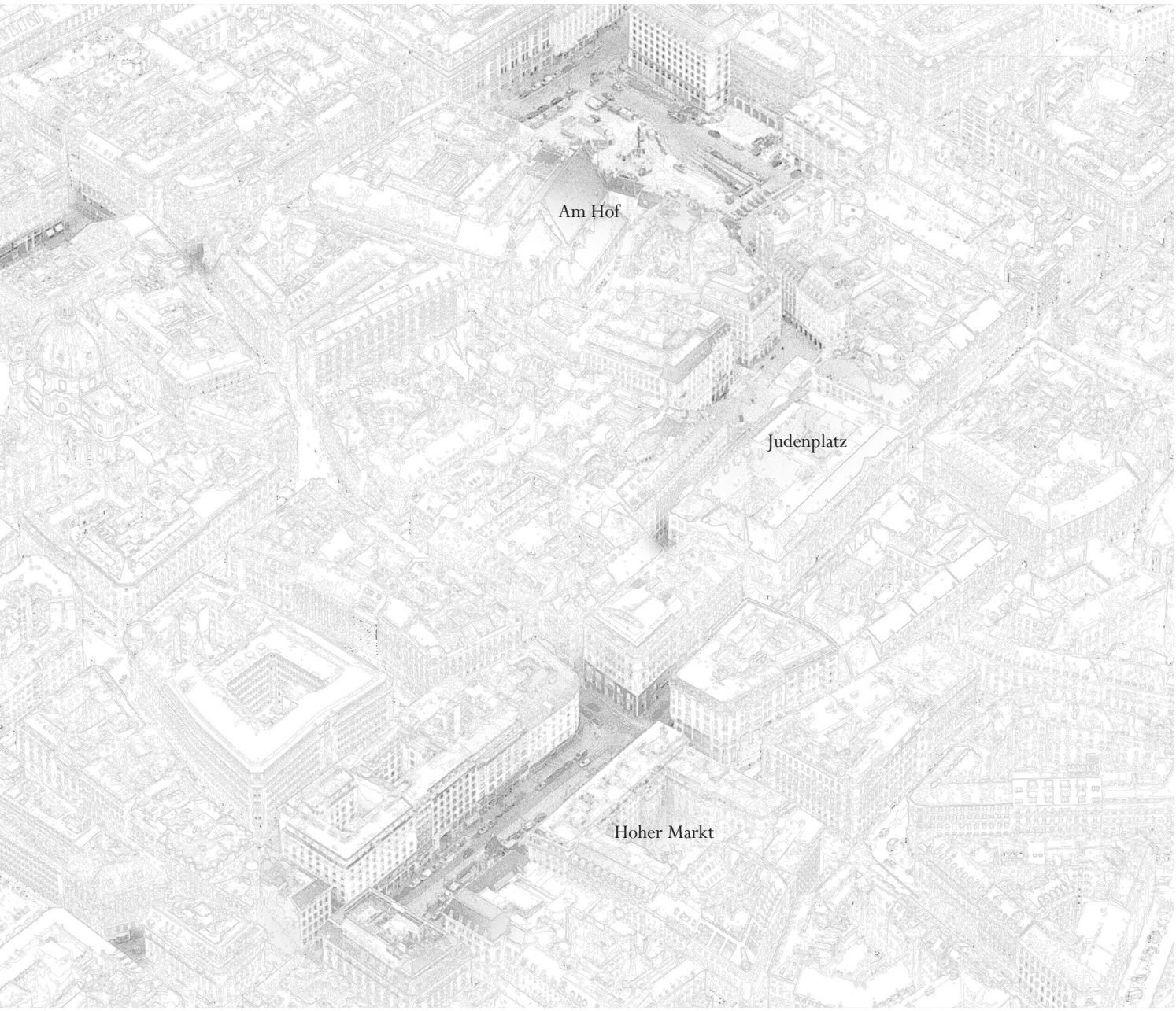
Staging Vienna

Knowing its long past and how the previously described changes have contributed to our understanding of a city centre that is the foil to the forces of the market, it becomes of increasing interest how one can work within this heritage or faux heritage in some cases. And how UNESCO status affects such transformations.

A particular focus was on the series of squares *Hoher Markt, Judenplatz and Am Hof* as they all currently, either due to their troubled past or their predominant car infrastructure, have evaded some of the pull and noise of touristic consumption, unlike *Stephansplatz or Graben*.

Therefore, it is my hope with this thesis to quite carefully find ways in which as architects we can find agency in highly historised and protected urban realms such as city centres and negotiate a reintroduction of cultural production for its residents.





Aerial highlighting networks of public space/squares

A Material Culture of Preservation

Initially, the research carried on the focus on understanding the authenticity and particular urban substance the graduation project will need to engage with. Interestingly, shown in the map below in light yellow a surprisingly high amount of buildings stem from after 1945. Especially the area around *Hoher Markt* has received major redevelopments in this period.

This atypical urban grain can also be seen as a result of war damages. As we see on the photographs on the right page, compared to *Am Hof or Judenplatz*, both of whom mostly received small damages and retained most of their historic fabric, *Hoher Markt* was heavily destroyed. Forming today I highly interesting urban block in which the more modern developments hide away in its centre an increasingly historic ensemble around Vienna's oldest church (Ruprechtskirche).

Wehdornscher Building Age Map of Vienna

1908 & 2022 Am Hof

1957 & 2022 Judenplatz

1945 & 2019 Hoher Markt

Cultural Heritage & UNESCO

Vienna's historic inner city has been inscribed into UNESCO's list world heritage since 2001. This status comes with a certain recognition, fame, and responsibility but also a certain type of change for how the city can be perceived.

When UNESCO published its decision to recognise Vienna, one of its factors was as such:

"The urban and architectural qualities of the Historic Centre of Vienna bear outstanding witness to a continuing interchange of values throughout the second millennium."[1]

Highlighting one of the key qualities was the continued growth and life of the city, a productive canvas for its residents.

In his book, Manfred Wehdorn described this topic in more detail.

"The city of Vienna is not and should never be a museum. All future measures pursue the creation of a balance between preservation and growth. The protection of the valuable cultural heritage is paramount, but the sensible integration of the historic building fabric into a living urban organism is just as essential."[2]

Noble in their intention, nevertheless, one needs to question if the status of UNESCO was truly necessary in the first place. As conservation was already present beforehand and due to this recognition it pulled cultural tourists to Vienna. Thereby creating a situation where the protected inner city now has become the stage of the market and a quantity to be consumed more so than the described living entity.

[1] Centre, U. W. H.(n.d.). *Historic Centre of Vienna*. UNESCO World Heritage Centre. Retrieved March 01, 2023, from https://whc.unesco.org/pg.cfm?cid=31&id_site=1033.

[2] Manfred Wehdorn. (2004). *Wien : das historische zentrum: weltkulturerbe der unesco; eine dokumentation.* Springer.

Contents
The Historic Centre of Vienna
World Cultural Heritage
and Vibrant Hub
01 UNESCO World Heritage
Protection and responsibility at the national and international levels
02 Statements
by political representatives
04 Nomination criteria
Criteria for the inscription of Vienna on the World Heritage List of UNESCO
14 Concrete examples
World Heritage and contemporary architecture
37 Protection of the World Heritage
Strategies, instruments and monitoring
49 Actors
between World Heritage interests and urban planning tasks
52 Challenges and vision
Vienna! ahead
City of Vienna

WIEN
VIENNA
STADTERHALTUNG
STADTERNEUERUNG
PRESERVATION AND RENEWAL OF THE URBAN ENVIRONMENT
DER STAND DER DINGE
A REPORT ON THE CURRENT STATE OF AFFAIRS
GESCHICHTE DER STADT
FUNKTIONEN DER STADT
ELEMENTE DER STADT
NEUES BAUEN IM HISTORISCHEN UMFELD
FINANZIERUNG
STADTERNEUERUNG
STADTVERDICHTUNG
DAS NEUE SCHUTZZONENMODELL
DENKMALSCHUTZ
HISTORY OF THE CITY
FUNCTIONS OF THE CITY
ELEMENTS OF THE CITY
NEW ARCHITECTURE IN A HISTORICAL ENVIRONMENT
FINANCING
URBAN RENEWAL
URBAN DENSIFICATION
THE NEW MODEL OF URBAN STRUCTURAL PRESERVATION
PRESERVATION OF MONUMENTS
STADTPLANUNG WIEN
URBAN PLANNING VIENNA

W.1.4
Tendative Research Plan

Problem Statement

Can we reclaim a social ground within the contemporary inner city's consumed centres?; How can we find a place for the production of cultural value and agency for its residents while balancing the acts of conservation and consumption?

Research Foci

How can a site, neighbourhood, or city embody memory / heritage without becoming a simple ensemble of archived edifices?

What are the possibilities for lived memory instead of stagnant and curated history?

What local forms of social grounds and types can be used as means to reintroduce these aspects into the contemporary city?

How deeply ingrained is the notion of self-staging in Viennese culture and fabric?

Agency and Local Materiality

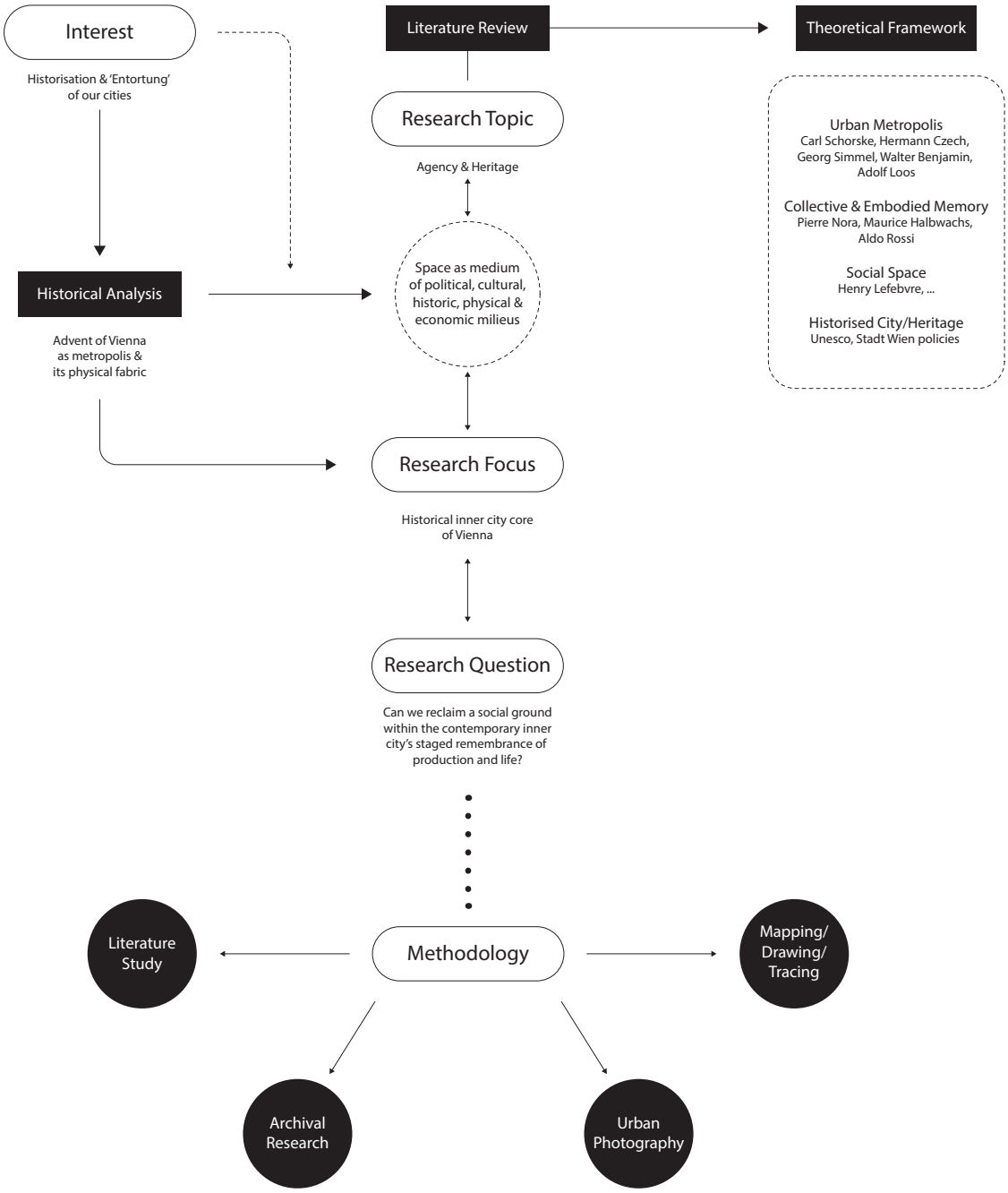
- Scales of Sociability. What kind of institution is needed?

- Thresholds. Working with the public interior and character of Vienna

- Reintroduce a sense of cultural institution into the city centre

- Site of production rather than consumption. Lived city.

- Site as an ensemble of heritage and conservation practices. Keeping it alive while also caring for its value.


Interest
Historisation & 'Entortung' of our cities
Literature Review
Theoretical Framework
Research Topic
Agency & Heritage
Urban Metropolis
Carl Schorske, Hermann Czech, Georg Simmel, Walter Benjamin, Adolf Loos
Collective & Embodied Memory
Pierre Nora, Maurice Halbwachs, Aldo Rossi
Social Space
Henry Lefebvre, ...
Historised City/Heritage
Unesco, Stadt Wien policies
Historical Analysis
Advent of Vienna as metropolis & its physical fabric
Space as medium of political, cultural, historic, physical & economic milieus
Research Focus
Historical inner city core of Vienna
Research Question
Can we reclaim a social ground within the contemporary inner city's staged remembrance of production and life?
Literature Study
Methodology
Mapping/ Drawing/ Tracing
Archival Research
Urban Photography

W.1.5
Reflection

Next Steps & Considerations

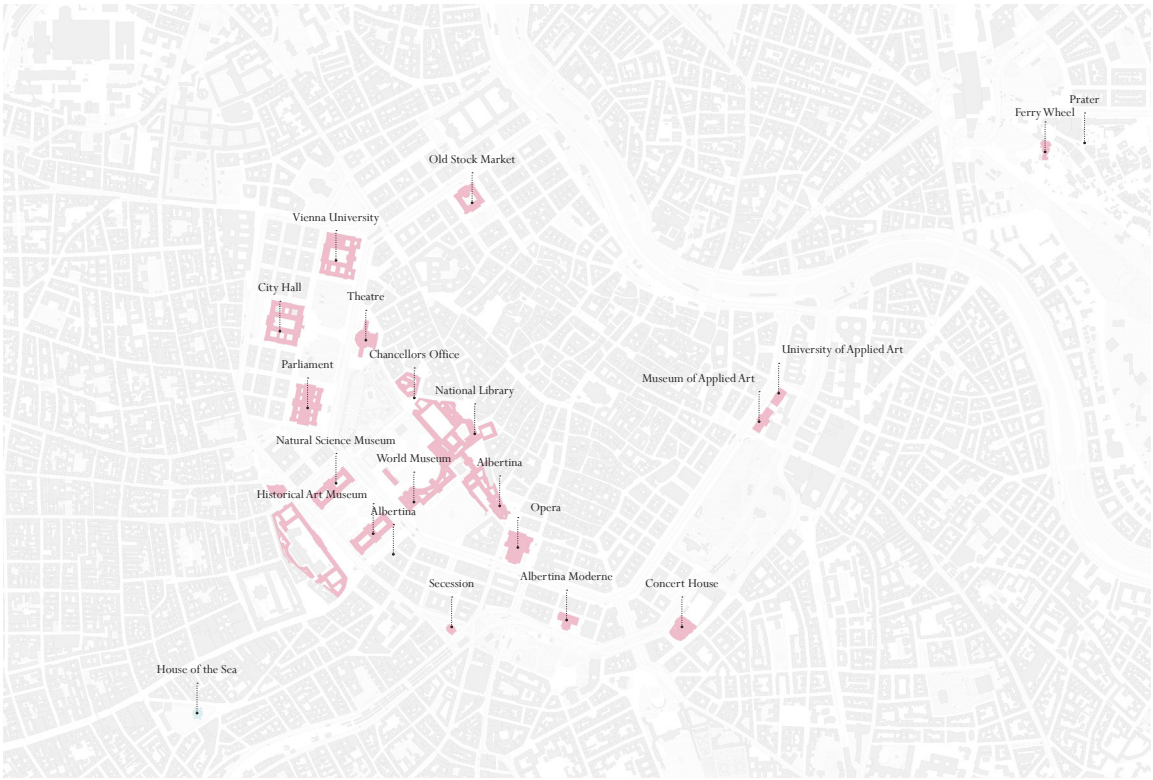
A further study in the conditions of contemporary Viennese spaces of sociability seems needed as public interiors such as the *Kaffeehaus* historically act as supplements to the life of its people as a home and salon away from their own. Extending the living when Viennese homes from their homes into the urban realm.

From the perspective of the buildings currently available in Vienna, embodying mostly the spirit of grandness and the empire's past, is it really a monumental solution that is needed? Or does the civic need mandate a softer and more attuned solution?

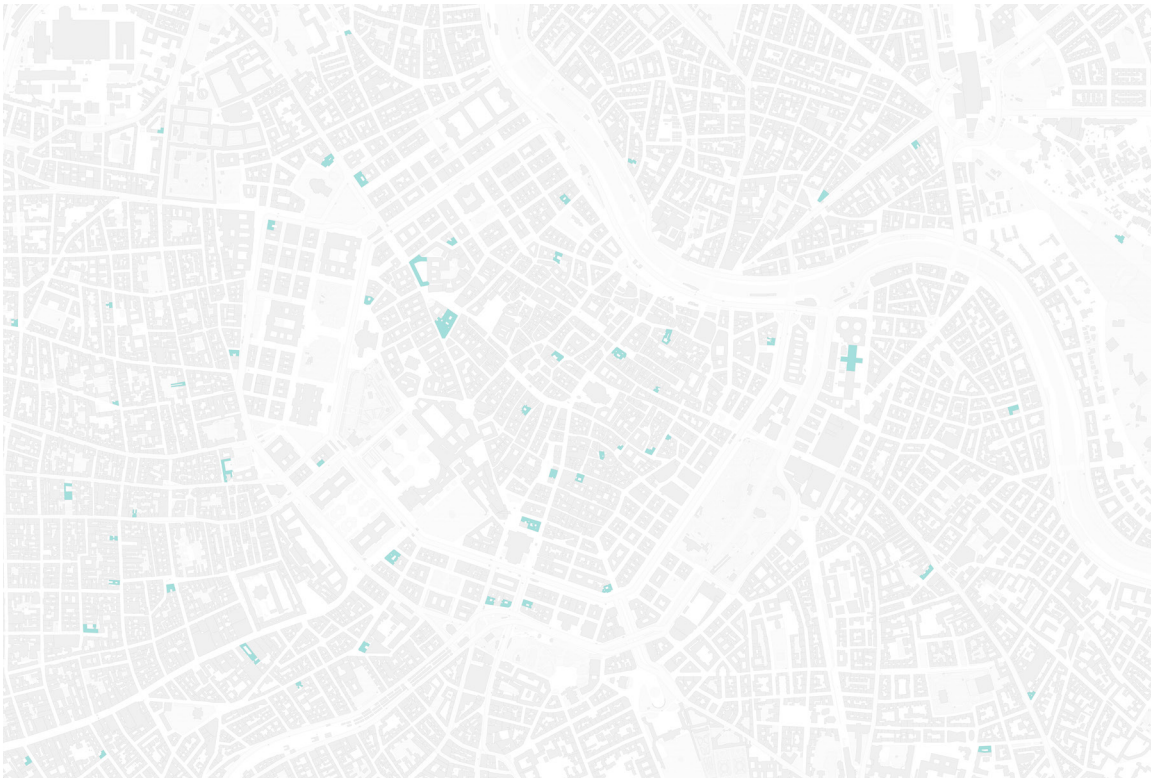
Planning the visits to archives, sites & city. Preparing motives for possible film narratives. Capturing a deeper understanding of the contemporary conditions of sociability, peoples, and behaviours.

The 'Kaffeehaus'

A space, or maybe "actually a sort of democratic club, open to everyone for the price of a cheap cup of coffee, where every guest can sit for hours with this little offering, to talk, write, play cards, receive post, and above all consume an unlimited number of newspapers and journals."- Stefan Zweig



Civic Institutions



Current Coffeehouse

W.1.6
Synthesis

A public building

One of the main questions that popped up this week was the idea of a 'public building that regenerates the public'. It framed many of the narratives that have been growing alongside the project so far. Reflecting on last week's work, the building started to move away from a singular entity and the concept of a network of social rooms as a means of reconnecting sociability to the centre has become a focus of investigation.

One of the key institutions and points of reference became the Viennese *Kaffeehaus.* Having been the premier home away from home and a space albeit celebrating the act of consumption (coffee) has through its casual atmosphere and lack of pressure for such consumption been a space not fully subservient to the market.

Further research questions

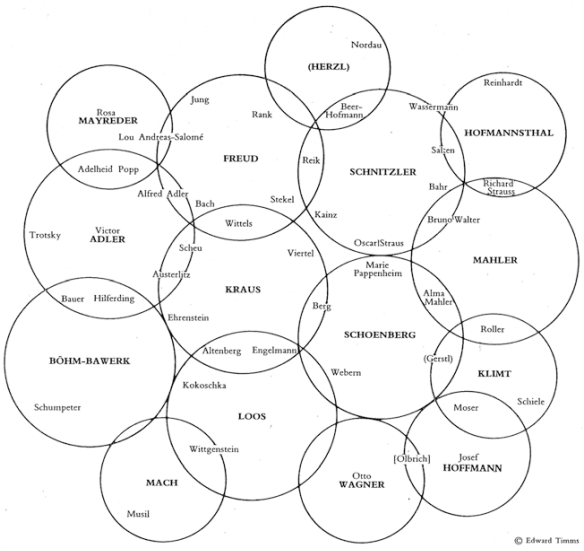
How is the cultural and social salon of Vienna, in the form of its coffeehouses, positioned in relation to the changing urban life it is supposed to cater to?

As a place of transit between the private and the public, between leisure and work, and between communication, and contemplation what potential does it hold for reclaiming the social and public ground it previously had?

What more potential can be gained from such public interiors as the coffeehouse aside from consumption and the nostalgia of its past memories?

What architectural devices are employed to achieve such spaces? How do their organisation and material cultures reflect their use?

What role do they play for our perception of permeability of the city and the ground?

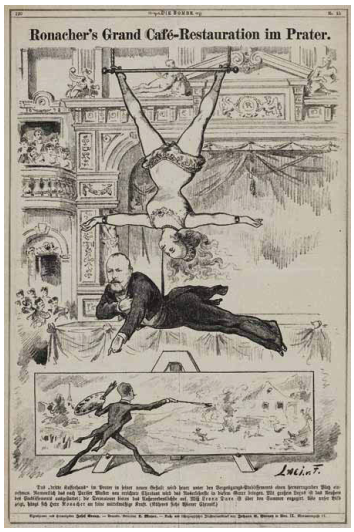


EXTRACTED FROM "THE VIENNESE CAFÉ AND FIN-DE-SIÈCLE CULTURE"

Kaffeehaus - A frame for sociability

The institution of the *Kaffeehaus,* where not only places to consume coffee or idle away your excess time. Rather in the course of its storied history it became the vehicle of sociability and allowed the introduction of other activities within its boundaries. Some fostered musical evenings, others had large halls fit for billiard while others were host to artistic performances.

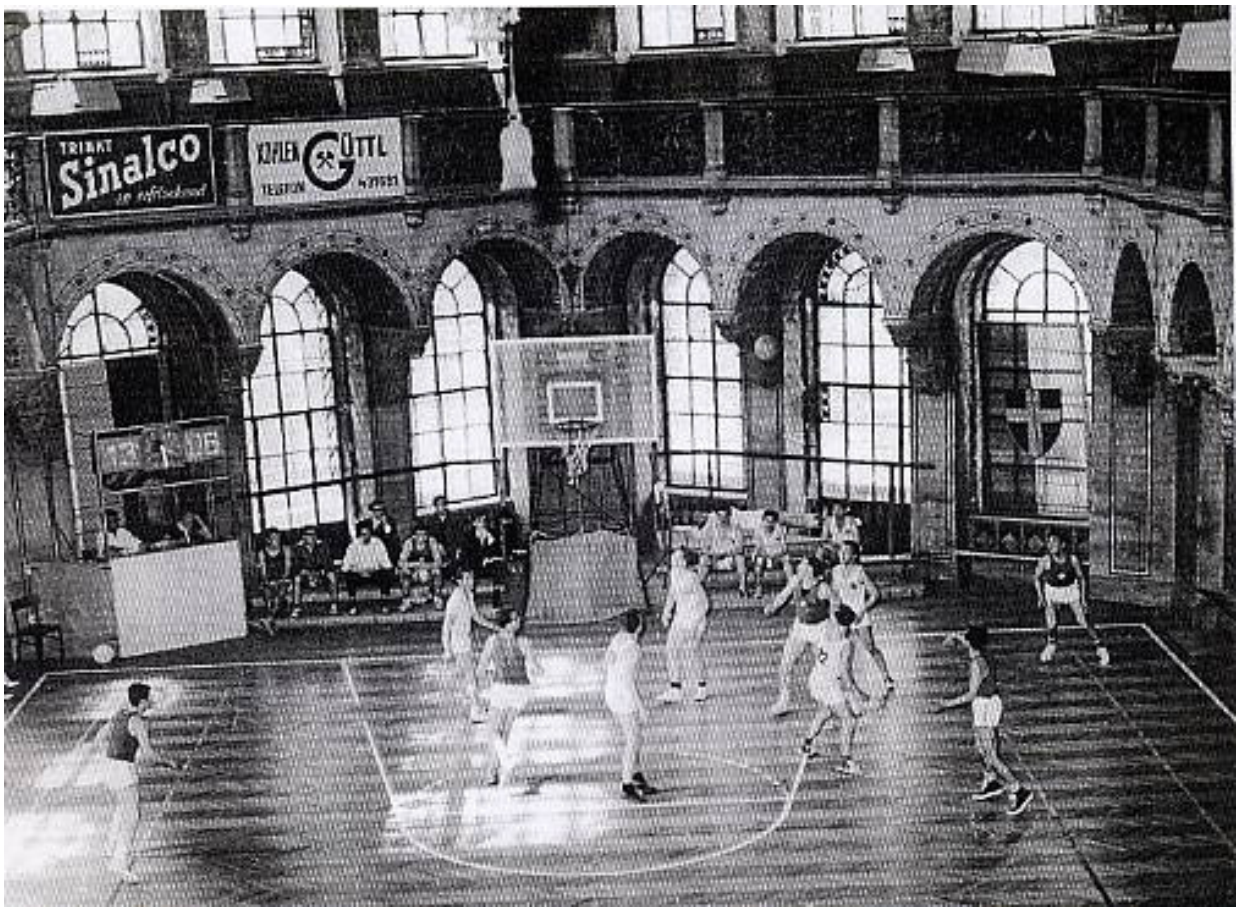
Through such assimilation the pure concept of a place of consumption cannot be envisioned. Each one of them started forming their own circles of regular visitors and groups of like-minded intellectuals often used these spaces for their day-to-day discussions. Among them was Adolf Loos.



Dritte Kaffehaus

Löwsche Kaffeehaus

Konzert-Café Schmid Hansl


TRINKT
Sinalco
KAFFEE
GÖTTL

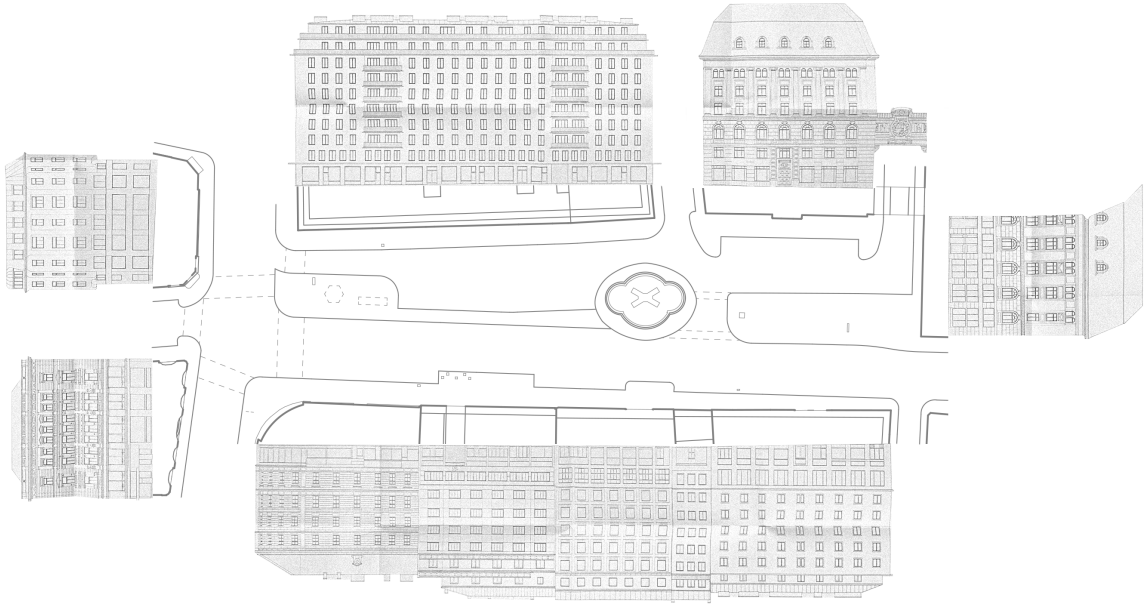
Site Context

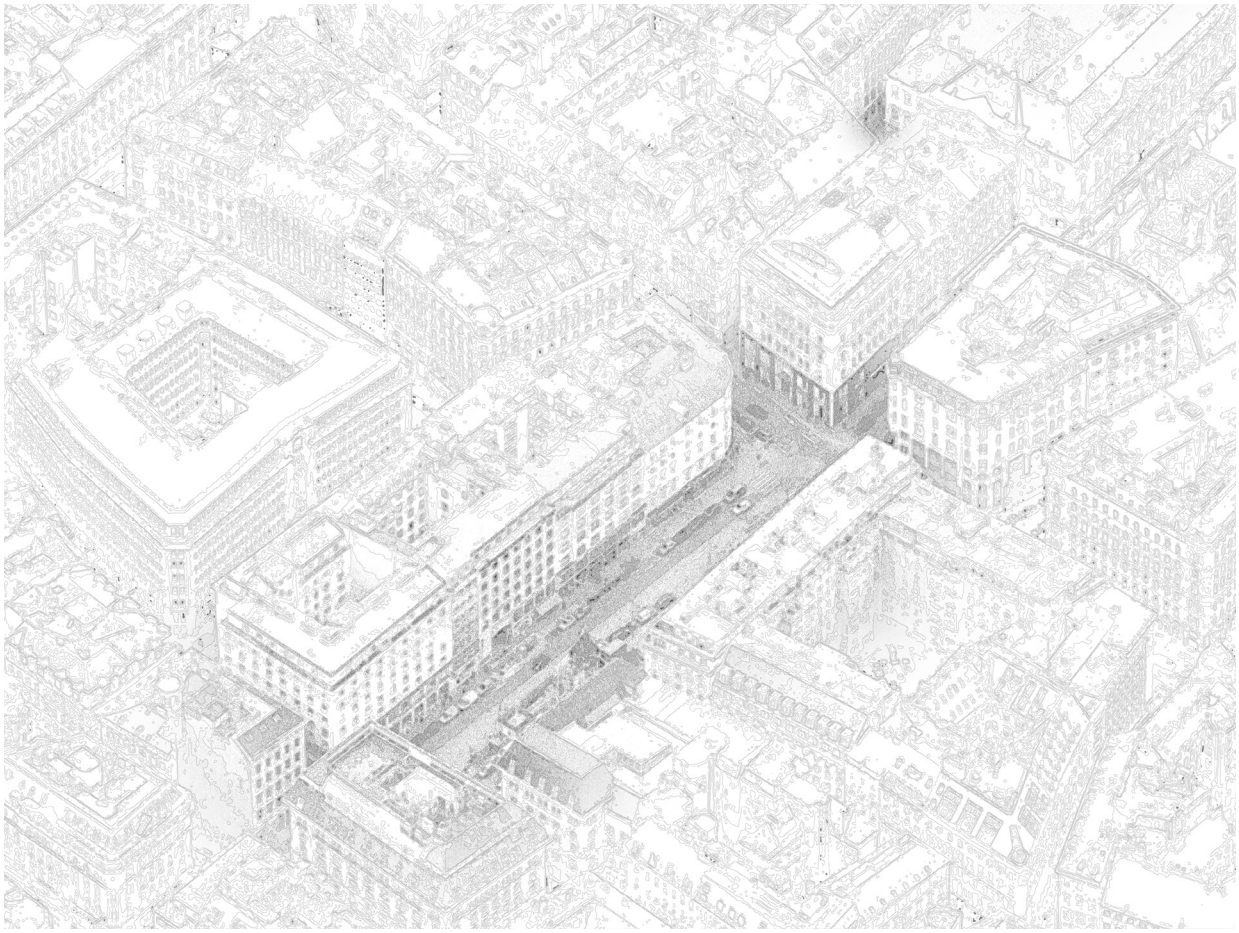
Simultaneously, through further studies, the area around *Hoher Markt* seemed the most sensible place to work on crafting an urban room. It has a long history dating back to the first days of Vienna itself and just north of it, the urban block frames a highly diverse *Grätzl* (Viennese Neighbourhood) formed in what was previously a Jewish community and still has a synagogue and even the oldest catholic church within it.

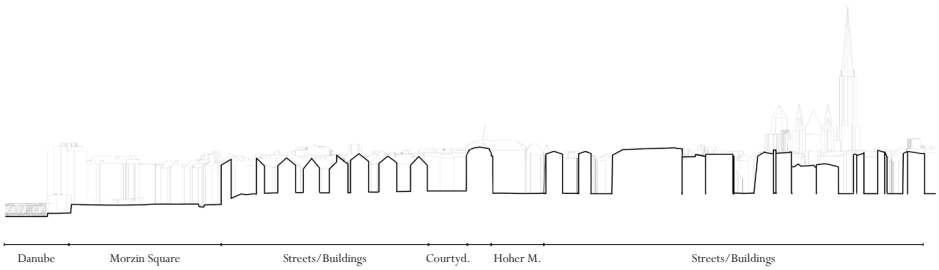
Architecturally, a few questions be needed to be addressed:

What existing spaces can be used or adapted to fit the rooms?
What are existing services?
What are the points of entry into the site?
How is this network of rooms connected?

"The growing number of comforts within the modern shelter had, one by one, eliminated the desire for pageantry in the space outside. The underlying idea of the forum and the plaza, through out the ages the focal points of classical and medieval cities, took on less social and political meaning."- Sitte, [1889]






Danube
Morzin Square
Streets/Buildings
Courtyd.
Hoher M.
Streets/Buildings

W.1.7
Site Visit

Everydayness, Belonging & Contemporaneity

Contextualising the project away from the theoretical framework and positioning it within the actual understanding of the city was one of the key objectives of the site visit. Alongside visiting various archives, filming for the movie and visit explore the city.

Reflection

The interiority of the city was quite overwhelming. As seen in the images to the right, the facades, devoid of any idea of what might lie behind them, frame even the street and public square as a quasi interior.

Some traces of life and appropriations could be found all across the centre, ranging from simple chairs to various podium extensions and gap-filling building interventions. Resulting in a break from the expected.

Another fascinating aspect was once the smooth exteriors were broken up. Deliberate or not, it created intrigue into what might be happening there. Showcasing some medieval wall fragments or simply a painting.

While visiting the prospective site near Hoher Markt I also found out about one of the buildings having been demolished creating a very possible point of intervention.

"Architecture can be representative and moving; it can represent a desired society different from the existing one and move us to bring it about."- Czech, [2019]

The 'Everyday'	*Belonging*	*Contemporaneity*
Staging	*Dwelling*	*Material Culture*
Consumption	*Interiority*	*Local Embeddedness*
Contradiction	*Permeability/Accessibility*	*Displacement of the Local*
Leisure	*Sociability*	*Time/Memory*

FANTASTIC SOCCER

Gustl Bauer

#INNOVATION

Semmler
02262/61264

W.1.8
Crafting

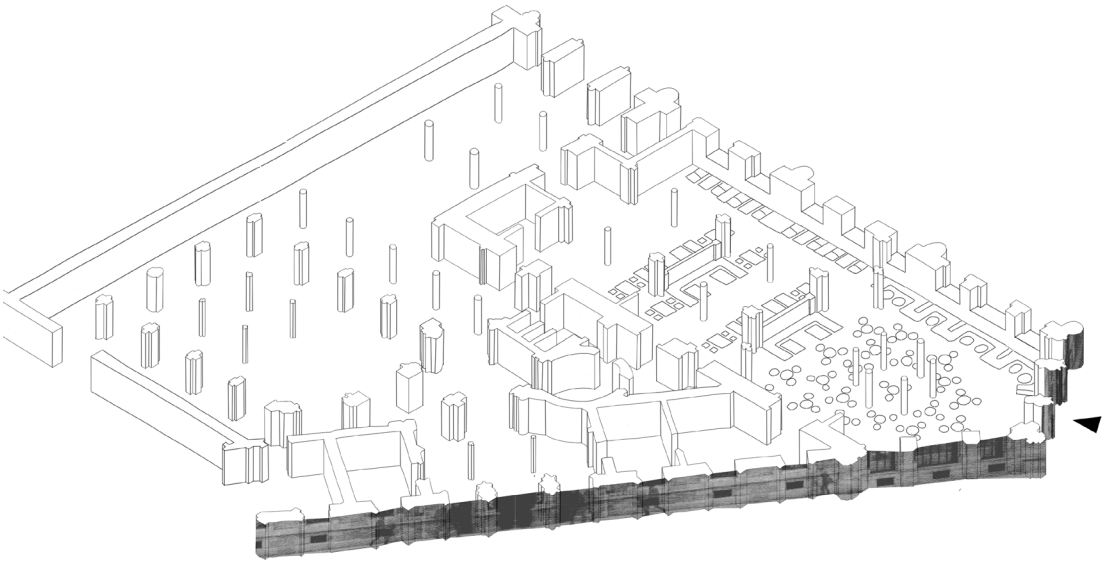
Urban Room - Reference

Following the site visit it became important to get a clearer grasp on what the network of urban rooms consists of so that it is possible to start working on crafting it into the existing physical realm of the site.

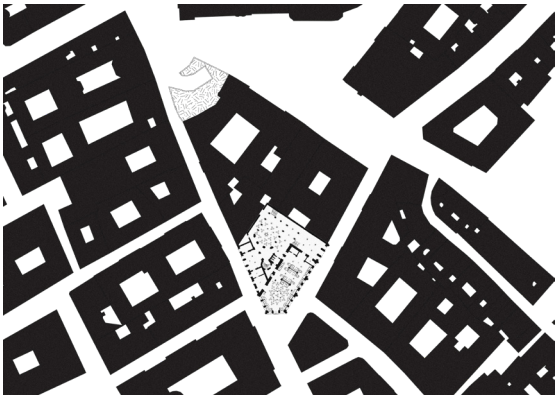
Through the drawing and study of Viennese Kaffeehäuser, a few aspects came up to be considered.

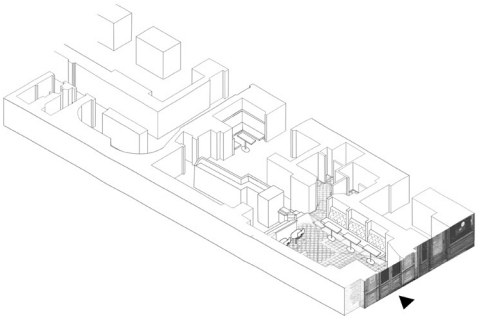
- *Casual atmosphere*
- *The stay is hardly bound to time*
- *Guest 'owns' the space for a certain time*
- *The celebration of threshold spaces, and special furniture to further extend the space between interior and exterior*
- *Between private and public space*
- *Oftentimes being a corner building, acting as a connection between different conditions of either site*

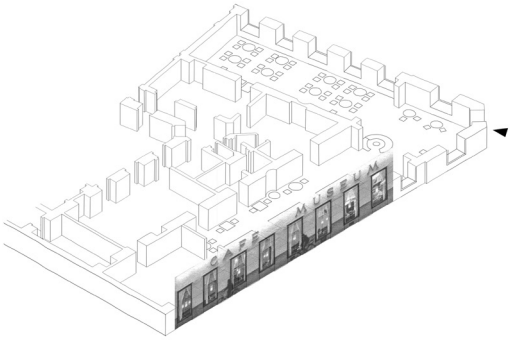
Suggesting the project to consider how it connects different exteriors, what relevance the threshold has in describing the urban room and for the understanding of the user. How can local material culture and common principles of already existing institutions be used as a means of creating a casual, known atmosphere so that people feel at ease and are more likely to appropriate?



Cafe Central

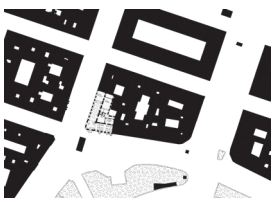






Kleines Cafe, Hermann Czech

Cafe Museum



1. [Belonging]

A space for the collected, a space as counter to the market of things. A public interior rooted in its unproductivity.

2. [Discussing]

"The café is many things: an object of nostalgia, a stage for inventing oneself, a place for creating relationships and a home"

3. [Reflecting]

"Although existing collections of artifacts tell a story, embedding the interior in the past, it is a narrative which is also continually changing"

4. [Production]

"Architecture can be representative and moving; it can represent a desired society different from the existing one and move us to bring it about."

Kleines Cafe, Hermann Czech (Vienna)

LIVING ROOM LIBRARY, Jan Kattein Architects (London)

Kulturhuset, Peter Celsing (Stockholm)

Volkshaus (Zurich)

W.1.9
Research Plan + Positioning

Research Methodology

Material culture and belonging
Investigating the contemporary manifestation of Vienna's inner city core and its urban spaces, both external and internal as well as the liminal space in between both through the lenses of material culture, social culture and the concept of belonging reveals a condition of tension. A tension between the past and the present; between the social and the desolate; or between concepts of consumption and production of everyday life. This approach and reflective study form the foundation for the historical portion of the research as well as a bridge to the contemporary situation through a closer look at the traces, its changes, the evolution and current ideas for such spaces of sociability and publicness. To get a better grasp on the notions of Vienna's social ground and remaining spaces of sociability, different edifices of them have been and will continuously be looked at both domestically as well as other successful examples in similar contexts. Among such examples have been the urban squares, the 'Wiener Kaffeehaus' and various other notions of cultural spaces so far.

Research position
The idea of reclaiming a social ground within our inner-city cores from the start seemed an ambitious goal. It requires a thorough understanding of the local cultural sphere, the ways of living, owning, and appropriating what is already found and how one might work within this found landscape to enhance and invigorate it. As these spaces are deeply charged already with cultural meaning and memories it endured and absorbed over time, the idea of a fresh reset feels inadequate, instead, my focus became an act of seeing, understanding, reappropriating, and layering. Further adding to the palimpsest of these sites, carefully crafting modern needs, spaces and historic fabric into a larger narrative and frame of belonging and identifying.

Research Focus

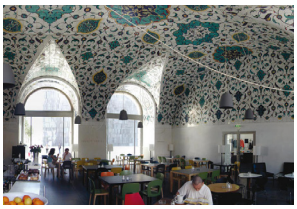
In the process of this perpetual study of research, common themes and questions have served as guides for the process of design research. Inspired by the input from my mentors, literature research or case studies, they frame and underly the idea of my project which tries to reclaim a social urban ground within the highly historized and touristic inner city of Vienna. This ambitious undertaking is complemented by the supplementary questions discussed afterward and a thorough study of material culture tied to cultural appropriation and dwelling within space and interiority.

an ambivalent ground

It needs an ambivalent ground for people to come and go, without obligations prescribed to discourse. Making one feel comfortable.

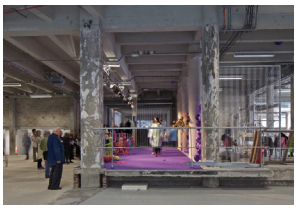
not based on hierarchy

Inclusive, allowing full entry to the public freed from notions of exclusion or divisions



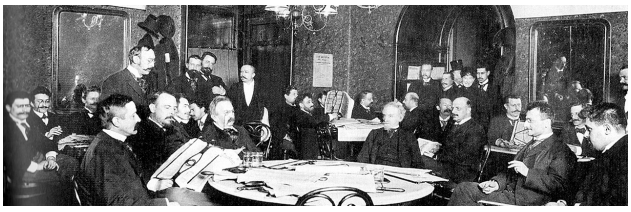
fostering conversations,

The space creates the stage for conversation and dialogue. Not in obligation, but scintillating, colourful and fruitful engagement.



providing a sense of belonging,

Creating a space, one can access at any time, allowing one to meet acquaintances. Spending time together in anonymity or engage in social.



creating a ‘Stammtisch’

It is not its offer that attracts regulars, rather its atmosphere and people. The room remains just space without the people enlivening it.

weaved into the existing context

Such a space can seldom be constructed from scratch. A space allowing for such lingering is often defined by its history, memory and cultural significance.

creating a home

Even in similarity, it provides what the private home is not. A public lingering, engaged or in solitude. But always comfortable.

away from consumption

It becomes a space, connected to the narrative of the real. Away from the consumption and superficial production. Wanting true cultural engagement

W.1.10
P1

Further Questions

Problem statement
Desolate individuality: historic spaces of sociability throughout the city, be it the market squares or the salon/forum of the *Kaffeehaus*, have lost their socialness in the modern age of fragmented and highly individualised urbanity. It is disconnected from notions of sociability and collective social and cultural practices that shaped the spirit of place and identity. Thereby, resulting in a condition where past glory and culture are consumed and marketed, while any opportunity for new is stunned and lacks a fitting vessel to call its own to produce its memories.

Limits

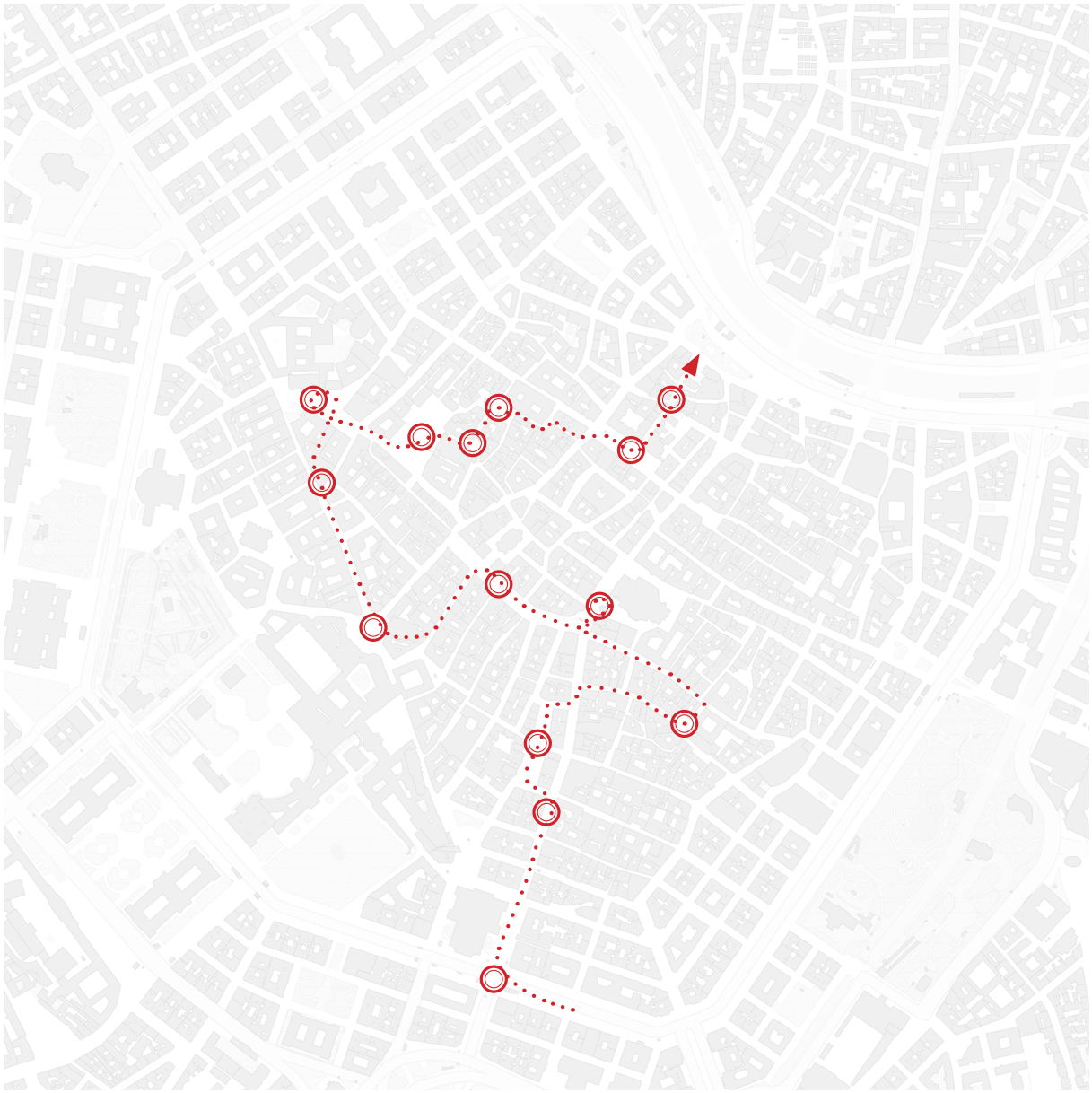
Historic concepts for spaces of sociability can be seen as chances to learn about their ideas, foci, or operation in the context of their respective social and cultural backgrounds, however, as such spaces are essentially a mirror of their society and culture, they cannot be blindly recreated.
Notions of city planning both for its dwellers as well as its consumers is a far more widespread and deeper issue of our contemporary times than this thesis can hope to overcome. Instead, it hopes to try and find some tools, to engage in a conversation about how to make more out of our historic city centres and previous hubs of sociability than an open-air museum.

Further intentions
A want to reengage dwellers and give them agency in the context of the physical realm of their city as well as the social-cultural context of their environment.

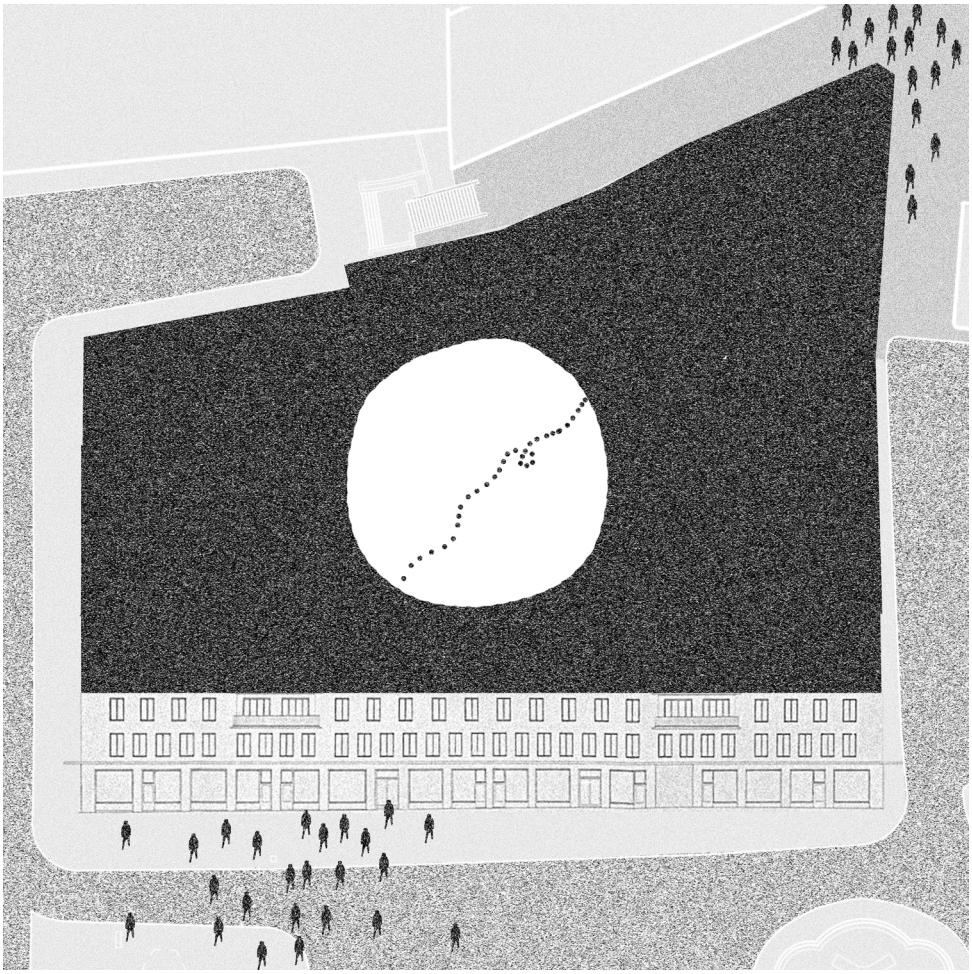
As the research has been showing similar conditions for both exterior and interior edifices of sociability, it feels appropriate to conceive of several thresholds and conditions of interiority. Aiming to rehabilitate not one or the other but rather find a synergistic condition of urban interiority

As the very concept of an urban interior, in one way or another, connects different spaces of the city it thereby also connects different conditions. Square & street; Busy & Idle; Open & Enclosed. How can a space and its threshold mediate such differences?

How do notions of local cultural practices and common motifs of appropriation influence the conception of such spaces? What is the right balance between specificity and genericness in an age that itself is struggling with such an identity?



A Walk through Vienna,
mapped routing showing the journey depicted in
the film



Concept of an Urban Interior as Connection

Collage of Viennese Textures & People

W.2.1
Research Plan + Refocus

Reflection -
An interior city

In the wake of the P1, multiple questions have arisen, primarily concerned about the manifestation of the project, the condition it aims to foster through it and how/what it aims to express in terms of memory and atmosphere within that space.

First and foremost, this work is deeply rooted in an understanding of a very local condition and moments of the past that are transcribed, translated, or transfigured to work within a contemporary context of cities such as Vienna and the society within which they operate. These edifices, which survived the test of time and are now perceived in the context of our time, where their original function might have faded or have been absorbed become interesting stages, even at the risk of evoking a sense of nostalgia, to understand how one might reclaim a social ground that appears to have been overwhelmed by external imaginaries. One such model has been discussed through the lens of the *Kaffeehaus*.

However, as has already been alluded to within this paper, this function as a public salon has slowly been eroded by the impulses of the market, driving one to feel unneeded or amiss once the act of consumption has finished, putting it at the same level as many other establishments of our time.

Furthermore, it is trying to enhance the already present interiority created by the *Ringstraße* and within it work on the idea of a social urban interior that is formed through a network of urban rooms along its less prevalent urban spaces such as *Hoher Markt* among others.

Along this process, there is an expectation that questions of heterogeneity and homogeneity will eventually arise as the narratives of Vienna's past as a diverse empire and its contemporary harmonious urban fabric are engaged in dialogue with each other in the design. This dialogue can further be seen in the contrast between the realms of bourgeois life and collective provisions within the city.

Overall, one can classify this prospective thesis as one that deals with the intricacies of modern capitals and larger city exhibits. Unraveling their local material traces, culture and human behaviour ranging from the small scale to the large.

W.2.2 - 2.3

People's Palaces - Programmatic Case Studies

A reflection of time

Coffeehouse

Reflecting on the previous research done on coffeehouses so far it was paramount to trying to dissect and understand what made this Viennese institution so relevant as spaces of sociability. Conclusively, one could infer that its casual atmosphere contributed to a feeling of comfort while the notion of buying yourself the space allowed people to more easily feel like they belong there and can appropriate the space. Finally, the care the designers took in choosing smaller tables to get people closer together and the general atmosphere due to dimmed lighting helped in setting a more cozy and intimate mood.

People's Palace

On the other hand, we have 'People Palaces', a certain type of cultural and social institutions that rapidly manifested and vanished within the last century. Programmatically, many of them overlap, nevertheless, what is most important in each of them is the spirit of time they embody. They highlight the political and social conditions of their time and simultaneously carry the will of their architects to try and create a very particular vision of a future society through them. Effectively, they can be seen as edifices of temporal memory and drivers of cultural change all at once.

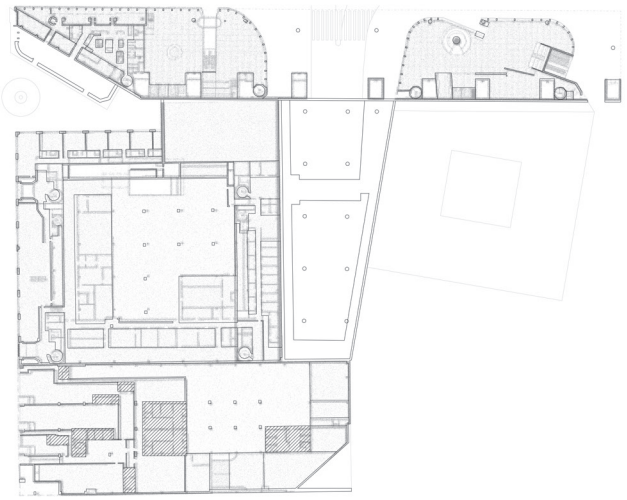
Programmatic characteristics of Coffeehouses

- *Casual atmosphere*
- *Passive observation*
- *The stay is hardly bound to time*
- *Celebration of consumption*
- *Privately financed, subordinated to the competition*
- *Possibility to increase attractiveness*
- *Open communication*
- *Use is rather voluntary*
- *Architecture is a concept-supporting component*

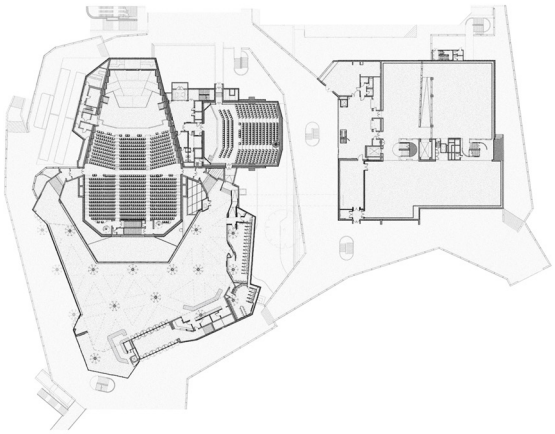
Unique features of the furnishing and operation of the coffee house

- *Chairs*
- *Small tables*
- *Mirrors on the walls*
- *Dimmed light*
- *Help / service if needed*
- *Guest 'owns' the space for a certain time*
- *Between private and public space*

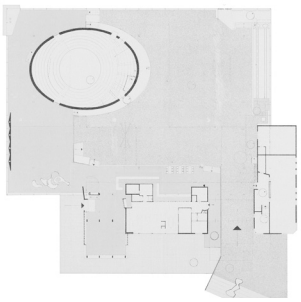
Peter Celsing, Kulturhuset, Stockholm



Southbank Centre, London

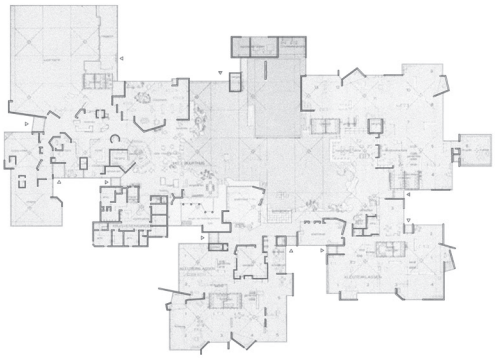


Van Klingeren, de Meerpal, Dronten

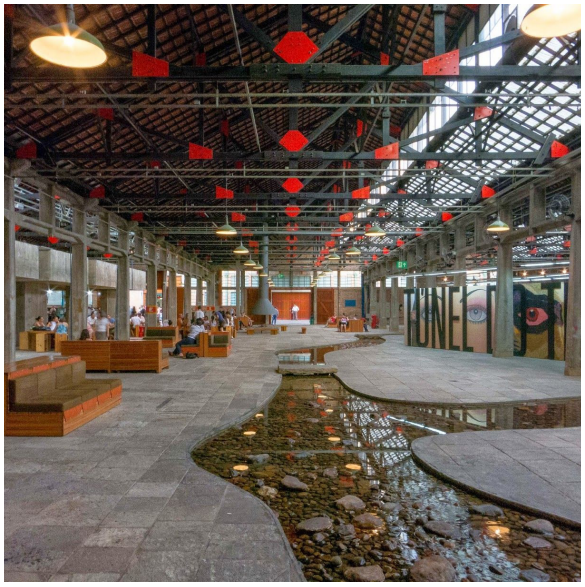


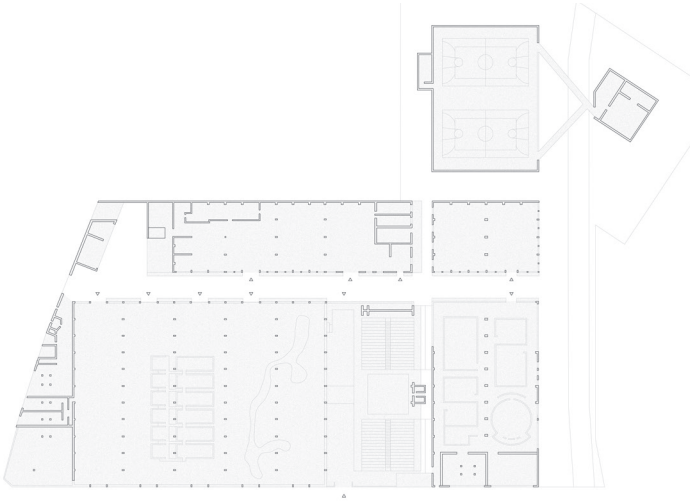
Full Study included in Project Archive

Van Klingeren, Het Karregat, Eindhoven

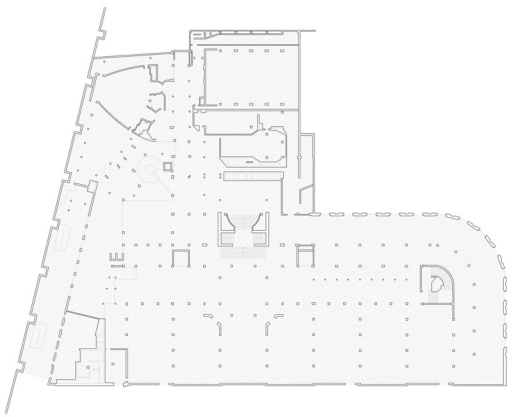


Lina Bo Bardi, Sesc Fabrica, São Paulo





Lacaton Vassal, Palais de Tokyo, Paris



W.2.4 - 2.5
Grounding Research - Local Materiality Studies

Limitations and Intentions

Situating the project within the present-day context, it is necessary to move away from historic and theoretical materials to delve into site-specificities. Working through the materials gathered in the previous site visit and carefully tracing the exterior, ground conditions and understanding the availability of spaces creates an extensive inventory of spaces and thresholds that form the basis for the potential network of collective rooms.

Acknowledging the difficulty of accessing newer resources that were not yet considered in the initial archival visits limits the degree of accuracy to which one can truly understand every space as only so much is readily available. Therefore, the available information will be supplemented over the summer once access to the archive is possible again.

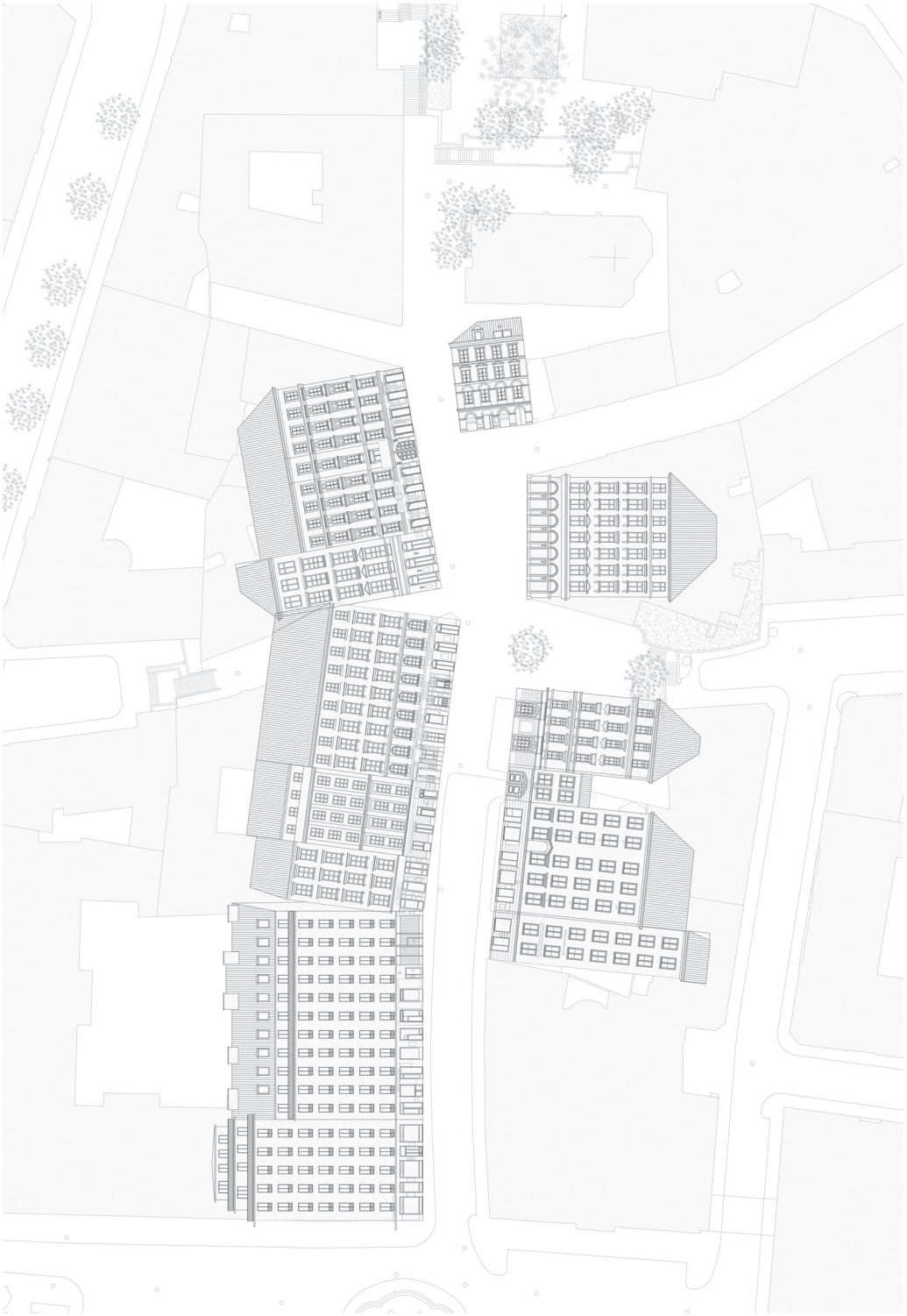
RICHYS
VIENNA
ROCKBAR

CLOCKWISE

1.Lazenhof

Sektcomptoir Szigeti
MIELE • HONEY

JOSEF WINKLER
Philosoph

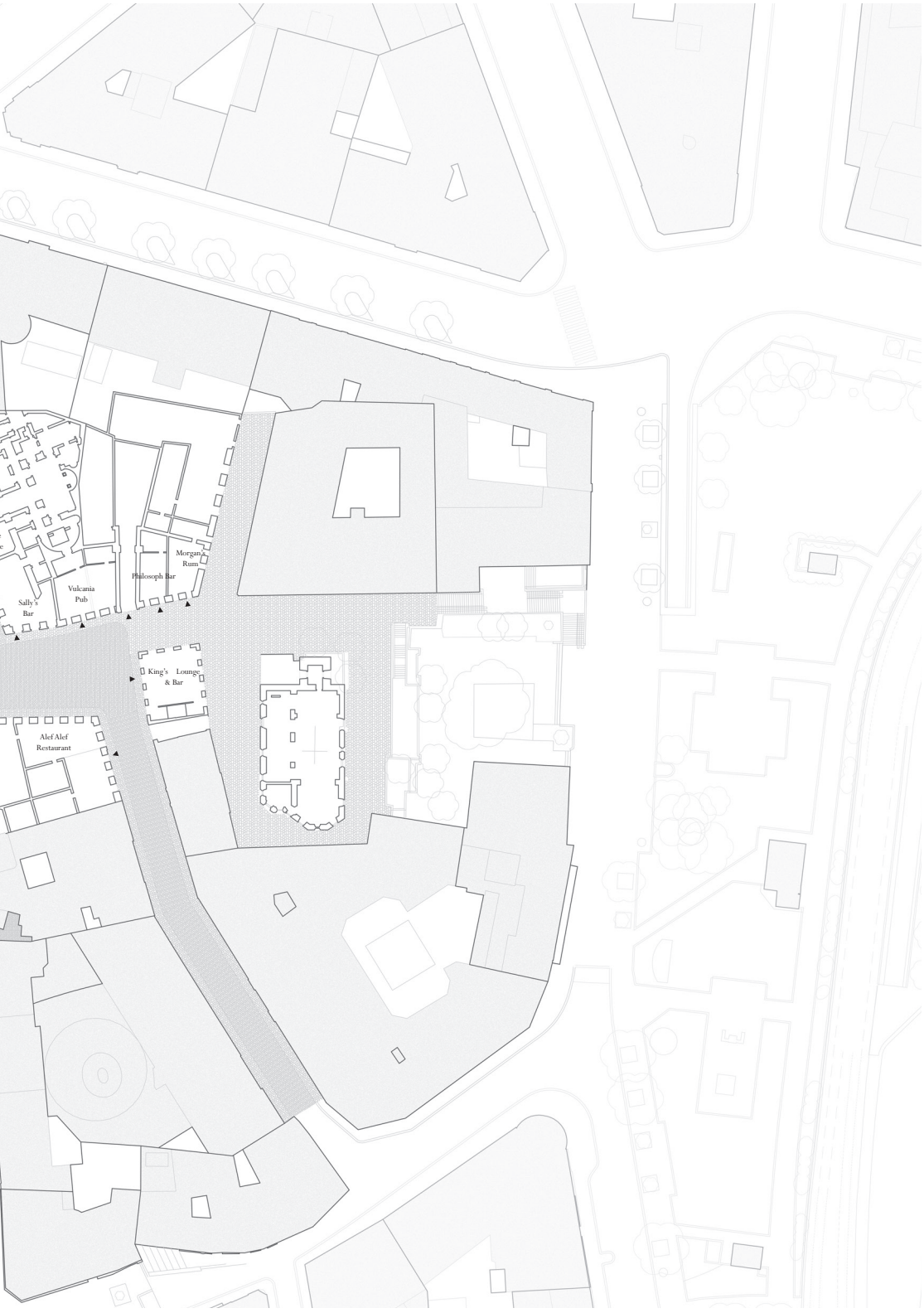


Site Interiority 1:1000 @ A4

Figure 1

Figure 2

Parking
Garage
Nagel &
Feile
Magazin
Bar
Schneider
Atelier
Welt
honing
Madanis
Schuhe
Richys
Bar
Schachter-
wirtschaft
Hair
design
Wein &
Bier
Hearthest
Bar
Esthetique
Hotrod
Clockwise
Manicure
Hotel
Time of ease
Kosmetik
Imperial
Kino
Cine
Center



Site Plan 1:1000 @ A4

Points of interest | conflict

- Abundance of bars / clubs
- Noise pollution
- Youth alcoholism

- Deep history, tied to Jewish population, housing the oldest Catholic Church of the city and having been a hub for salt trade and textile manufacturing
- Previous terror attack in 2020

- Excess of parking
- Monofunctional ground floor programme

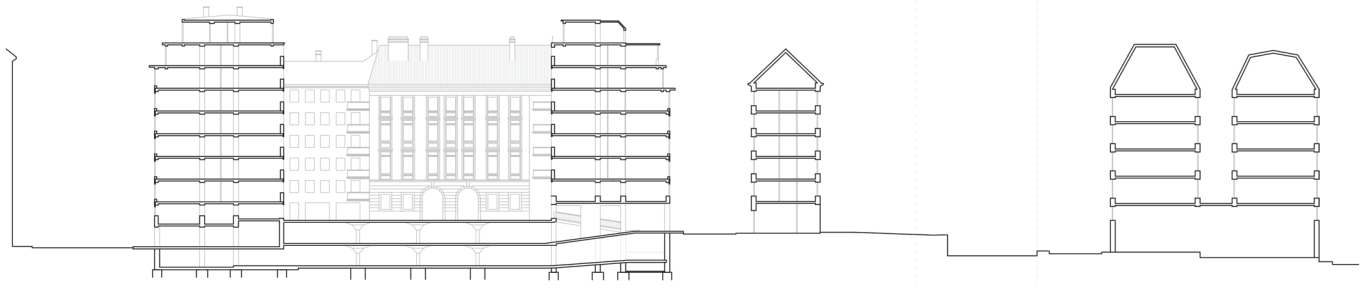
- Tall buildings create very tight street corridors
- The regularity of the facades allows for very little insight to what lies behind the threshold of the window and the tight streets further hinder views towards the inside.
- High degree of residential zones complicate the appropriation of those zones.
- Height differences to surrounding streets

Reflection

The drawing and research highlighted once again the threshold that exists between interior and exterior. How could architecture mitigate this barrier and open up the street more, creating a true urban interior?

Another interesting discovery was the level differences, allowing the design to access and connect people across multiple levels. How can such height changes be mitigated in a soft way allowing free flowing exchanges between the levels?

Major themes
- The common ground
- Heights, Levels, thresholds and passages
- Monofunctional streets



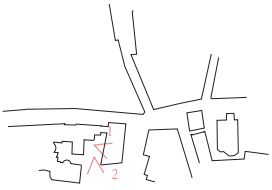


Figure 1

Figure 2

W.2.6
Design Synthesis - First Steps

Principles and Gestures

A major aim for this week was a synthesise between the previous studies on the programmatic function and the physical traces of the local site. Stitching ambition and use into the existing network of rooms on site. These took the form of three principal interventions, each distinct in their use but tied together in the overarching idea of creating an inclusive social ground centred around the preservation of local immaterial cultures and learning from a tangible connection to a productive past.

One particular reference that became important in defining the concept of what this network of urban rooms tries to achieve was the *Bildungsgrätzl* or the 'teaching neighbourhood'. A recent Viennese concept, with around 26 being conceived since 2017.

They form a loose assemblage of functions centred around creating a productive environment for the youth and the overall residents.

Three Interventions

Connectivity and accessibility are major factors in regard to how each of them is thought of. Be that through a terraced courtyard garden, the opening up of a parking slab to connect the floors and bring light and air in, or through the permeation of the building facade in order to once again connect the church and river to the main square of the neighbourhood.

Ein Service der Stadt Wien

Presse-Service
Rathauskorrespondenz

Aktuell Suche Termine Recherchequellen Abonnieren Kontakt Historisch Hintergrund

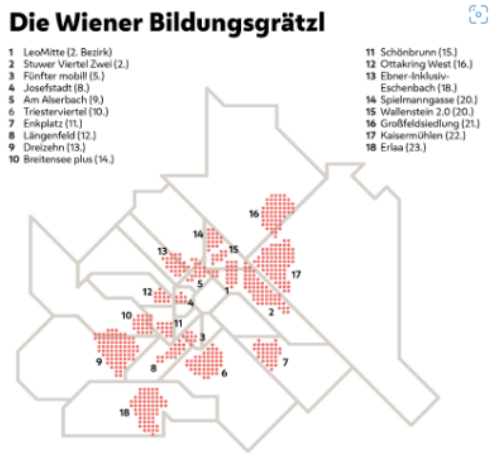
Bildungsgrätzl machen Schule

Die Stadt forciert die Zusammenarbeit von Schulen und Kindergärten mit Jugend- und Sozialeinrichtungen, um Wiener Kindern die besten Bildungschancen zu bieten.

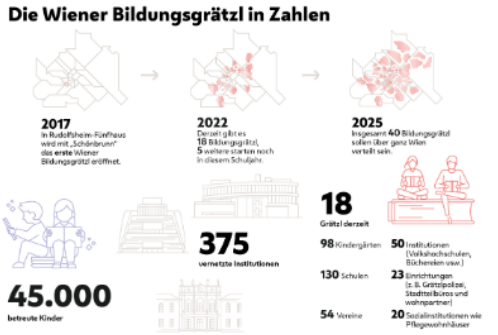
It takes a Grätzl to raise a child" (es braucht ein Grätzl, um ein Kind aufzuziehen), lautet das Motto, wenn es um ein innovatives System geht: die Wiener Bildungsgrätzl. Die Idee dahinter ist so einfach wie effizient. Um die Kinder und Jugendlichen bestmöglich zu fördern, arbeiten verschiedene Institutionen in einem überschaubaren Gebiet eng zusammen: Schulen, Kindergärten, Vereine, Büchereien, Volkshochschulen, Gesundheits- und Sozialeinrichtungen sowie die Jugendarbeit. 18 solcher Bildungsgrätzl mit rund 375 beteiligten Institutionen gibt es bereits, ca. 45.000 Kinder werden erreicht. Fünf Bildungsgrätzl sollen noch im Schuljahr 2021/22 eröffnet werden und fünf weitere bereiten zurzeit ihre Gründung vor. 2025 sollen es insgesamt 40 sein.

175.000 Euro

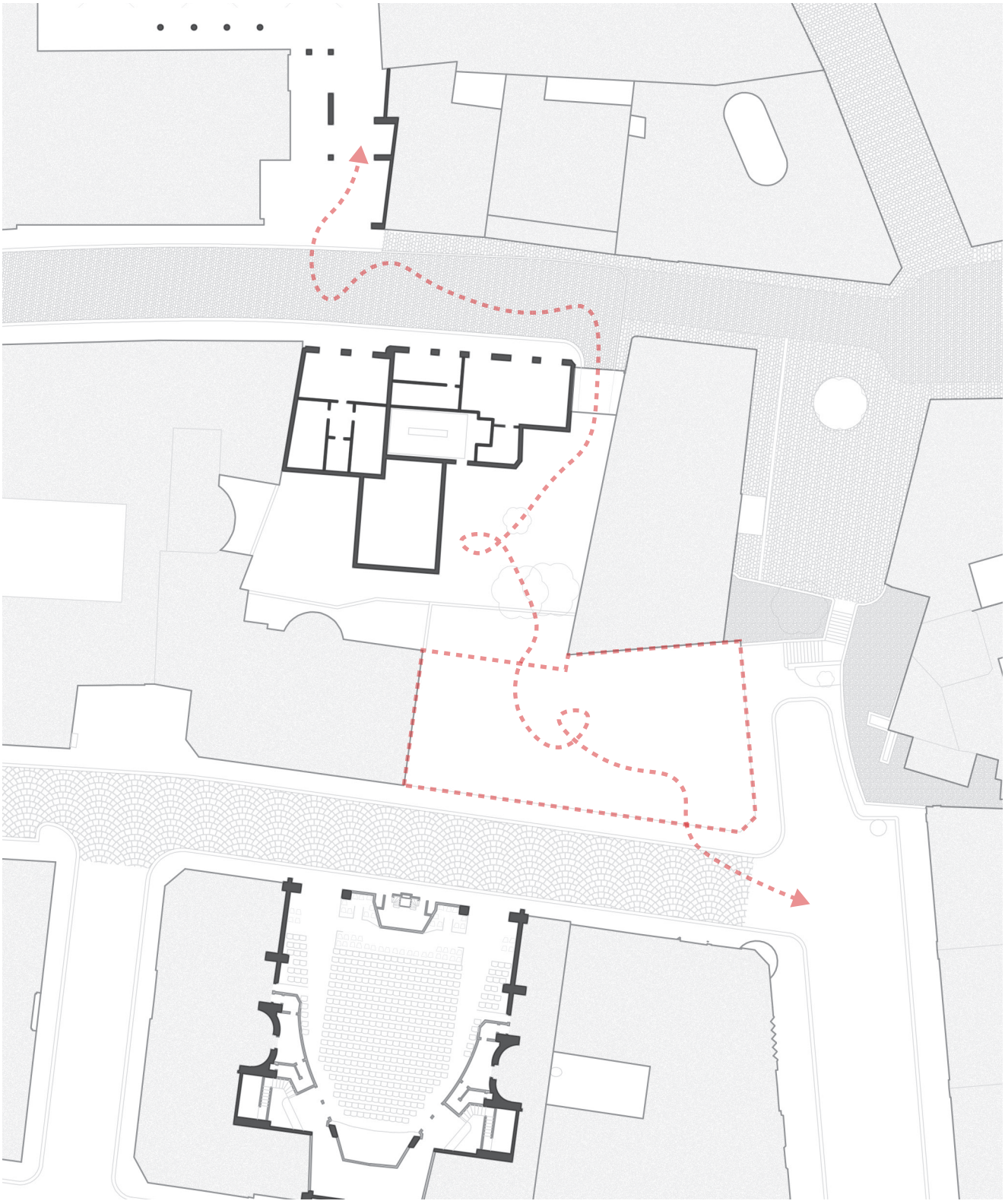
Um die aktiven Bildungsgrätzl zu unterstützen, hat der Gemeinderat vor Kurzem 175.000 Euro Förderung für 2022 sowie jeweils 200.000 Euro für die Folgejahre beschlossen. Akkreditierte Bildungsgrätzl können ab heuer bis zu 5.000 Euro Jahresförderung für Projekte beantragen. So soll die Zusammenarbeit der lokalen Bildungspartner*innen gestärkt und es sollen mehr Angebote für die Kinder und Jugendlichen geschaf-



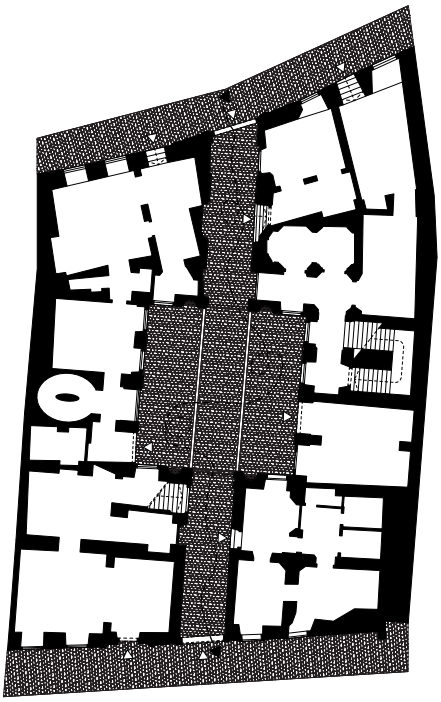
Die Wiener Bildungsgrätzl im Überblick (© Stadt Wien – DOWNLOAD (PNG 187.0 KB))



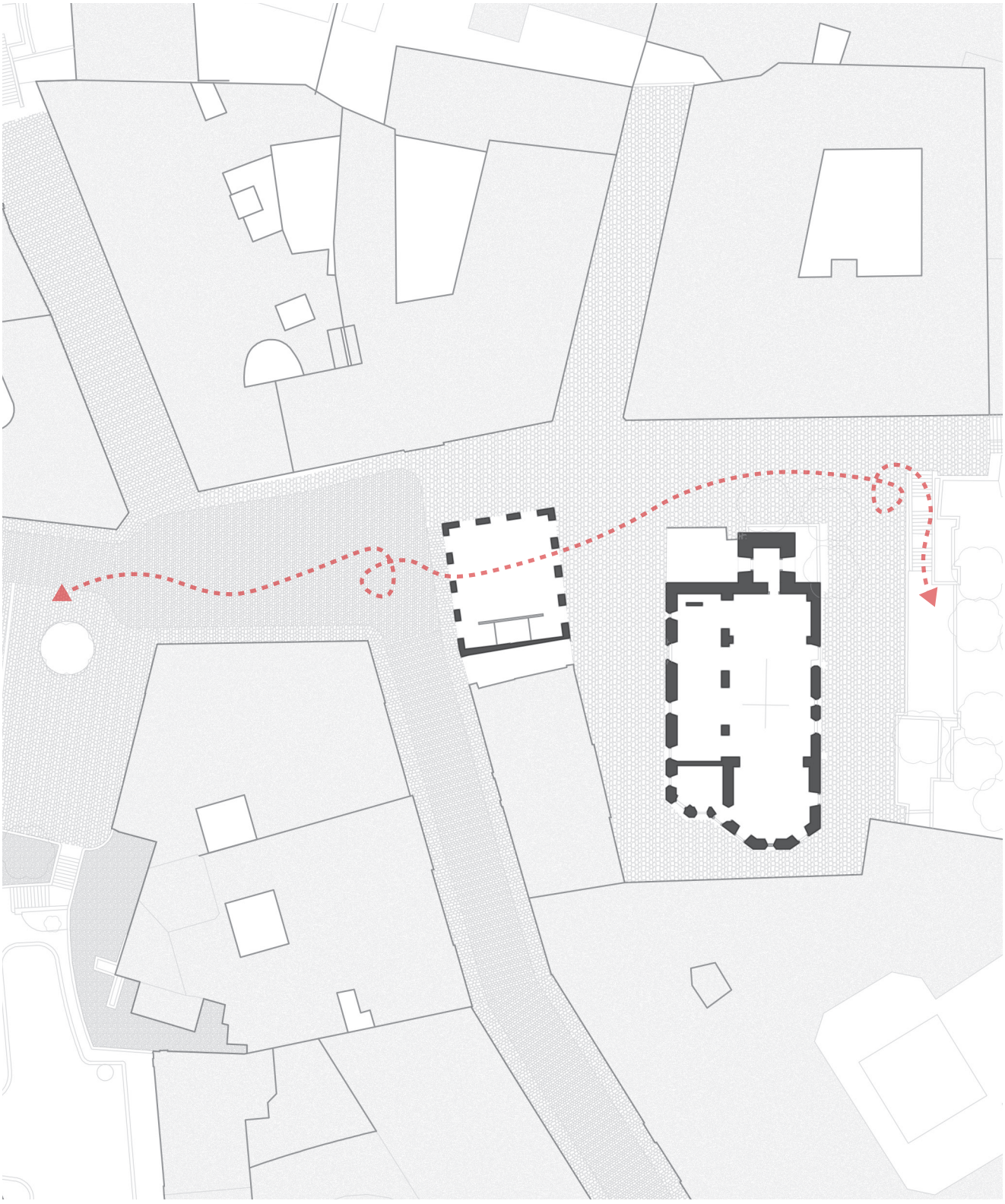
Die Wiener Bildungsgrätzl in Zahlen (© Stadt Wien – DOWNLOAD)



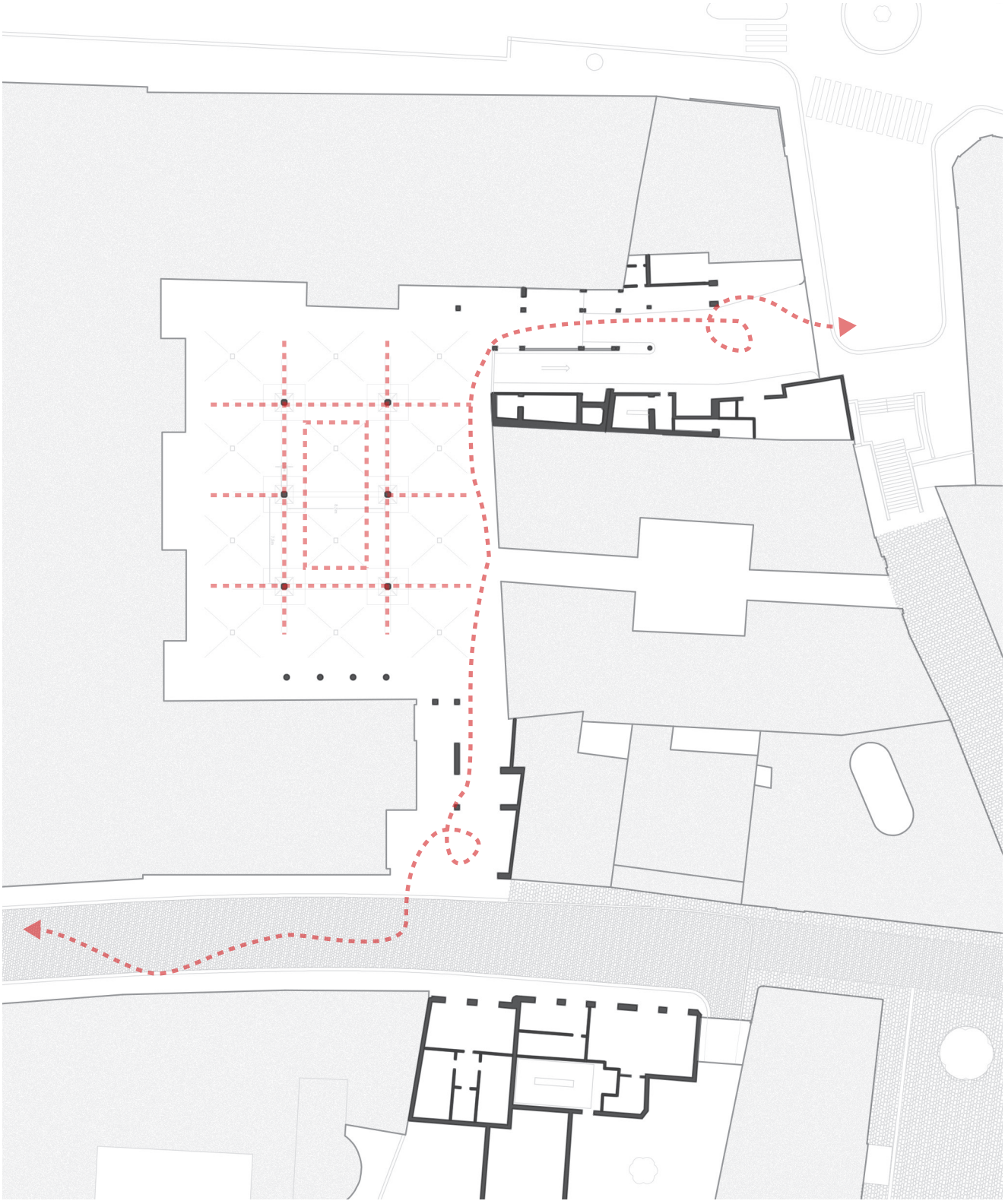
Terrace Intervention | Site Plan 1:500 @ A4



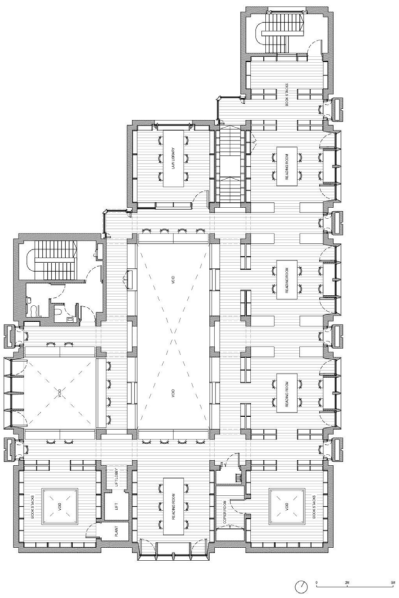
SCHATZ
ECKE



Connective Intervention | Site Plan 1:500 @ A4



PARKING INTERVENTION | SITE PLAN 1:500 @ A4



W.2.7
Pre P2

Reflection

Problem statement
The historic city centres of many of our cities have gradually lost their central role within how those cities operate and how their inhabitants engage with the city itself. Various spaces of sociability throughout the city, be it the market squares or the quasi salon of the *Kaffeehaus* in Vienna, have lost their socialness in the modern age due to the forces of the market. It is disconnected from notions of sociability and collective social and cultural practices that shaped the spirit of place and identity. Thereby, resulting in a condition where past glory and culture are consumed and marketed for touristic pleasure, while any opportunity for new agency within those spaces gets stunned and we experience a gradual loss of those spaces for future generations only getting to know the staged view rather than lived experiences.

Guiding Questions

1 collective ground

What is the potential of architecture to reclaim a social ground within contemporary society and a city that is overwhelmed by the narratives of the market?

2 belonging

How can local material cultures and gradations of interiority contribute to an architectural language that is fully tied into its immediate context while simultaneously furthering its narrative and needs?

3 local immaterial culture

How do the collective memory of its people and the physical fabric of their city relate to each? What dialogues are inherently present? and how do they be enhanced by the design?

Questions left unanswered

1 Agency

In what ways does architecture possess to give its people back a sense of agency over the space they occupy and frequent?

2 Appropriation

What design solutions allow for a high likelihood of appropriation and engagement? How can this be achieved in a sensibly and sustainably in terms of maintenance and materiality?

3 Translation

How can already present ideas and forms within the frame of a cities material cultural practices be translated and reconfigured to allow for new types of spaces/experiences that are still natural to their locals?

Summer

THE REMEMBERED CITY

A small moment of reflection on the work done so far.

Bezeichnung der wissenschaftlich tätigen Einrichtung
(Langstempel)

MA37 BAUPOLIZEI SICHER BAUEN

StaDt Wien

Magistrat der Stadt Wien
Magistratsabteilung 37
Baupolizei
Dresdner Straße 73-75
A – 1200 Wien
Tel.: (+43 1) 4000 8037
Fax: (+43 1) 4000 99 37010
E-mail: post@ma37.wien.gv.at
www.bauen.wien.at
DVR: 0000191

Oben angegebene wissenschaftlich tätige Einrichtung beantragt die Erlaubnis zur Akteneinsicht und zur Herstellung von Kopien oder Digitalisaten betreffend folgende Liegenschaft/en:

Wien Innere Stadt:
Hoher Markt 10 – 11, Adresscode/Straßencode 001184/02049
Fischhof 2, Adresscode/Straßencode 001178/00374
Fleischmarkt 4, Adresscode/Straßencode 001179/00374
Fischhof 3, Adresscode/Straßencode 001180/00374

Adressangaben mehrerer Liegenschaften sind mit Beistrich zu trennen.

Es wird bestätigt, dass die Akteneinsicht ausschließlich folgender wissenschaftlicher Arbeit dient (Arbeitstitel):

Remembering the City
reclaiming a collective ground

Arbeitstitel

Wir erklären, dafür Sorge zu tragen, dass angeeignete Daten und Kopien (z.B. Bescheid- und Plankopien) vor missbräuchlicher Einsichtnahme durch Dritte geschützt aufbewahrt werden. Dies gilt auch für die Zeit nach Beendigung der Forschungsarbeit. Falls erforderlich, werden die Daten und Kopien anonymisiert oder vernichtet, es sei denn, die Gebäude- bzw. Grundeigentümer*Innen stimmen Gegenteiligem zu.

Ergänzend nehmen wir zur Kenntnis, dass im Falle der Absicht einer Veröffentlichung von nicht anonymisierten Daten und Kopien darauf zu achten ist, dass vor einer Veröffentlichung die Zustimmung der Haus- bzw. Grundeigentümer*Innen einzuholen ist

Ferner ist bei der Veröffentlichung von Plankopien zu beachten, dass das Urheberrecht von Planverfasser*Innen erst nach 70 Jahren erlischt.

Wir erklären, dass obige Bedingungen allen an der wissenschaftlichen Arbeit Beteiligten zur Kenntnis gebracht werden.

Die Erlaubnis zur Einsichtnahme soll folgender/n Person/en erteilt werden:

Maximilian Michl

29/06/23, Mark Pimlott, Assistant Professor Architectural Design, Faculty of Architecture + the Built Environment TU Delft (NL), Department of Architecture

Datum, Name, Funktion und Unterschrift eines Zeichnungsberechtigten der wissenschaftlich tätigen Einrichtung

1
EZ
TEIL 4 von 8
1 EZ/ 508 Innere Stadt
1
EZ
TEIL 7 von 8
1 EZ/ 508 Innere Stadt
1
EZ
TEIL 1 von 8
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ARCHIV
TEIL 2 von 2
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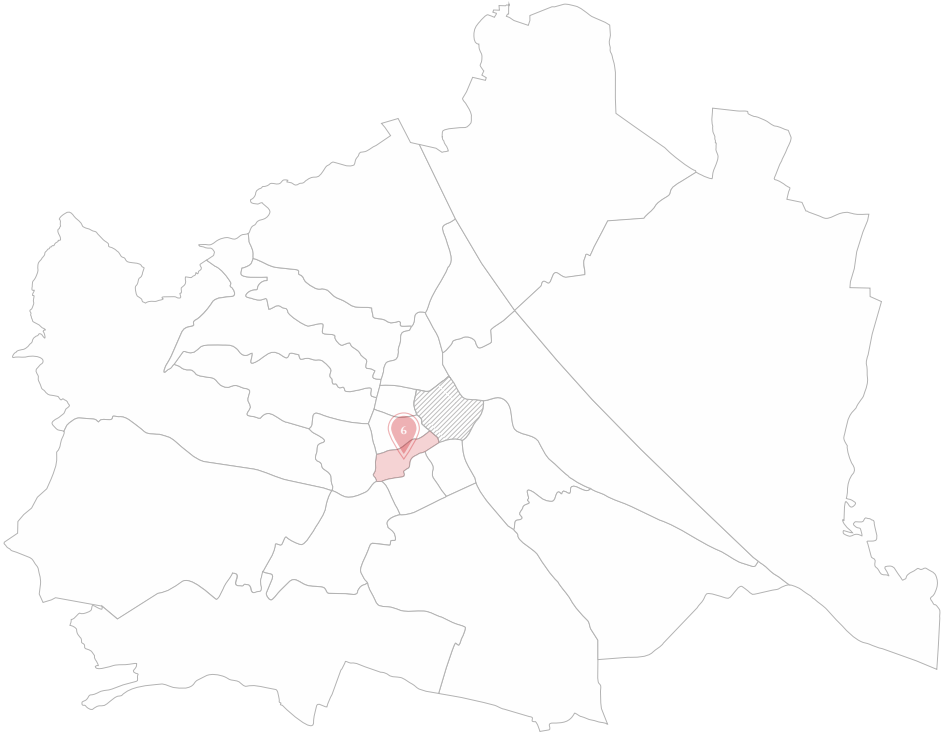
TEIL 2 von 2
1 EZ 1736 Innere Stadt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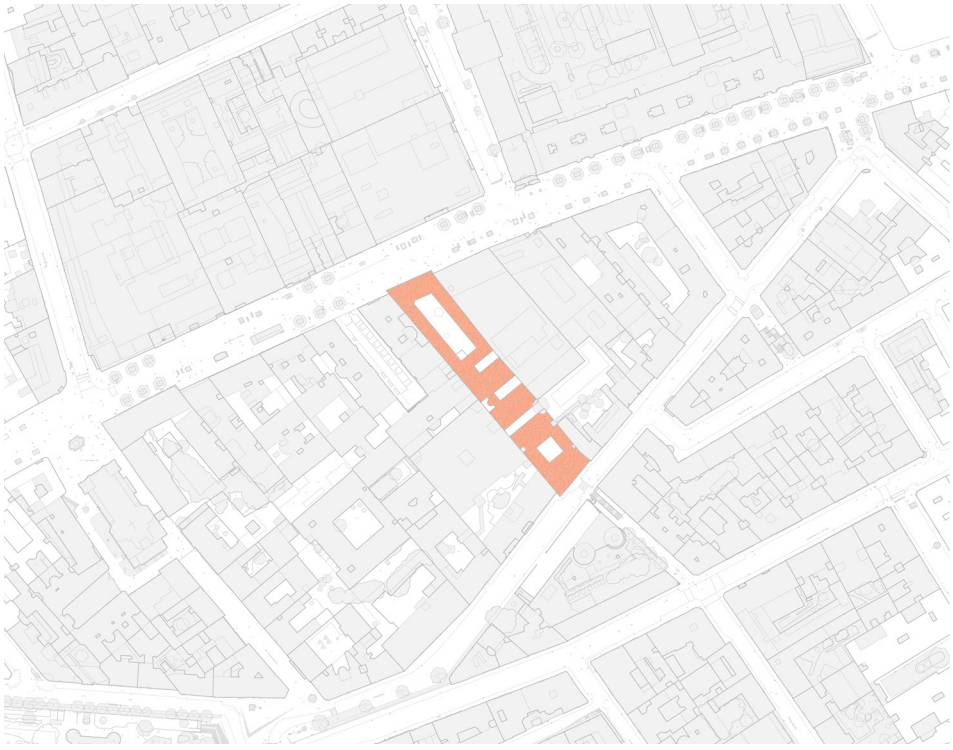
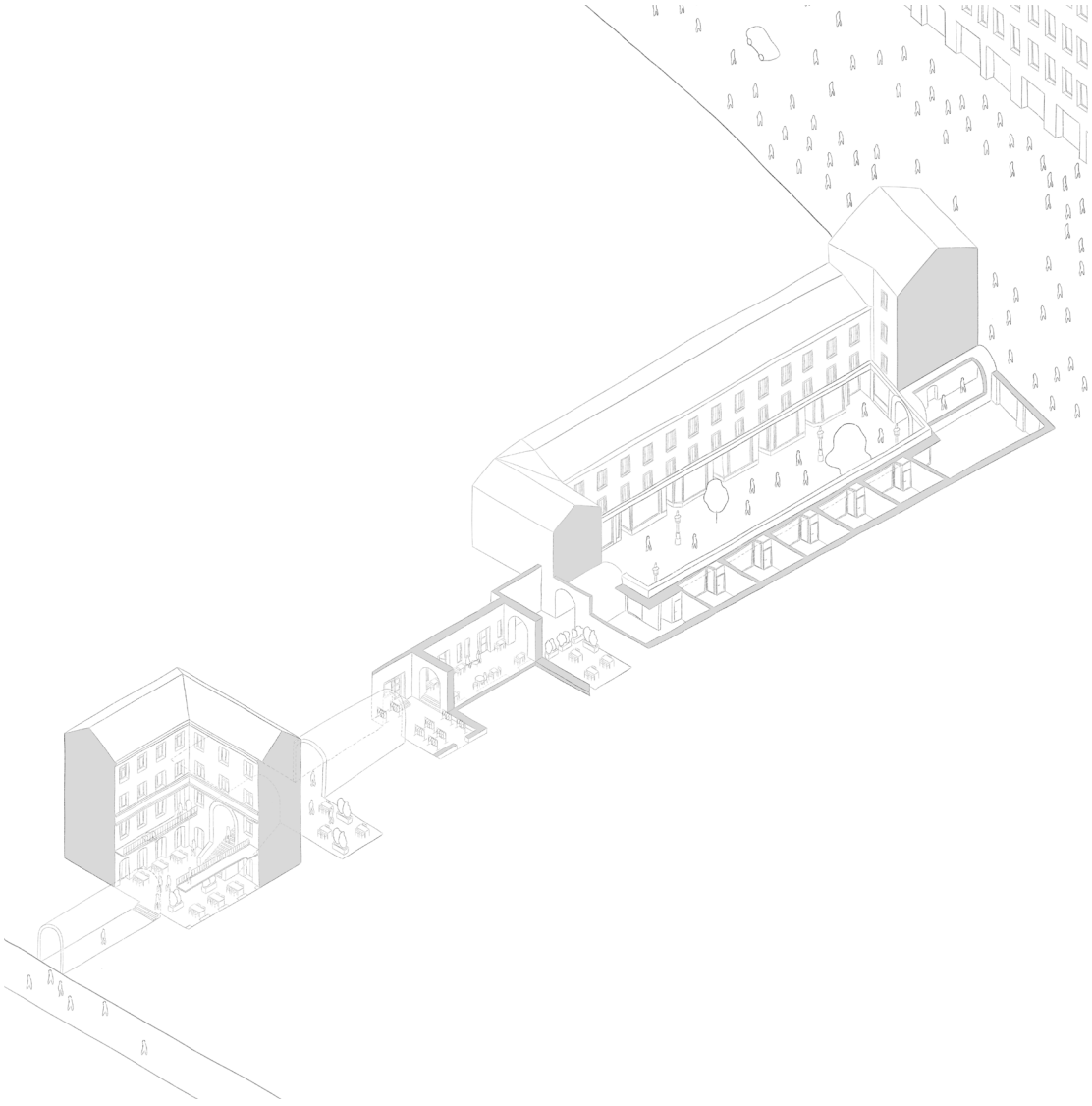
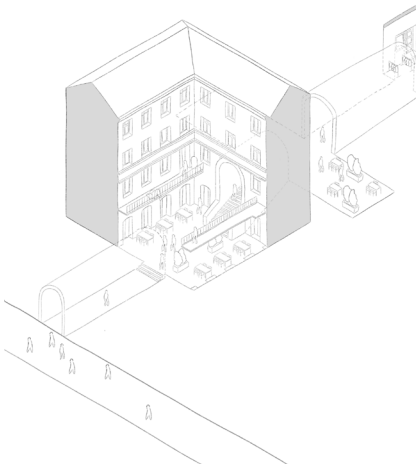
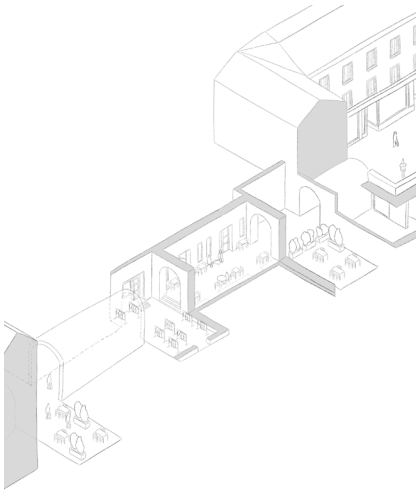
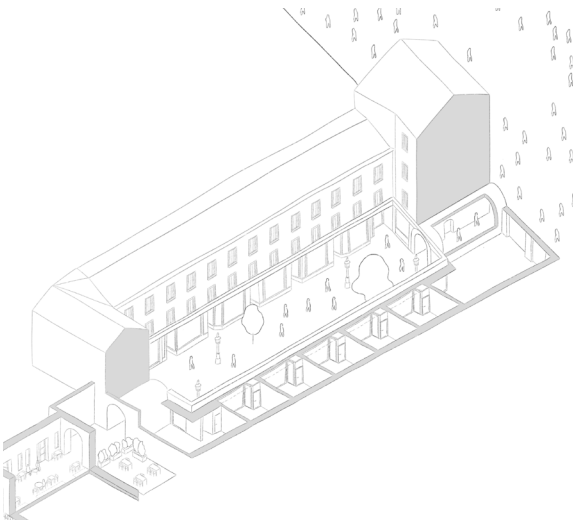


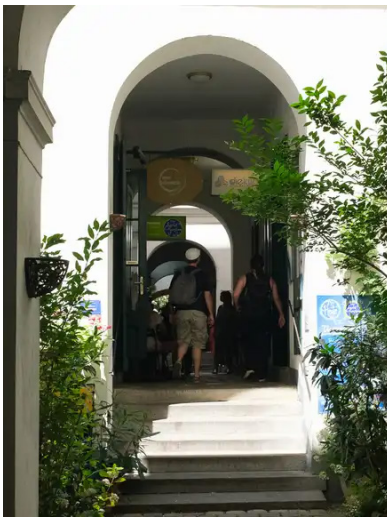








FREIWILLIGER DURCHGA
Willkommen im Raimundhof
20



GALERIE
ORDINATION

Cafe
EINKAUFSPASSAGE
Cafe

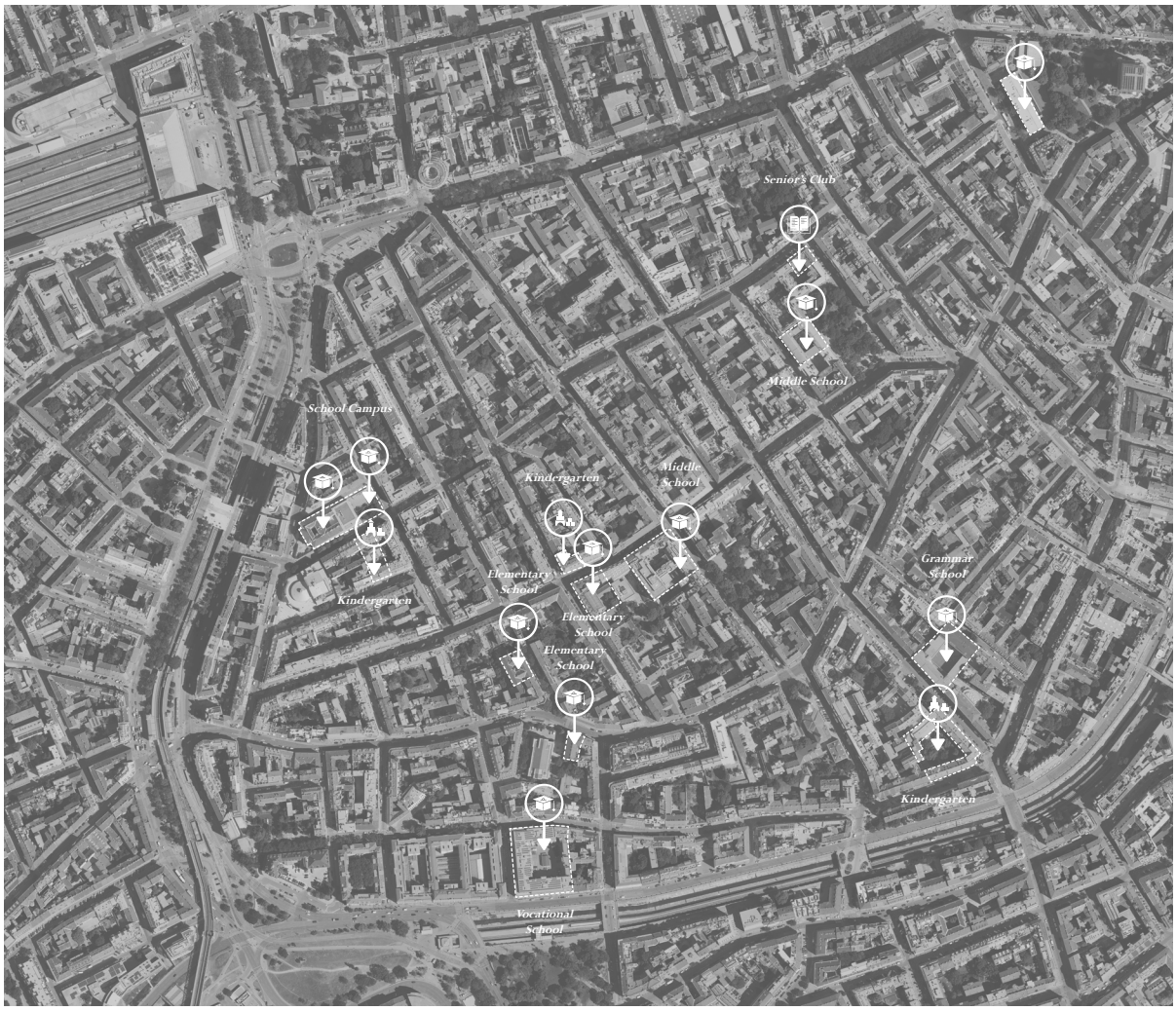
Architectural Features

- Sequence of various internal pockets connected through smaller thresholds
- Perforating the urban block
- Increasing the usable amount of facades
- Podium facades themselves are very open and inviteto explore inside
- Smaller furniture pieces are spread along the path, allowing for rest or to linger or chat

Observations

- Quieten the noisy main street atmosphere
- The more intimate scale of the courtyard and entrance through the gate create a quasi sanctum to the rest of the city
- Although they are labelled nowadays, one can still quite easily miss the entrance gates while walking along
- Passages are never blank, they are filled with exhibition spaces, standing tables and more
- The courtyard pockets also act as quasi buffers, softening the transitions through the stairs, each being destinct to the other by the shops or different uses
- Between private and public space

Name	District	Primary Focus	Functions
Mariahilf	6	*psychosocial health, individual strengths and interests, support during transitions and community*	*kindergartens, schools, music schools, libraries and social organizations*
Schönbrunn	15	*STEM subjects, digital skills and multilingualism. continuous educational offerings.*	*kindergartens, schools and the Technical Museum*


Senior's Club
Middle School
School Campus
Kindergarten
Kindergarten
Middle School
Elementary School
Elementary School
Elementary School
Grammar School
Kindergarten
Vocational School

BILDUNGSGRÄTZL MARIAHILF

GRÄTZLOASE

Middle School
Elementary School
Technical Muscum
Middle School
Library
Kindergarten
Grammar School
Music School
Elementary School

WOHNHAUS DER
GEMEINDE WIEN
ERRICHTET IN DEN
JAHREN 1969-1971

SCHULE DER STADT WIEN

KINDERGARTEN

Urban Situation

- Already existing facilities
- Often in the vicinity to social housing
- Many interventions appear gated / protected for the children
- Sufficient greenery to enrichen the streets
- Mariahilf more focused around new school building, otherwise quite free and dispersed in the neighbourhood
- Streets are slowed around those spaces

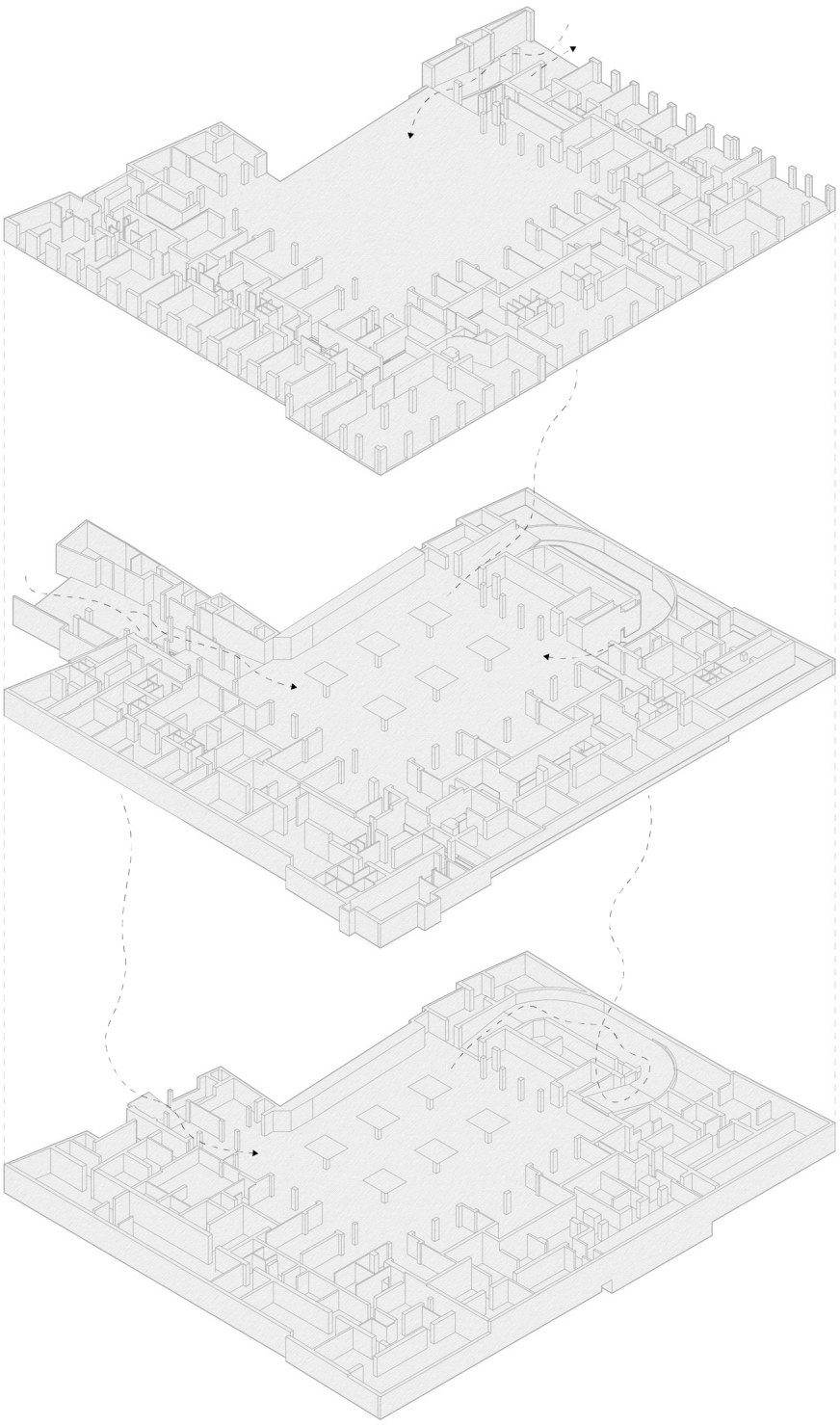
Grätzl Manifestation

- Network of various institutions
- Diverse set of institutions participate
- Around the institutions the influence spreads into the streets
- No unified idea/approach/identity
- Grätzl appears often introverted, focusing on protecting the spaces and possible uses

Karglmayer

ER MARKT
Info: 01/513 12 41 / 25
Best in Parking
10

Kindergarten
Applied Arts University Facility
Komödie am Kai (Theatre)
Jewish Museum
Youth & Children Organisation
District Museum
Youth & Children Organisation
Theater Franzjosefskai 21 (Theatre)
Kindergarten
Gastronomy School
Roman Museum
Youth & Children Organisation
Applied Arts University Facility
Kindergarten
Dom Museum
Catholic Youth Organisation
University (Theology)



Summer

Post P2

Reflection

How does the idea of the Bildungsgrätzl situate the concepts of coffeehouse and through house within it?

Researching further on these ideas as the project essentially becomes an elaboration across multiple urban blocks.

What is really old and what is a postwar reconstruction? What of it is really 'heritage'?

The project sees the site as a network of spaces, influenced by various Viennese references. Should you not try to draw these together with an examination of movement, and sequences, within this public environment?

What is the nature of a learning neighbourhood when brought from the urban periphery into the centre?

Thoughts/Findings

Trying to reinforce the connective landscape character of the car park inherently could through smaller tweaks allow for the creation of an organic landscape and movement within the intended network of spaces.

-The entrances and points in which it touches the surfaces will become of more importance and need to be rethought

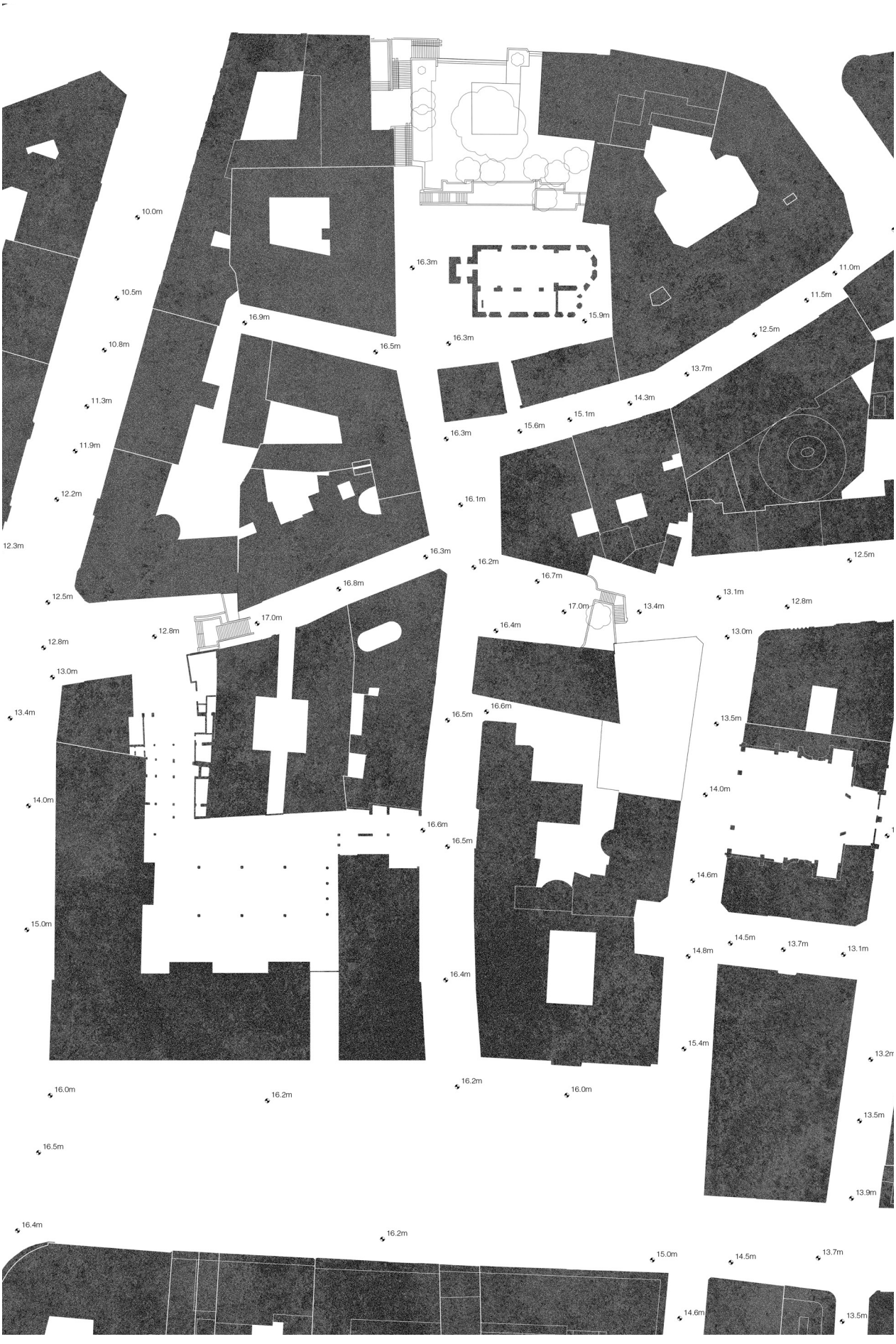
-The infrastructure meant for cars needs to be reconfigured with human movement at its core

-An urban strategy through a series of thresholds and rooms reminiscent of the through house

-Negotiating the boundary of the urban block and the void left by the previous demolition

-How does the new respond to the heritage and engage the post-war infills?

-Trying to create a new iteration of what 'Viennese' might mean within such a public interior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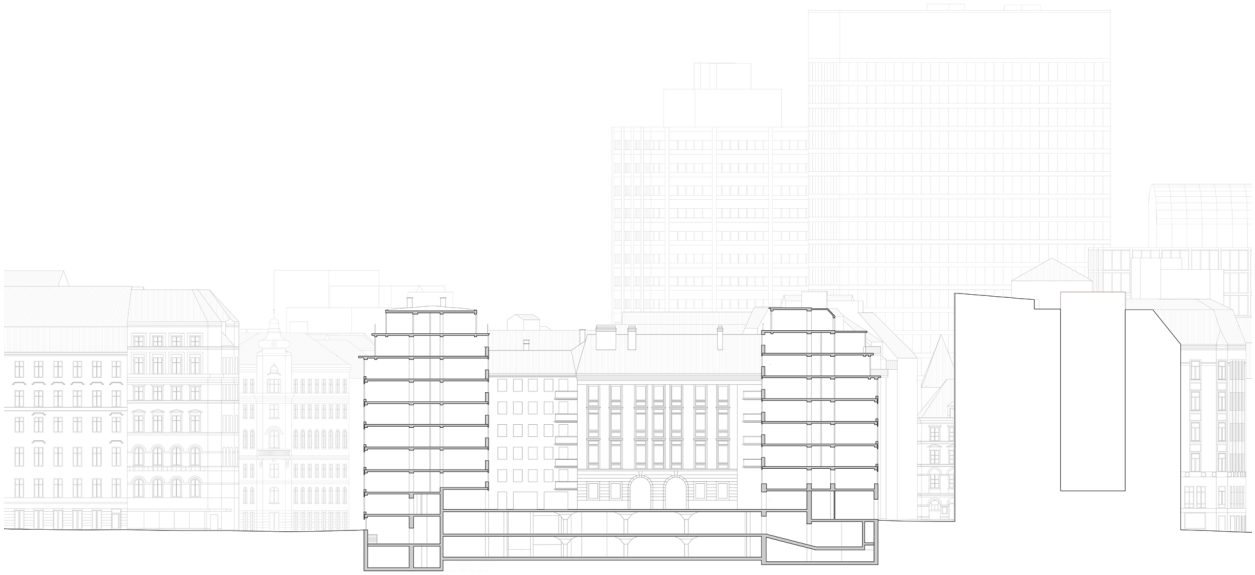
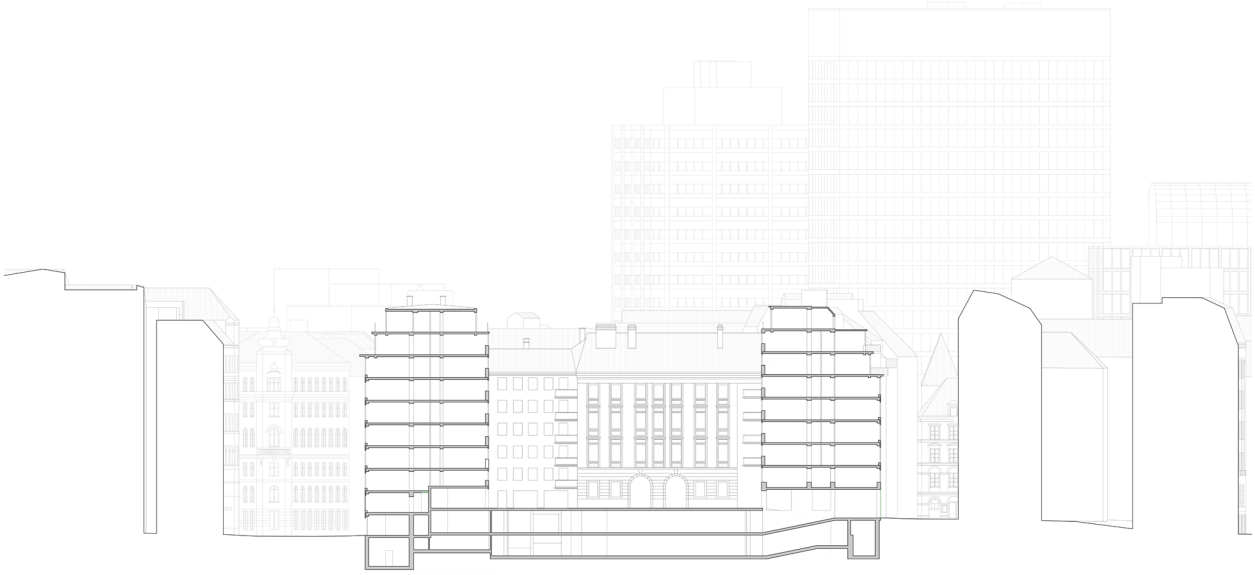
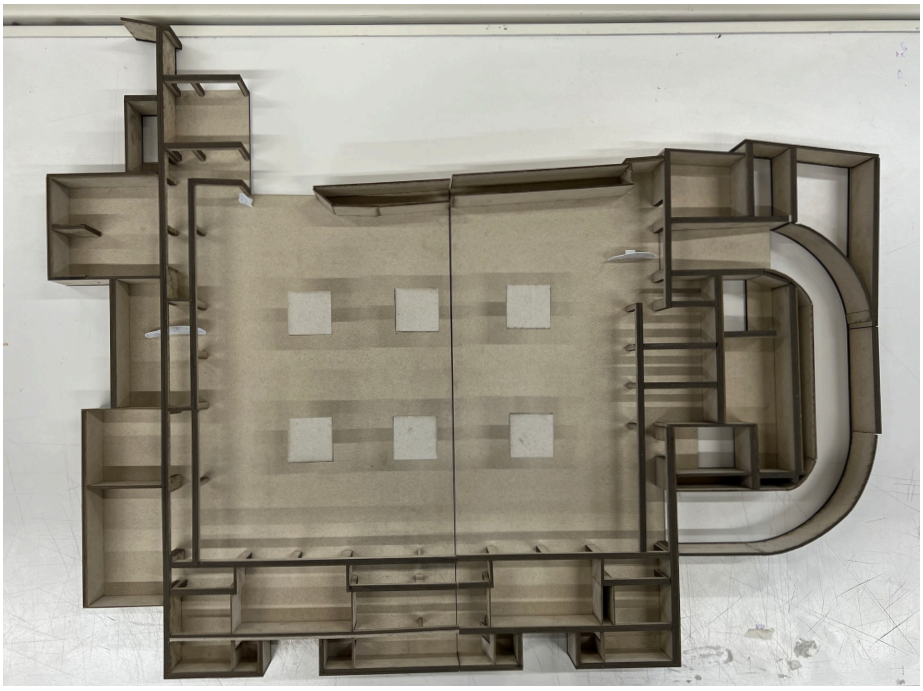
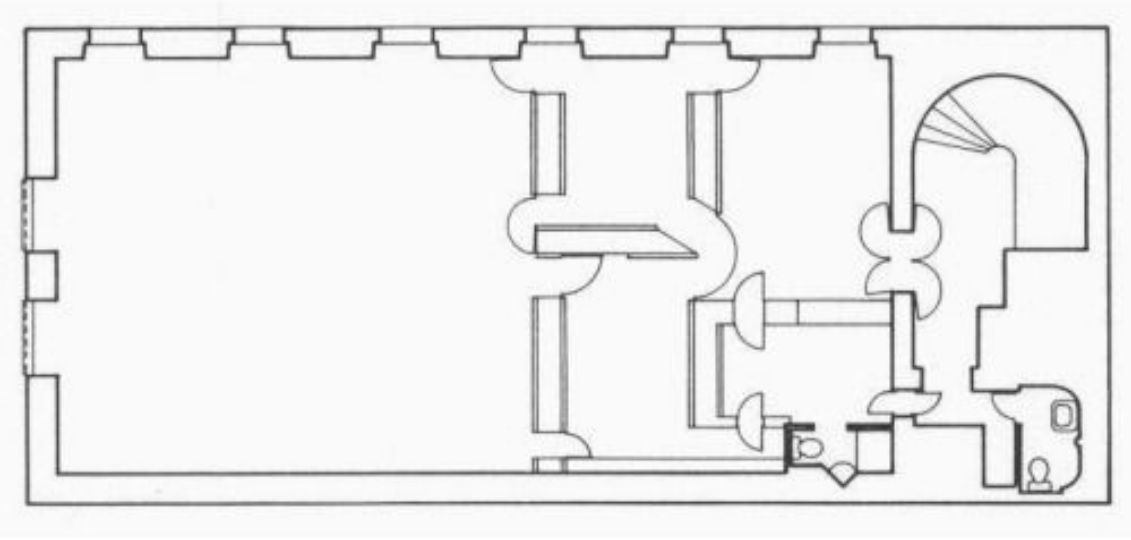
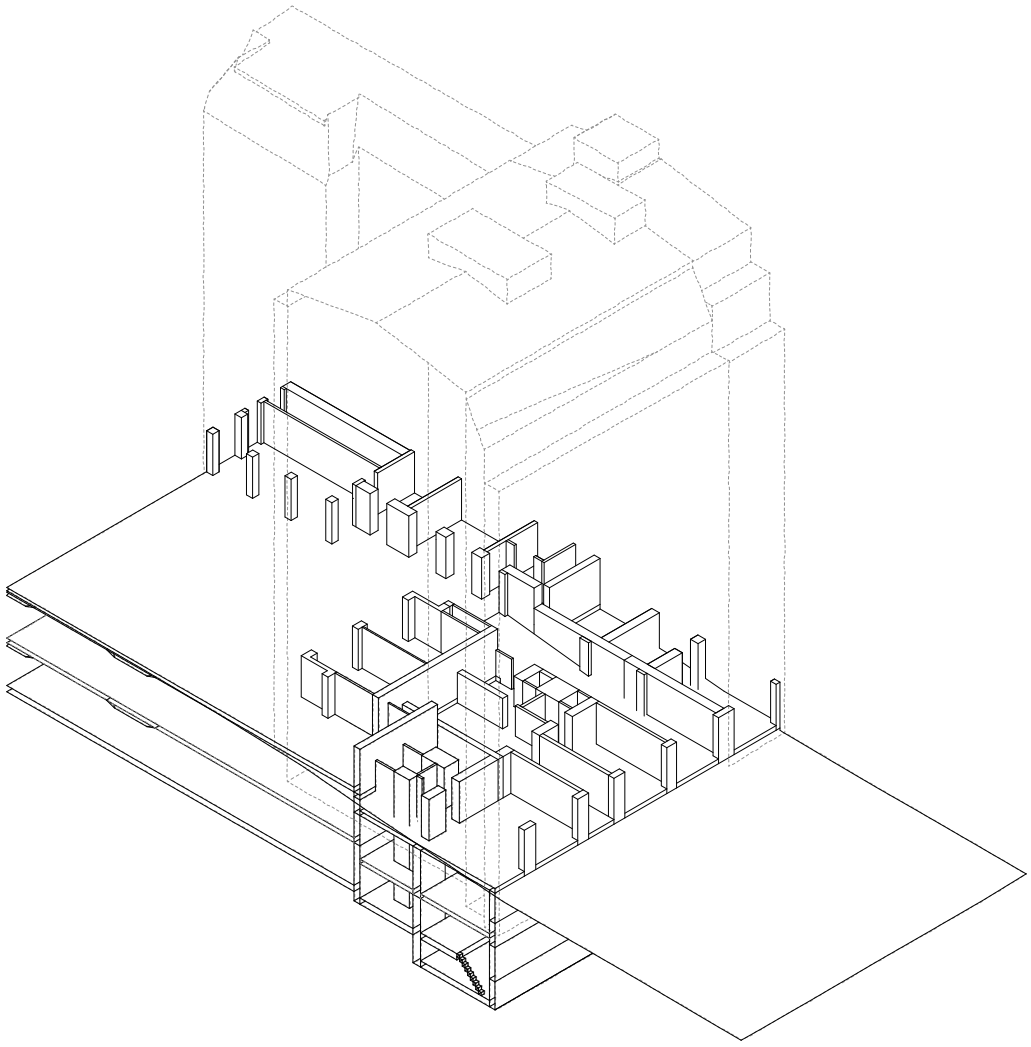










W.3.1-3.3
Studying the Foyers

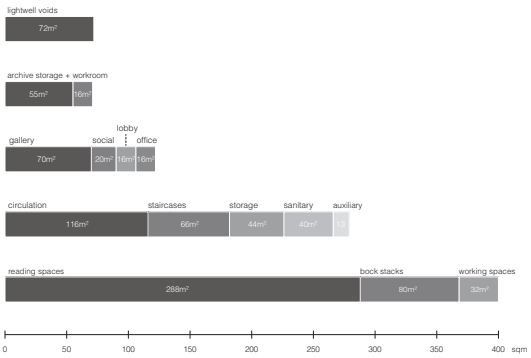
A pinwheel, four foyers and a corner

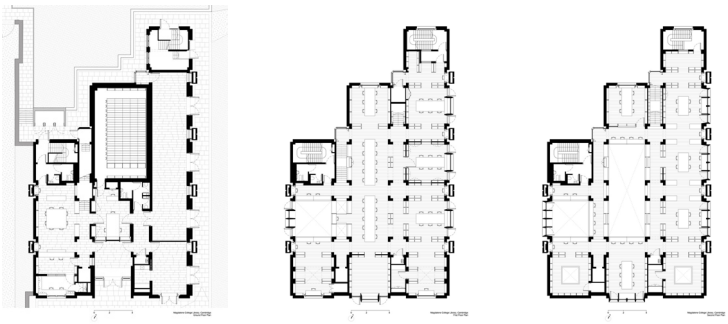
Initially, a closer study of the terrain through mapping and section reinforced the need for the consideration of how the interior landscape of the car park can act as a network but also mitigate the inherent threshold created by the various levels across the site.

The principle here sees the adaptation of the 3 existing entrances to the car park/courtyard and introduces a new entrance on the west side in the currently abandoned commercial unit in order to create a seamless network and awaken the dormant possibility of a classical pinwheel configuration within the car park.

The pinwheels are thereby considered important rooms (foyers) with the role of stitching together the interior and exterior, public and semi-public. Levels, views and light become central tools to create a principle of order and interest for people to be drawn to this new interior.

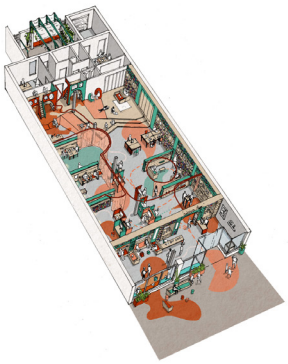
The network is defined by its context. The primary focus of this project is stitching of what might be considered an unwanted or unappreciated piece of infrastructure back into the urban grain of a city in which its current public spaces have lost their function. Its considerations become ones about levels, connections, thresholds, openings what is open, what is enclosed and everything in between.

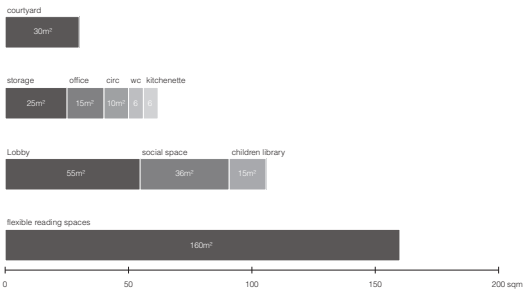


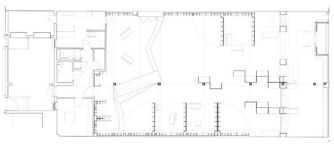


Architectural Reference | Magdalene College Library,
Niall McLaughlin Architects,
Cambridge 1:1000

Bookshelves	1060m
Overall Area	~960m² GIA

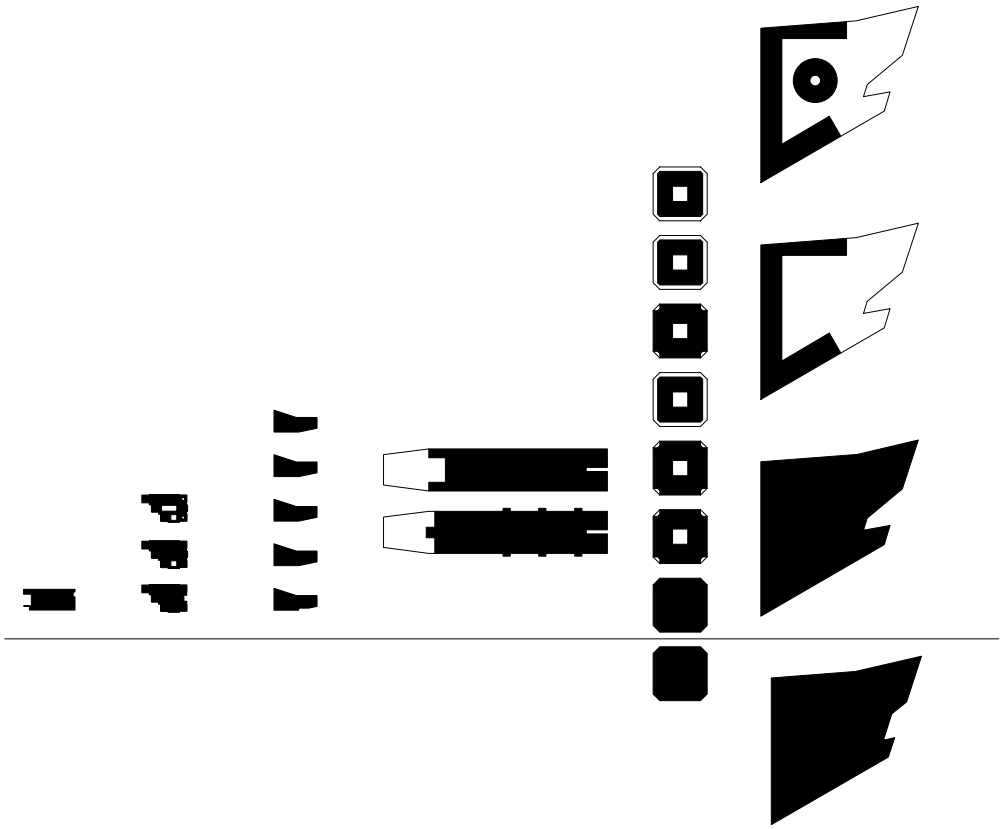






Architectural Reference | Fore Street Library,
Jan Kattein Architects,
London 1:1000

Bookshelves	300m
Overall Area	~328m² GIA



Forestreet
Neigh. Libr.
420sqm

Magdalena
Coll. Library
1.180sqm

Rottenburg
City Library
1.470sqm

Vienna Main Library
6.300sqm

Exeter Library
8.100sqm

Delft Library
19.100sqm

network of collective rooms

Public cafe

Open green space / garden

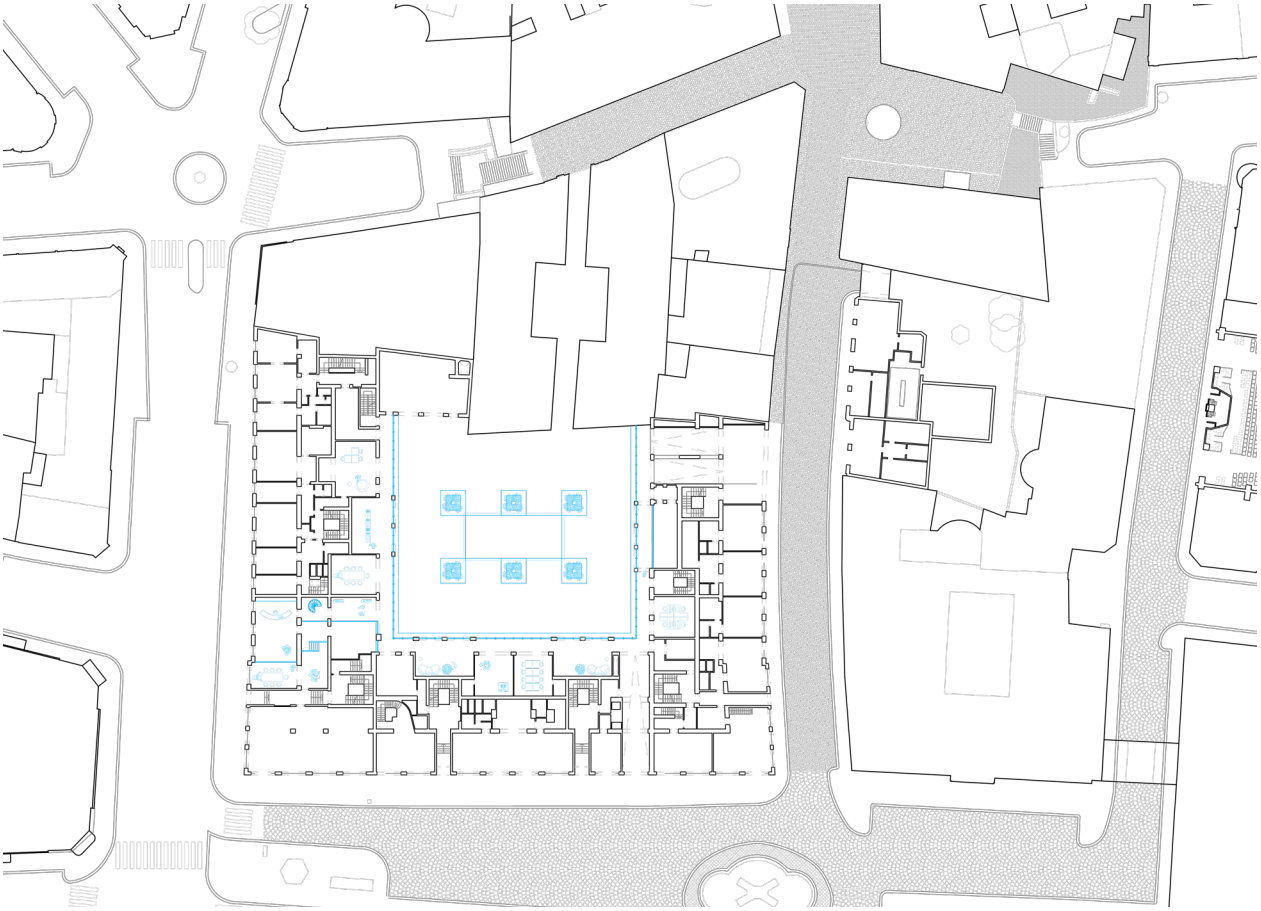
Exhibition spaces

Community Library

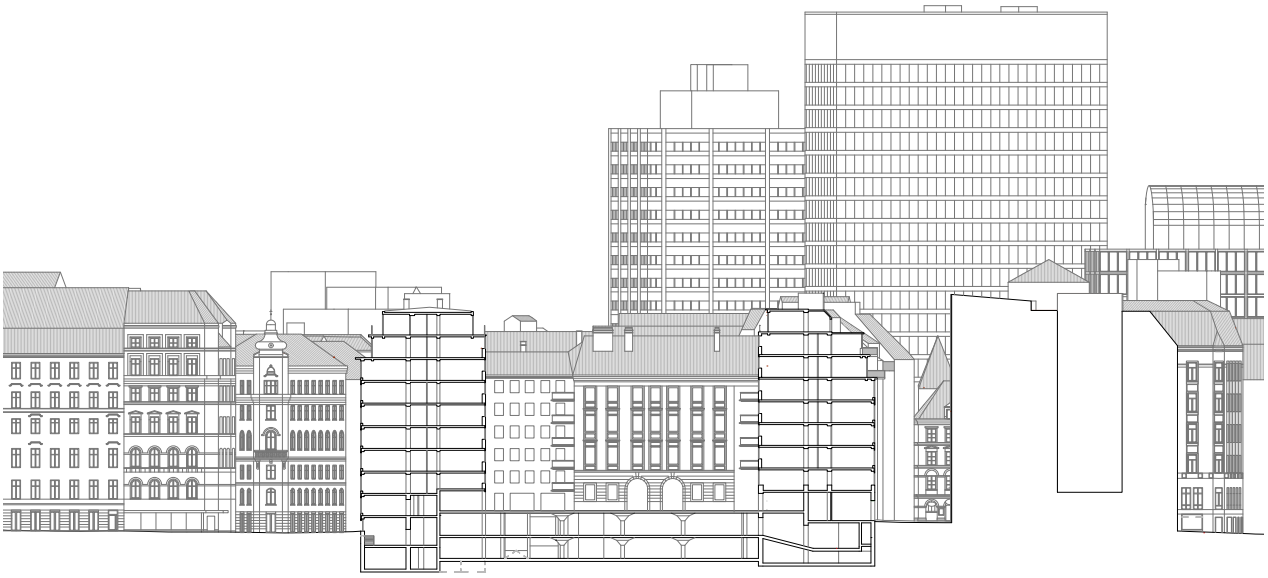
Children places

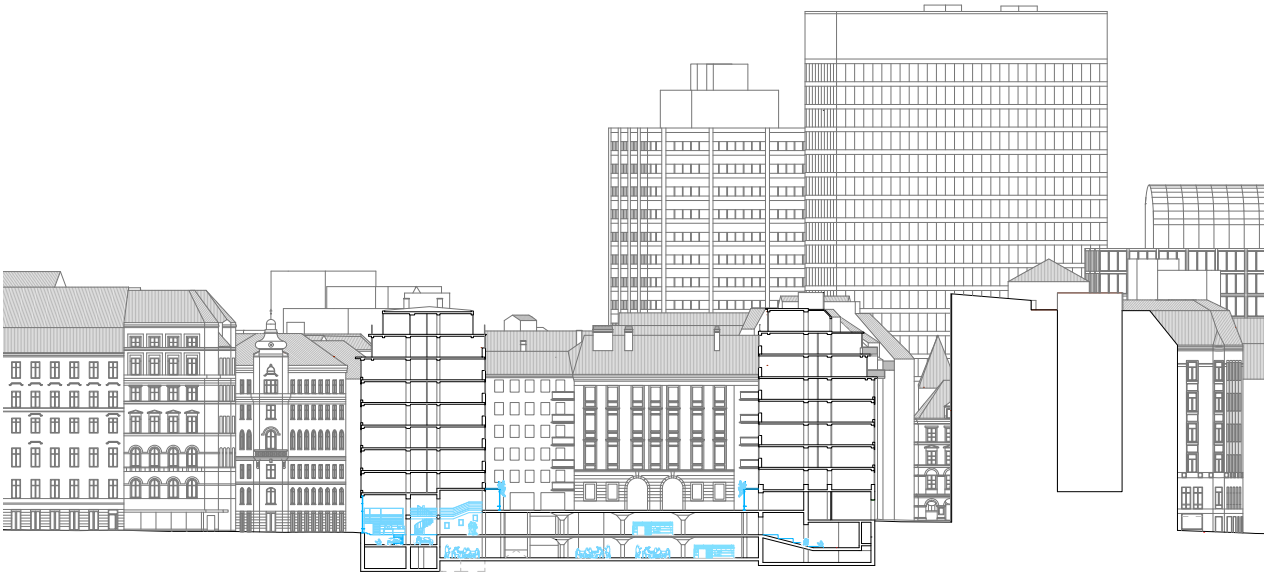
Flexible dwelling spaces

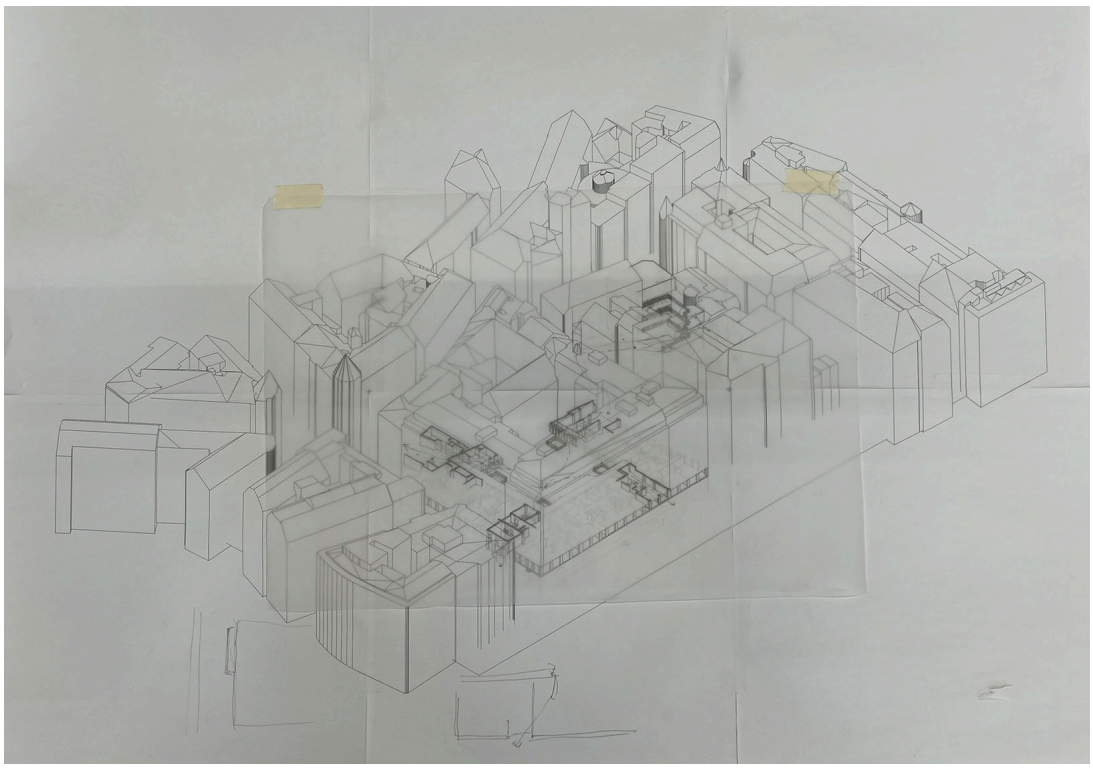
function		name	room	num.	width [m]	length [m]	min height [m]	net area [m²]		total area		adjacencies	daylight	type	access	office	comments
library & community Centre		reading rooms					3	400				forum, documentation centre, sanitary facilities	yes	direct	public	yes	100 visitors, 3 workplaces (6.5m²)
		documentation centre					3	170				back office, study area sanitary	no		appointement		
		study room					3	120				documentation, reading room, sanitary	yes	direct	appointement	yes	20 workplaces (3m²)
		children library					4.5	150				outdoor spaces, sanitary	yes	direct	public	no	noise control / isolation
		content management					3	35				sanitary, kitchenette	yes	direct	appointement	yes	6 workplaces (6.5m²)
		support facilities	wc/kitchenette				3	20					no				
		archive	storage				3	100				entrance/service elevators	no		supervision	yes	
			workroom					50							supervision	yes	8 workplaces (6.5m²)
		technical oparation						100					no		no access	yes	separate climate control
		gallery spaces					5	250						filtered	public		
								total area library		1395							
community forum		local forum hubs		4				600				elevator, receptions, sanitary, threshold to public	yes	direct	public	no	various events, flexible use & accessibility hours
		lightwell void						250									
		reception	lobby				6	200				cloackroom, lockers, sanitary, forums	yes	direct	public	no	
			cloack room/storage						.....			lobby			public	no	large lockable lockers
			reception						.....			lobby					2 person desk, good overview of space
		auxiliary	event space (multifunctional)				6	250				part of flexible library, separate zoning	no				80 people seated
			event space storage					35				event space					
			educational space						.....			edu spaces, forum	yes	direct	public		75 capacity
			educational storage					4									
			educational kitchenette														
		outdoor	courtyard							450		forum, lightwell					
			children play area							250							
		sanitary	visitors					80									
			staff					8									
								total area community forum		1427							
back of house		logistics	building management					9									
			server room					20									
			kitchenettes					6									
			wc					32									
			storage					150									
		administration	working spaces					80									
			meeting rooms					24									
			admin storage					50									
								total area back of house		371							
								total area car park		3193							
function		name	room	num.	width [m]	length [m]	min height [m]	net area [m²]		total area		adjacencies	daylight	type	access	office	comments
cafe/salon		cafe	seating area				4.5	300				kitchen, lobby, terraced garden, ssanitary	yes	direct	public		
			lobby					40				seating area	yes	direct	public		
		flexible meeting space						120				lobby	yes	direct	public		
		back of house	kitchen					60				storage, seating area	no		private		
			sanitary					40				cafe, exhibition					
			storage					100				seating, kitchen, exhibition	no				
		exhibition spaces					4	220					yes	indirect			
		outdoor	terraced courtyard							300		Passage					
								total area car park		880							

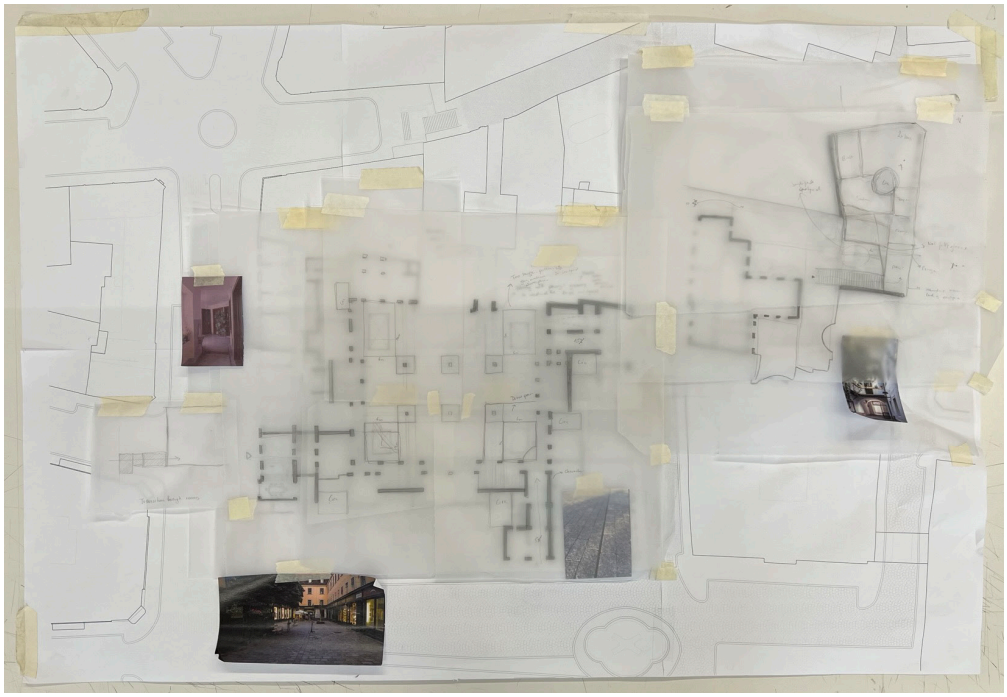


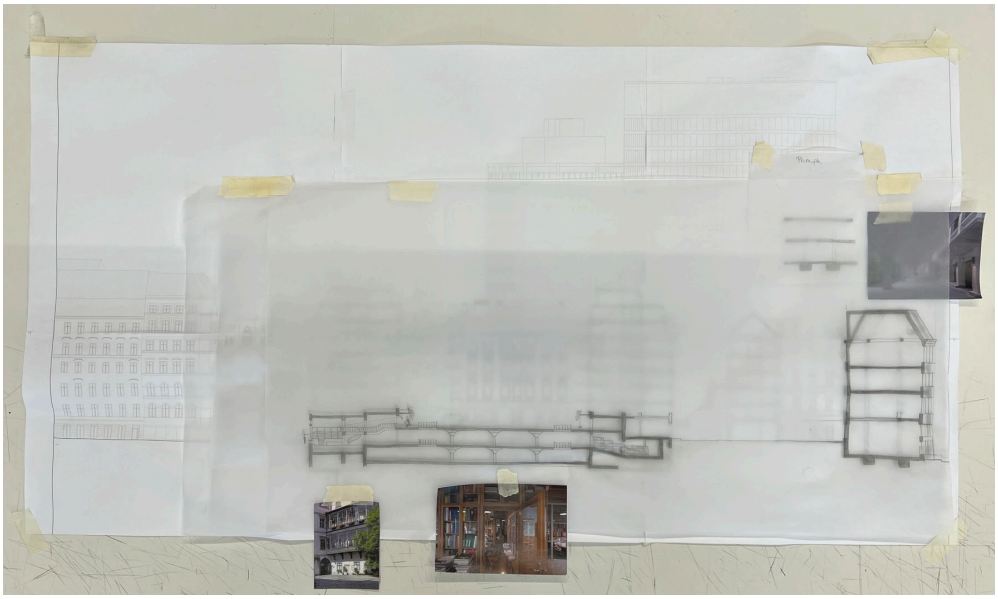
W3.4-3.6 | GF Alterations 1:1000











W.3.4-3.6
Defining the Rooms

Reflection

How do you reprogramme a space such as a car park in a space for humans:

-Light, courtyard and the pawlatsche as means of opening up the enclosed interior and bringing light/ air into the sealed space

-What purpose does the introduction of a library fill? And in what relation is its programme? A community library? An academic library? Or a city/neighbourhood library?

-How to define a new threshold to a space that was previously not enclosed

Scales of interventions, from the network to the roomto the spaces to the thresholds, furniture, railings and materialities.

How big can the spaces in the car park be without its ceiling and interiority oppressing you within?

How much circulation can be afforded without confusing the visitor? How can the landscape of circulation present from the car park become something that feels natural to the canon of the city and its residents?

How does one facilitate relationships? What moments are necessary? What inherent spaces, niches or features could be appropriated?

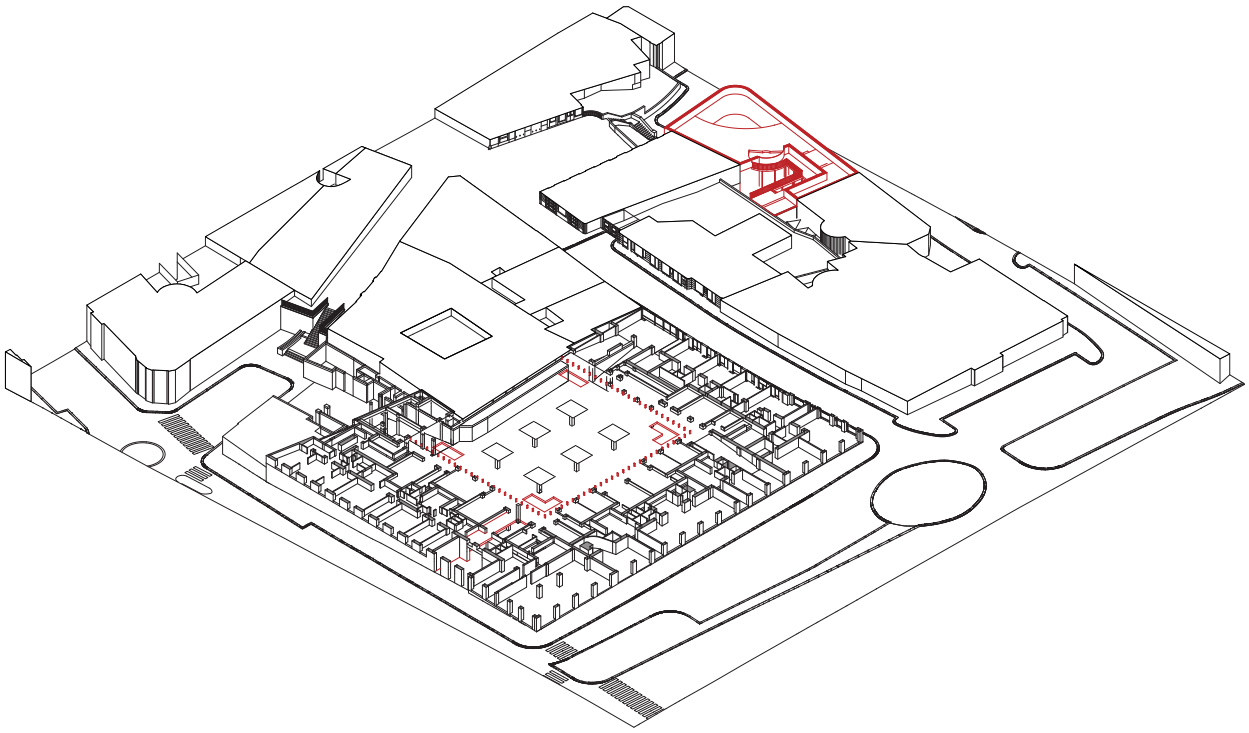
How are the moments of thresholds and rooms translated into materiality? Uniformity or multiple? How are the new additions integrated into this materiality?

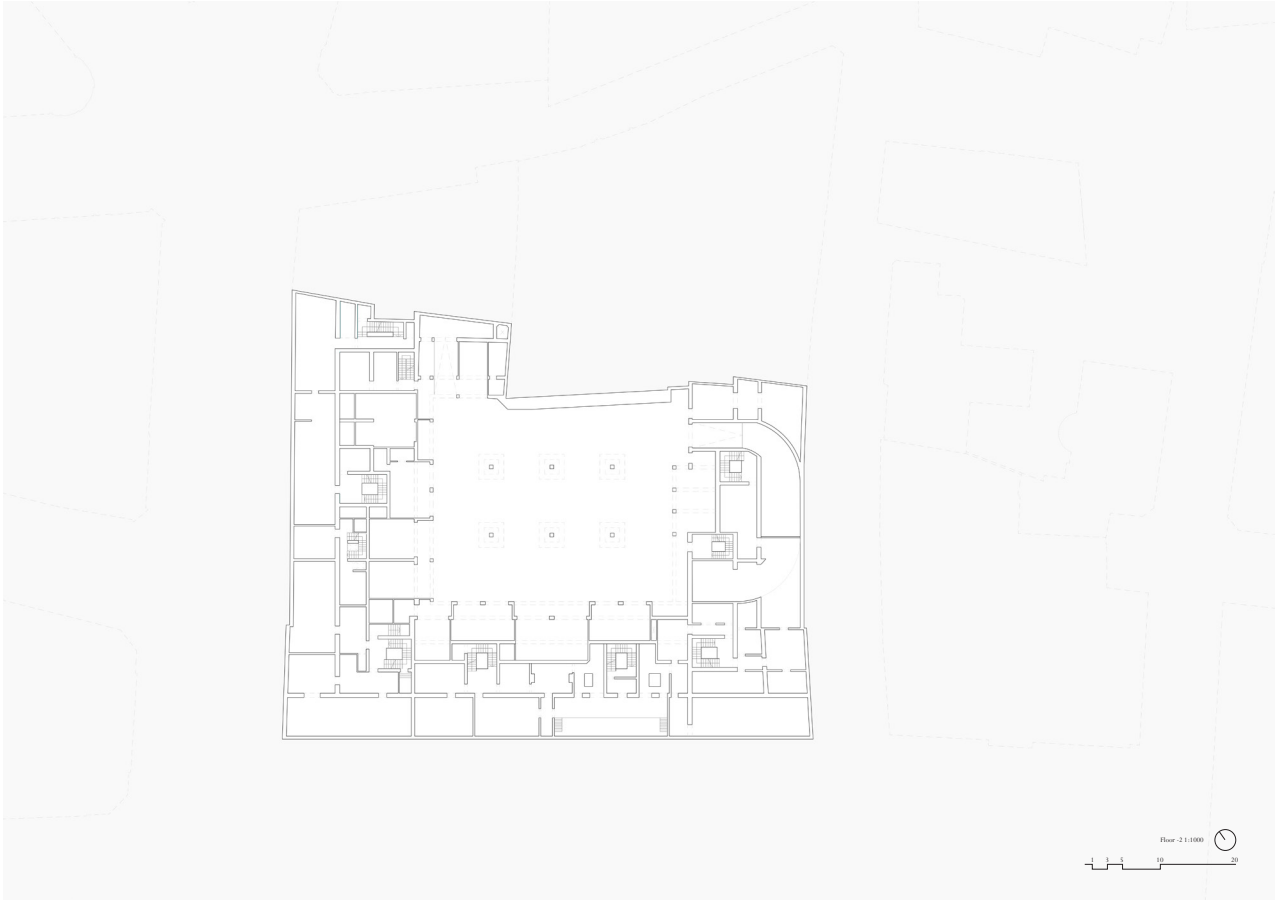
Are the spaces, rooms or foyers uniform in scale, function and atmosphere? Or could they be informed by their current usage and qualities?

P3

THE REMEMBERED CITY

A small moment of reflection on the work done so far.

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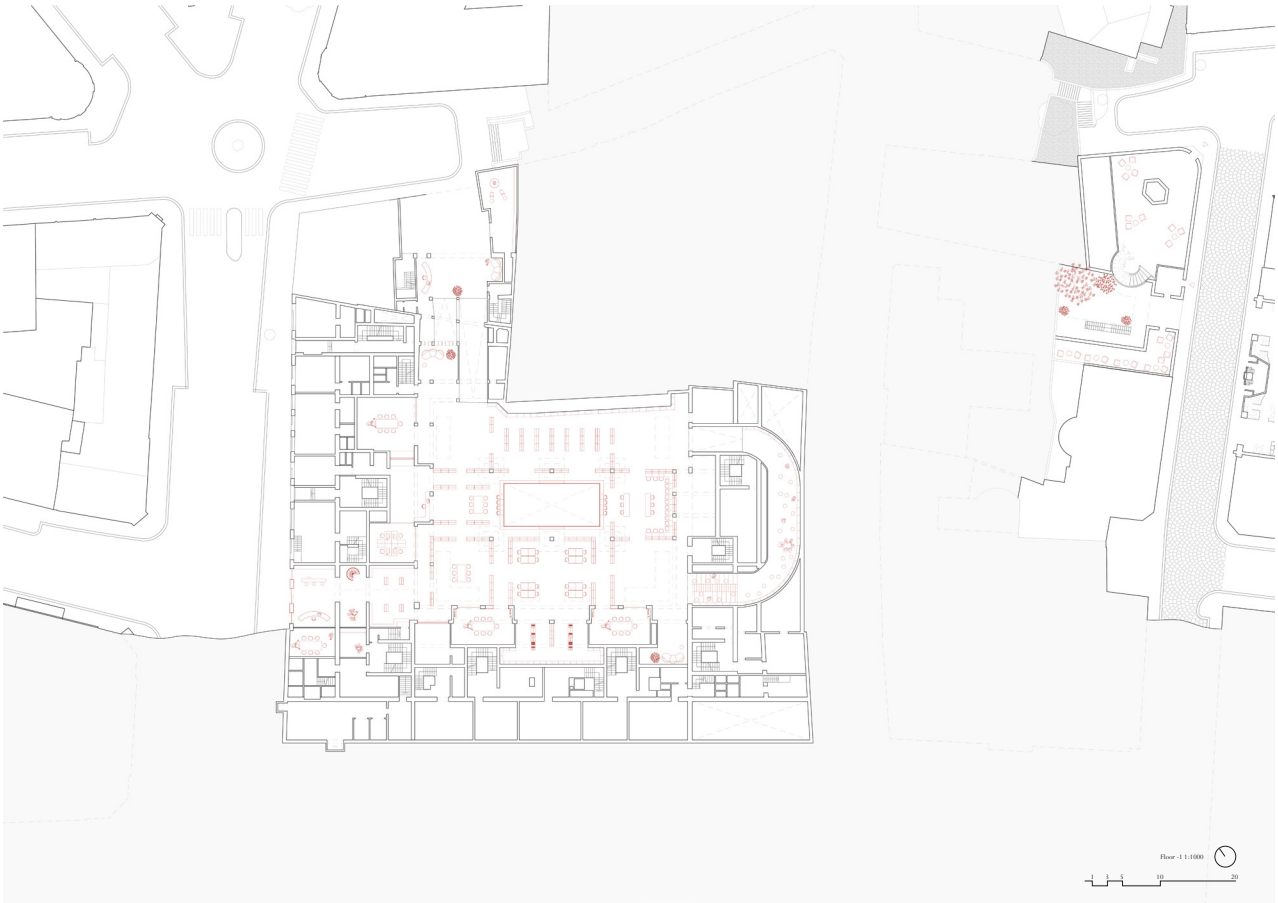
1 3 5 10 20


Floor -1 1:1000
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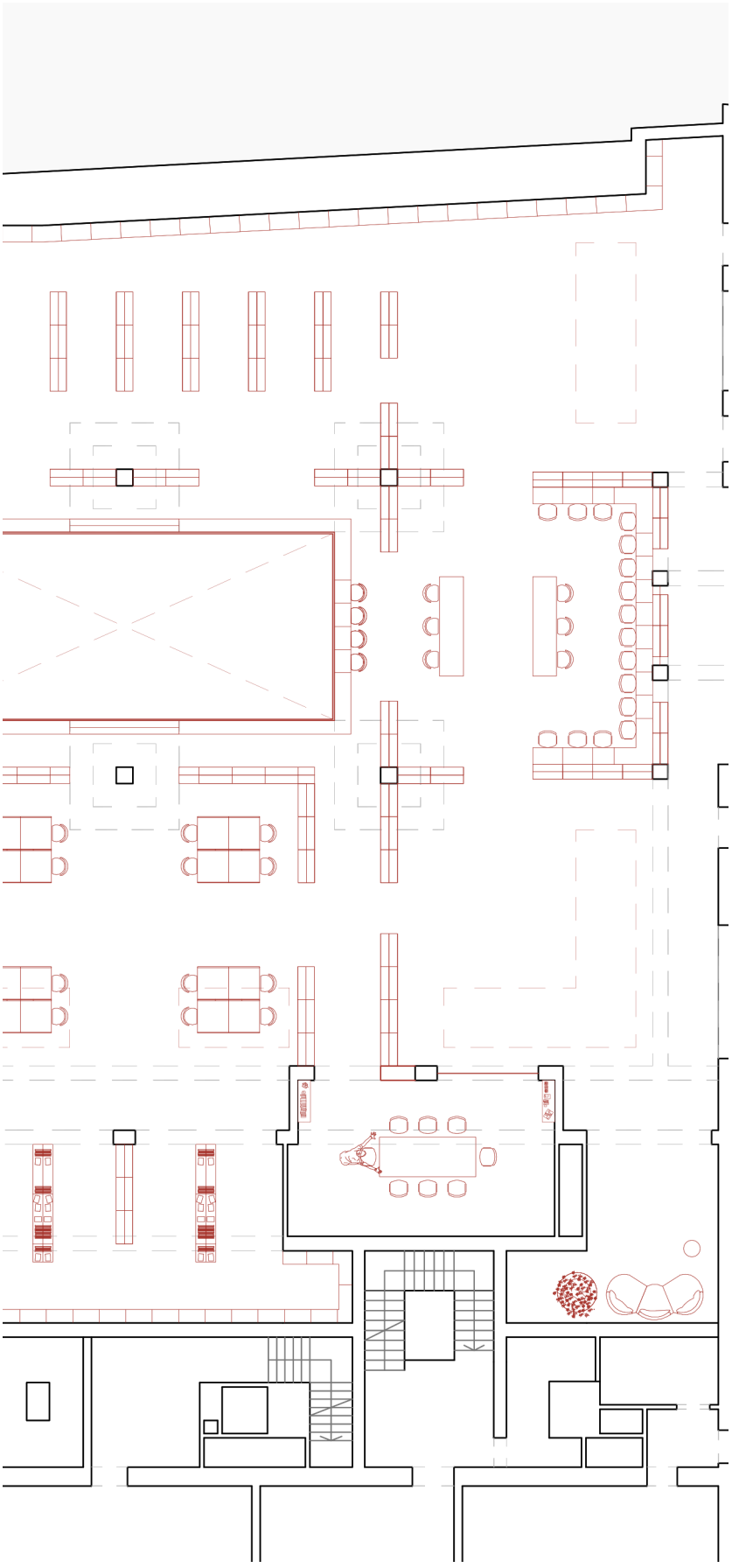

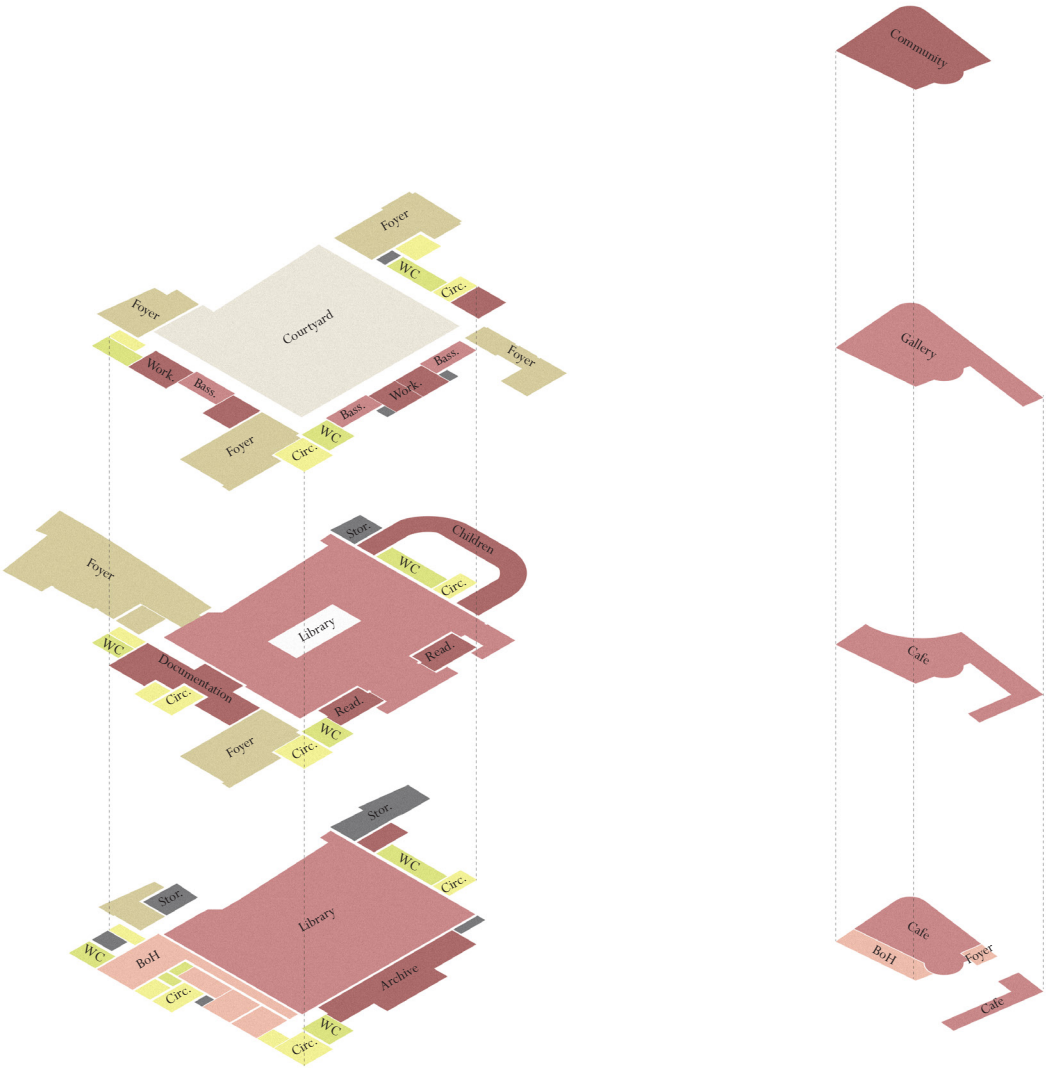
Community
Foyer
WC
Circ.
Foyer
Courtyard
Foyer
Work.
Bass.
Bass.
Work.
Foyer
WC
Circ.
Gallery
Stor.
Children
WC
Circ.
Foyer
Library
WC
Read.
Documentation
Circ.
Read.
Foyer
WC
Circ.
Cafe
Stor.
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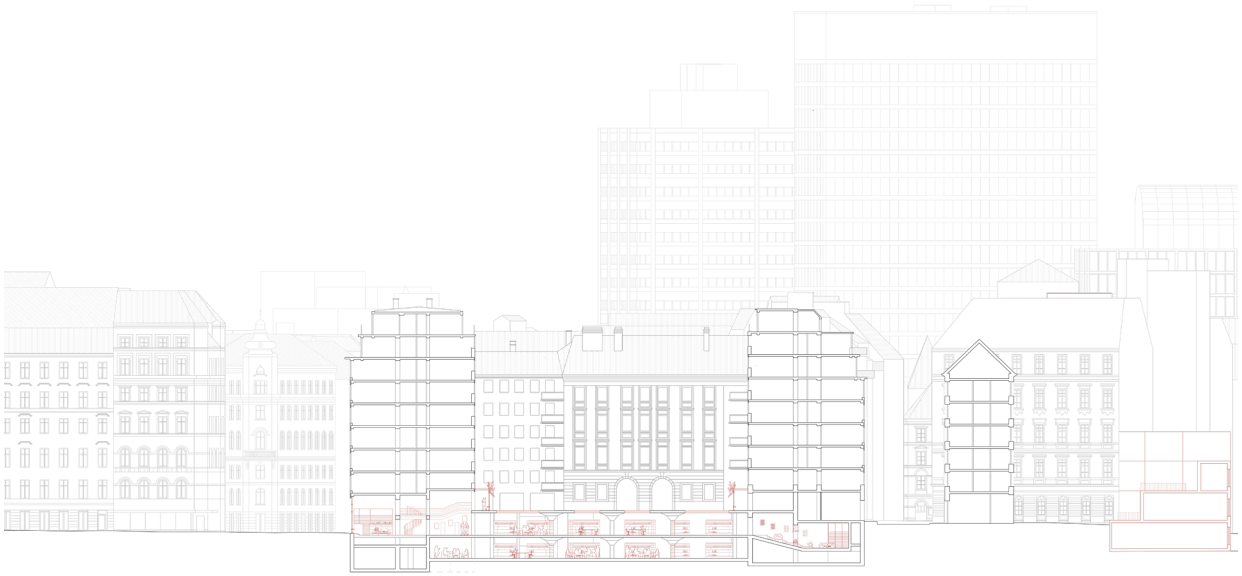
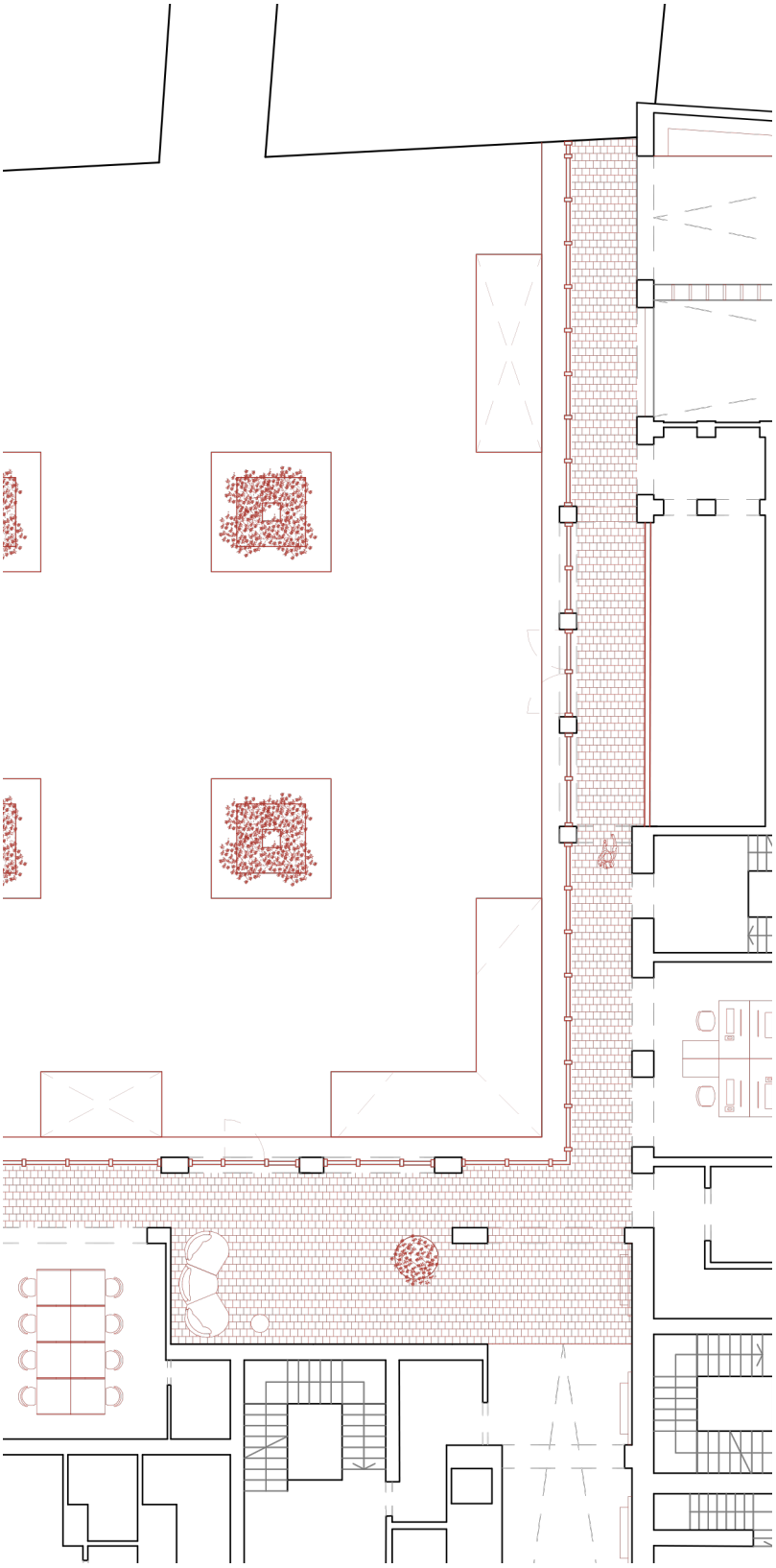
BoH
Foyer
Cafe



Section EW 1:1000
1 5 10 20

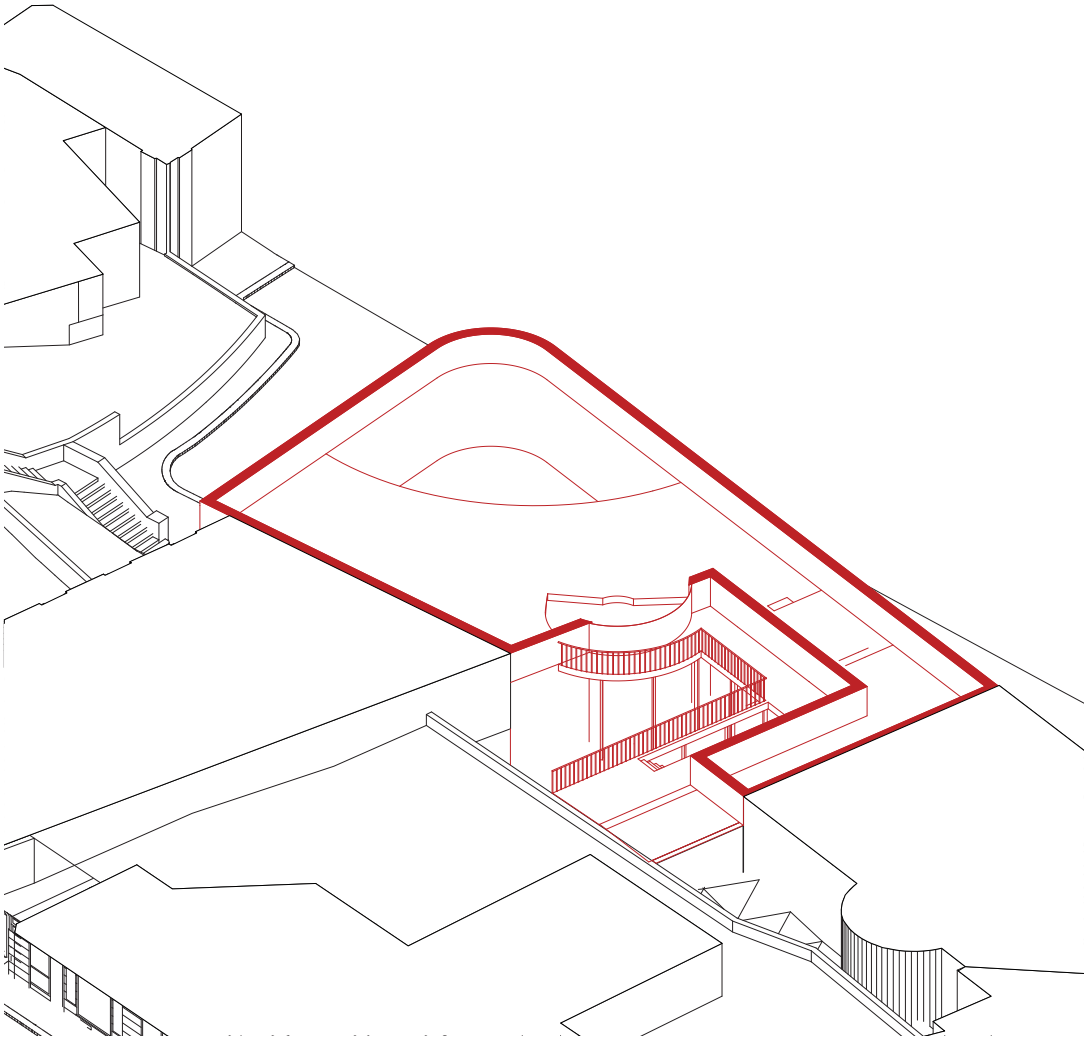


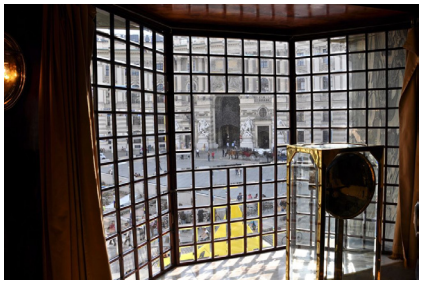
Section NS 1:1000

1 3 5 10 20

Corner Facade 1:1000

1 3 5 10 20





W.3.7
P3

Feedback

Questions raised

The project needs to find means to explore and communicate the complexity and spatial quality / possibilities that emerge from the interventions in the car park.

The concept has strategic clarity, however, to further the project it becomes necessary to work at a number of different scales from the city down to the elements of the interior, modelled in three dimensions importantly.

This three dimensionally exploration also is important to the way the project is presented and how it helps in explaining the relations in plan and section as one moves through the site.

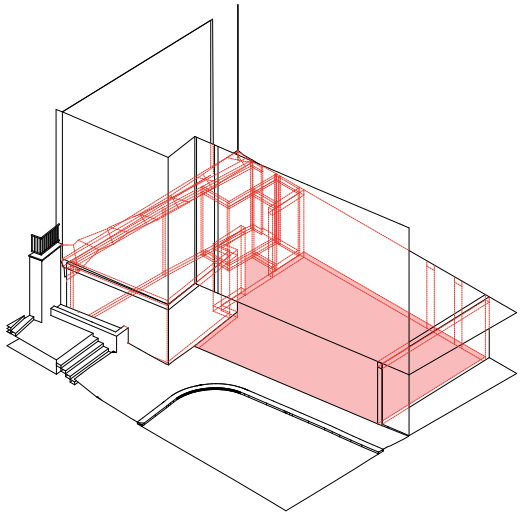
The pinwheel concept translation to the plan is weak at this stage and does not clearly present itself in the plans shown.

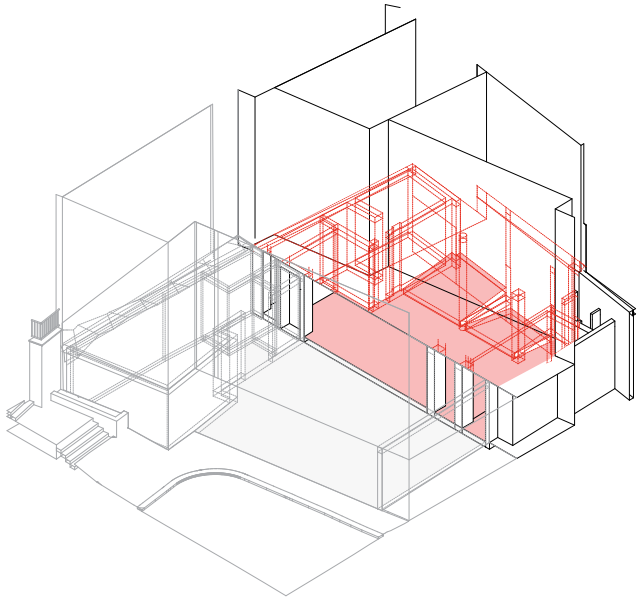
The mushroom columns in the car park draw possible reference to the Café Central vaults, a 1960s version of this Viennese space.

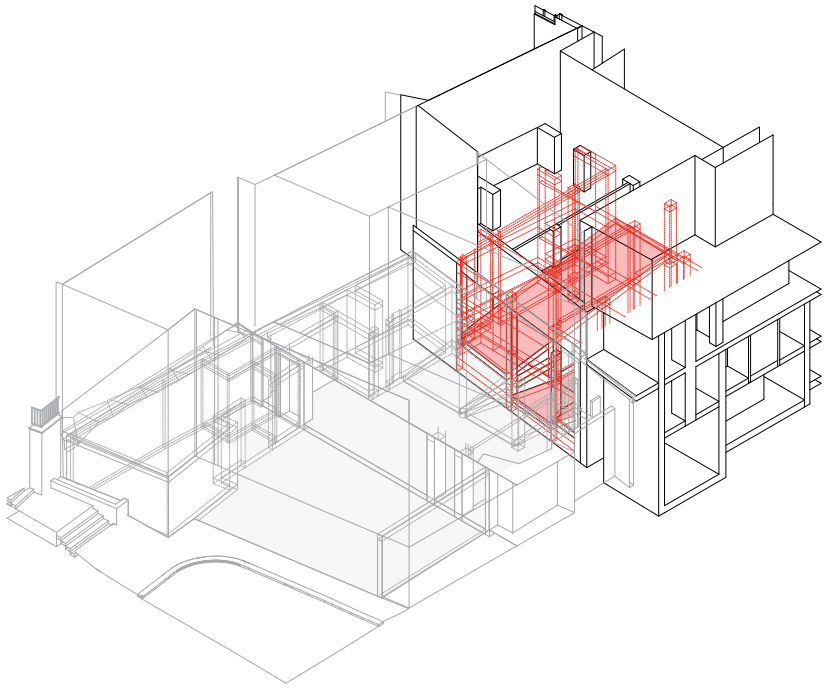
The corner block is so far the weakest part of the project and needs further attention. Its mediation between the street and the informal courtyard is not convincing. Its form and relation to the exposed party walls, it attaches itself to, also need further exploration and study to see if the new block could close the scars of the existing buildings.

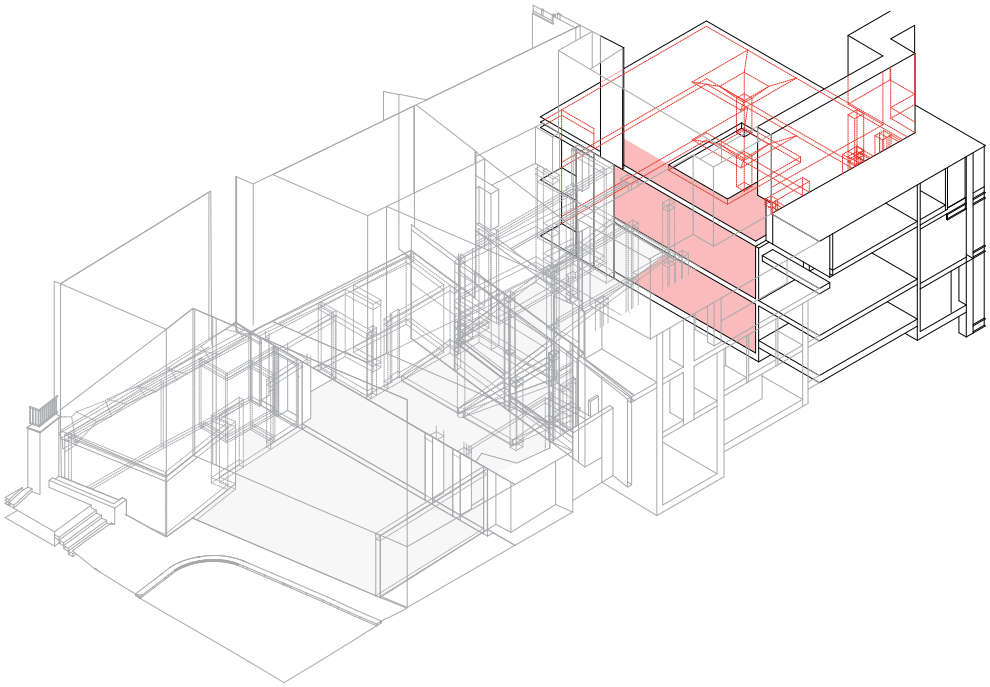
Could the corner room become an inverted corner or be conceived as carved out opposite the tower?

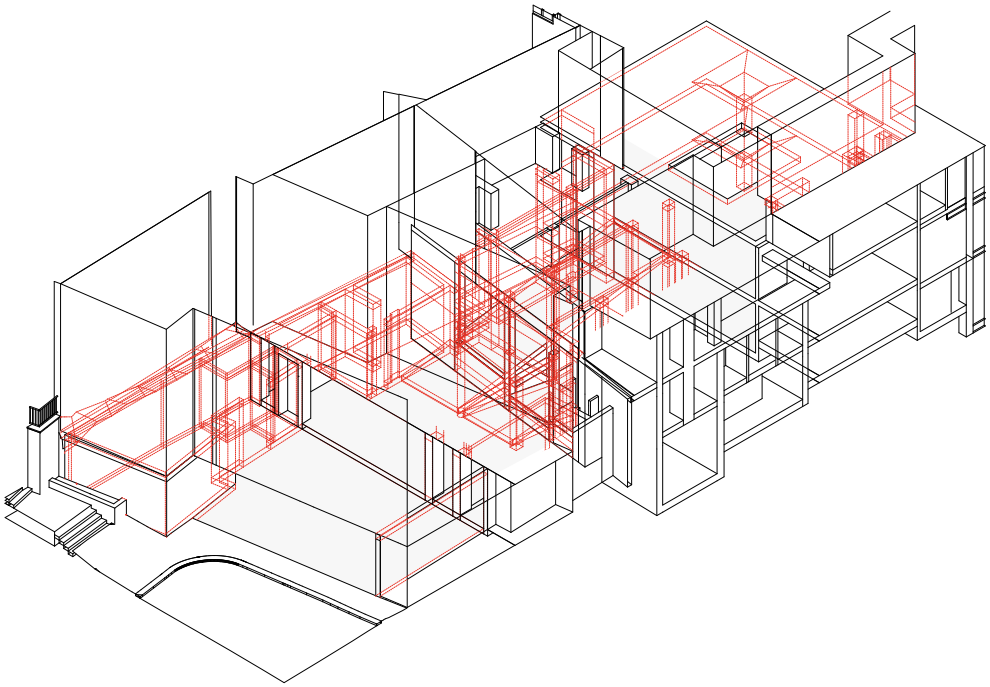
What is the unique character you add to the site? How does the project respond to this notion of Viennese?

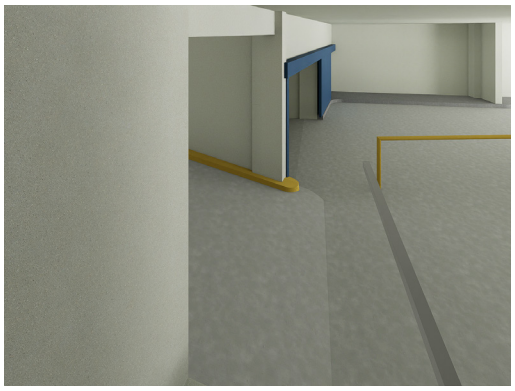


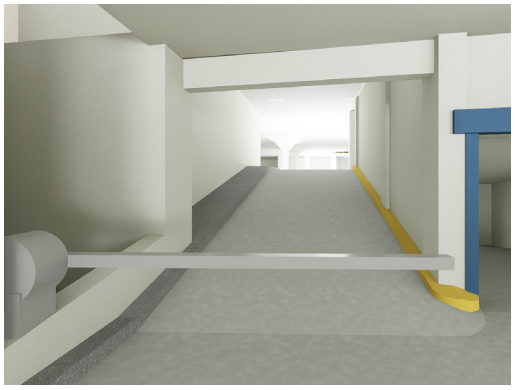


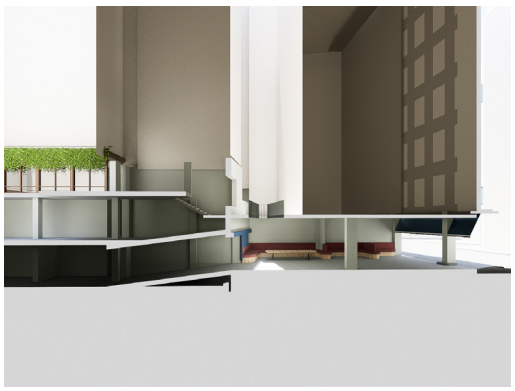


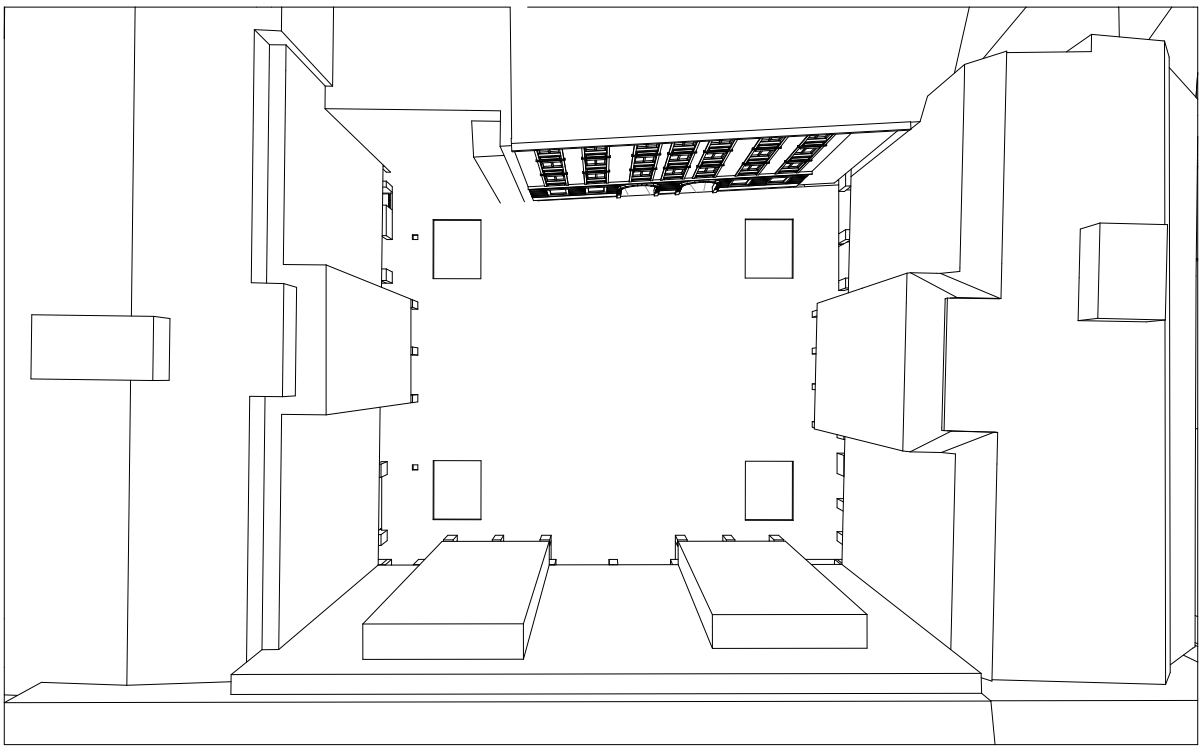


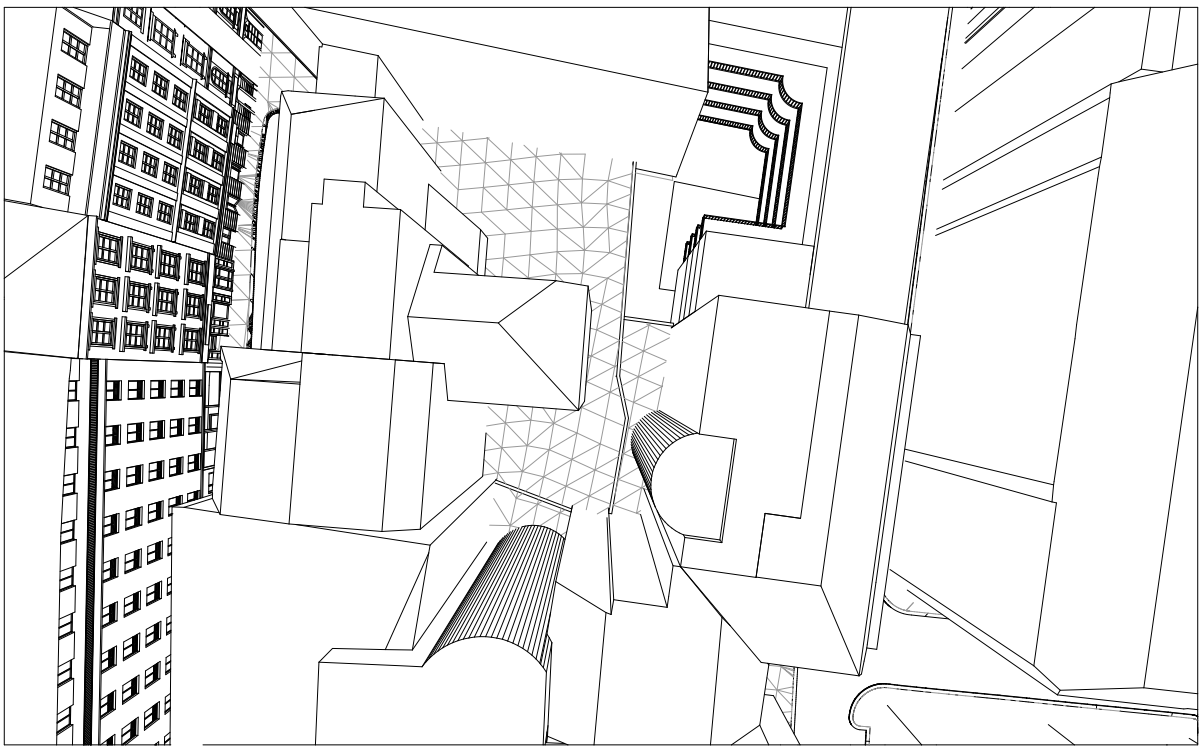


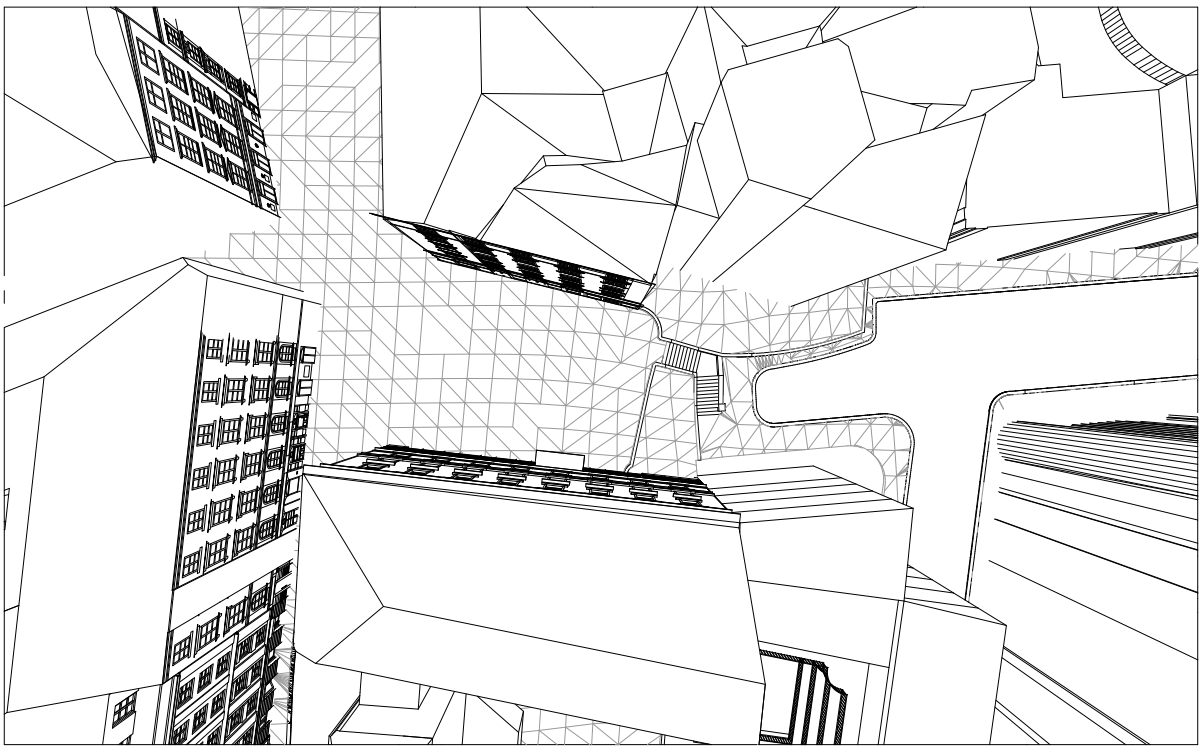


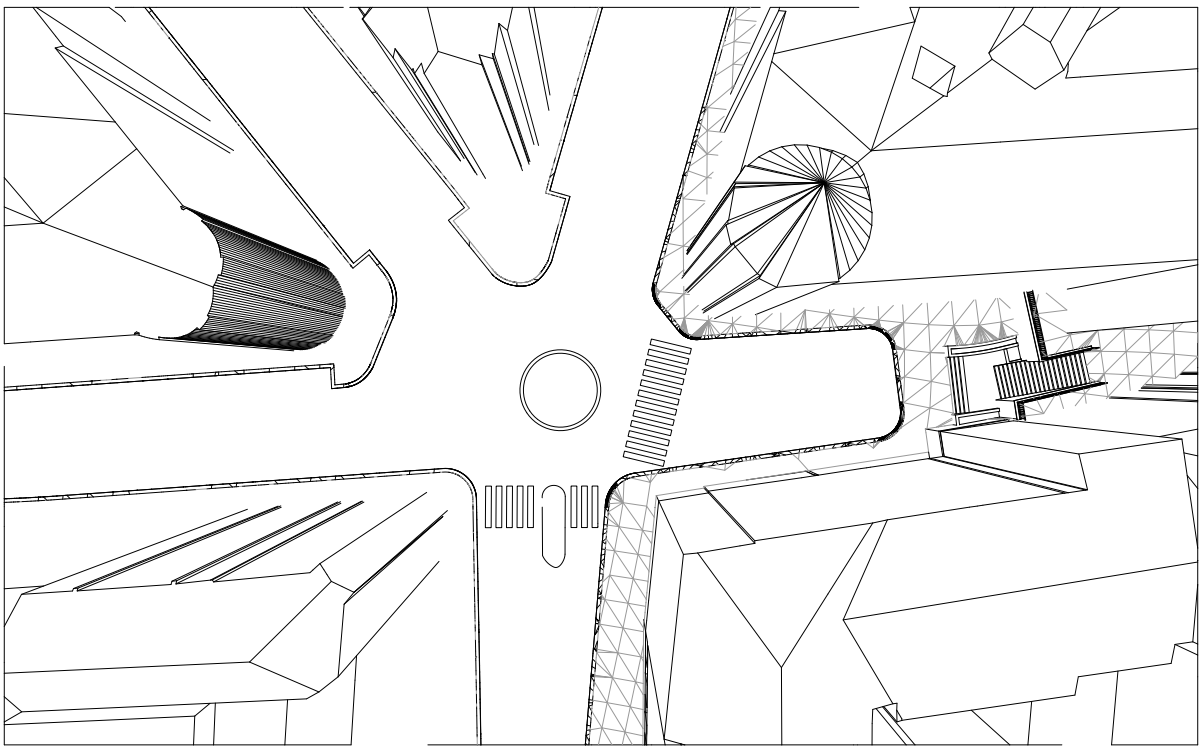


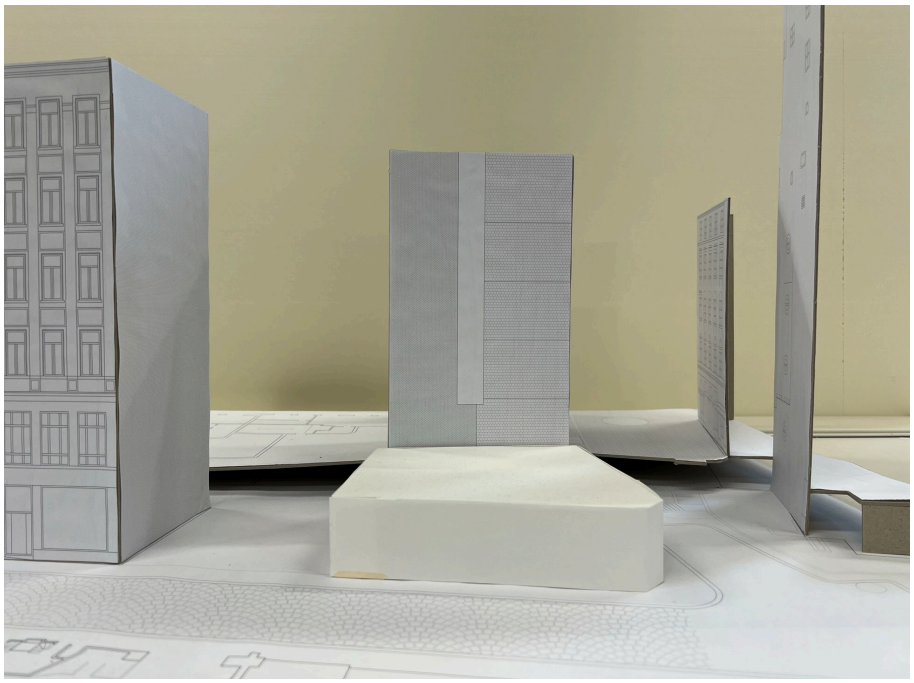


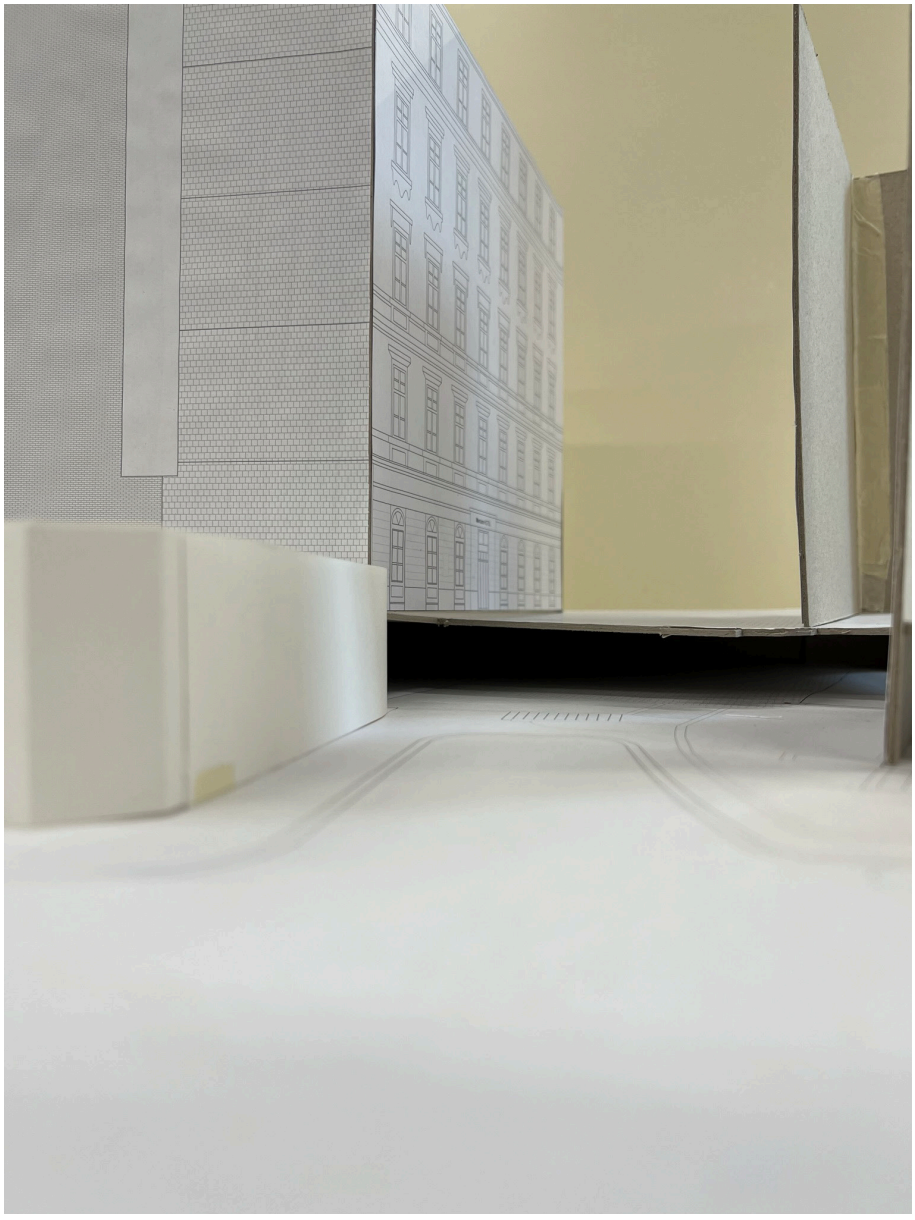


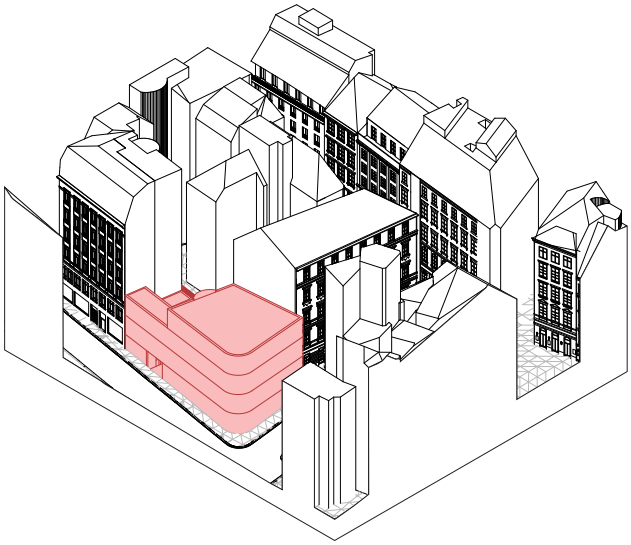


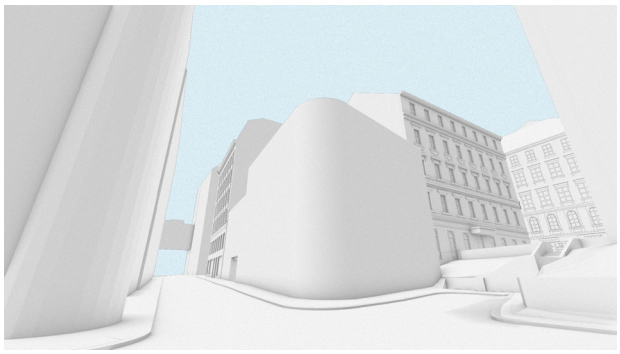


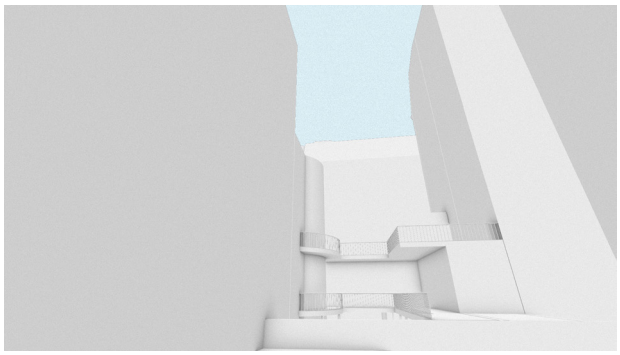


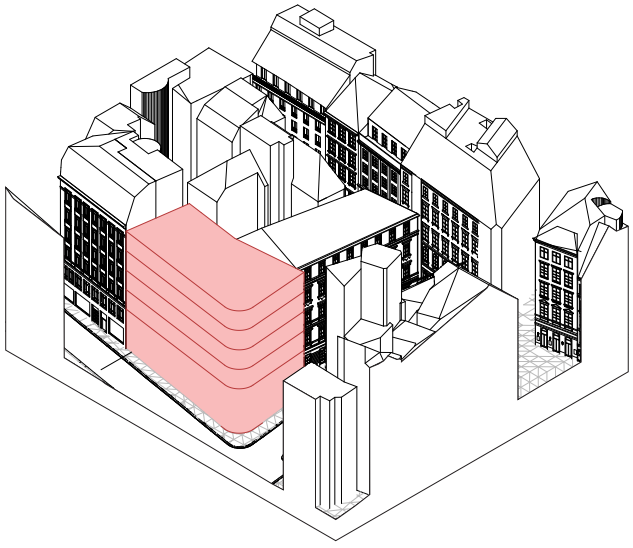


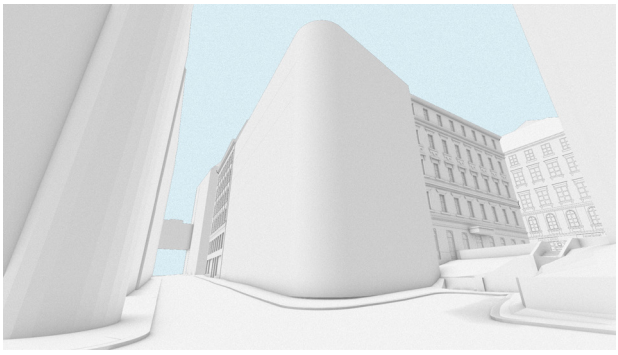


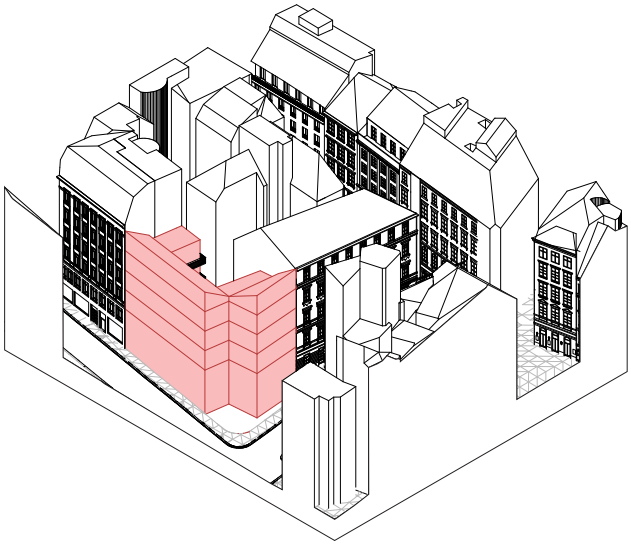


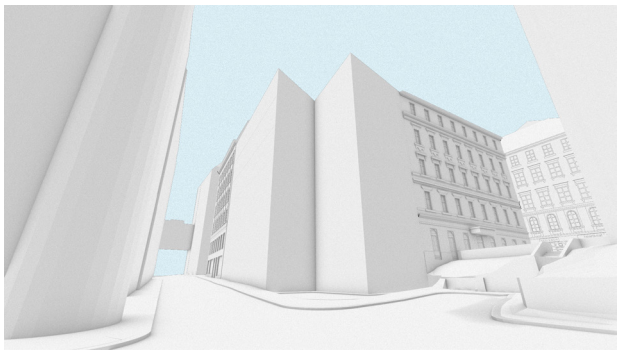


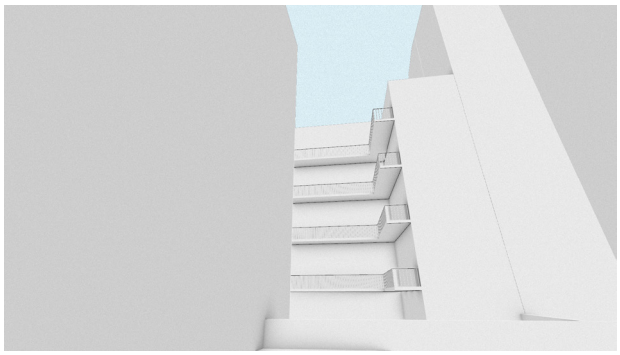


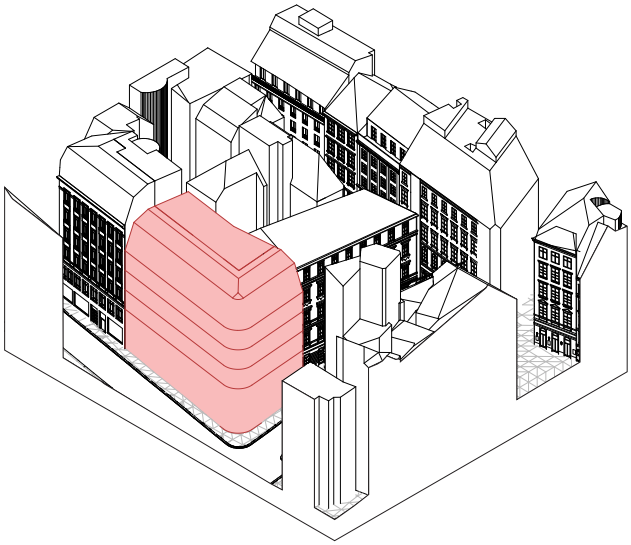


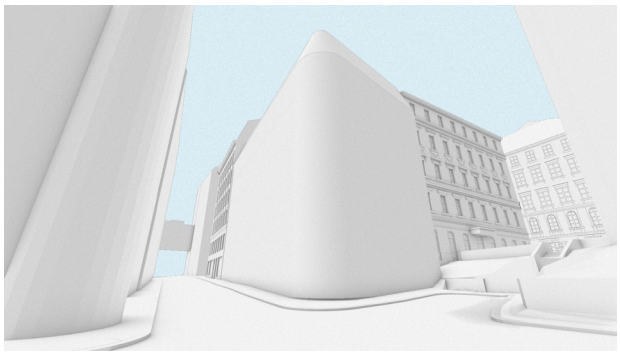


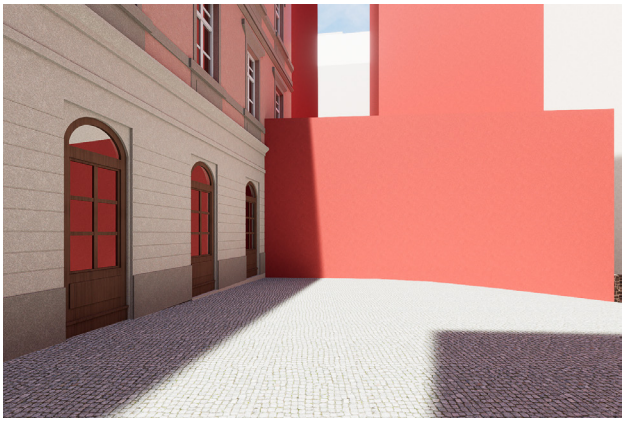












W.3.8 - 3.10

Refining Rooms and Exploration

Reflection

P3 Feedback Integration

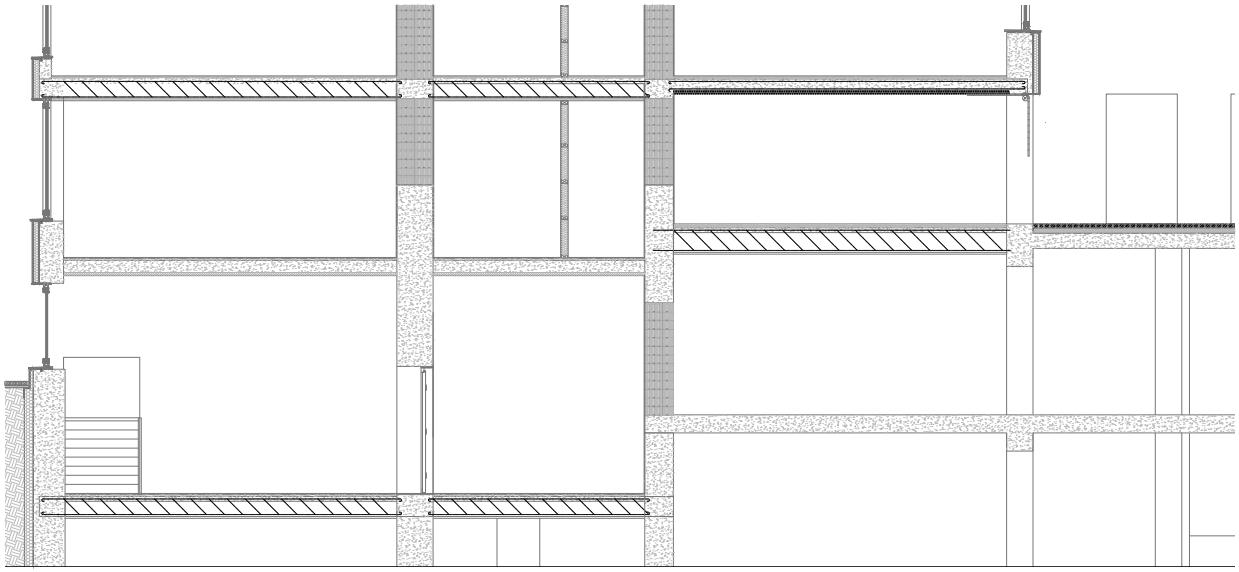
The problem of how to work and represent the project in more convincing ways, especially in its three dimensionality was of particular importance. This resulted in studies of how a drawing could be used as a sequence of rooms/thresholds one after another, giving an impression of moving through it. Another focus was the start of a highly detailed 3D model of the site and building together with quick physical models helping to explore the difficulties of the corner block.

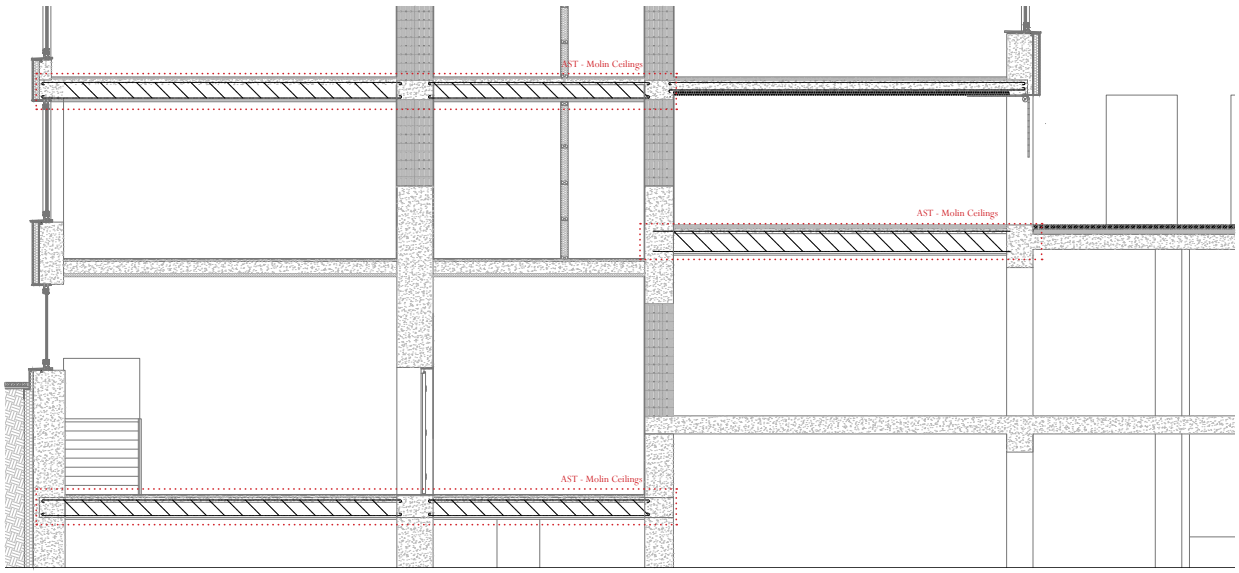
New findings/questions

The character of the four foyers is quite homogeneous at this stage. This could be refined to reflect the inherent use and materiality these spaces have currently, e.g. the west foyer (images to the left) can take parts of the commercial unit character or the car park in the centre can form the basis for a different materiality to the rest of the interventions.

The digital model helps the exploration, further studies from the human level of how the interventions affect the qualities of the imagined rooms would be quite helpful. Especially as the corner block is starting to deal better with the concerns raised previously about its mediation between the courtyard and street but still is not fully resolving its interfaces with the two party walls.

While the spatial studies have been quite fruitful the scale of the detail, its articulation and how users come into contact with the interior are now important to consider as the project moves towards a clearer shape and form.

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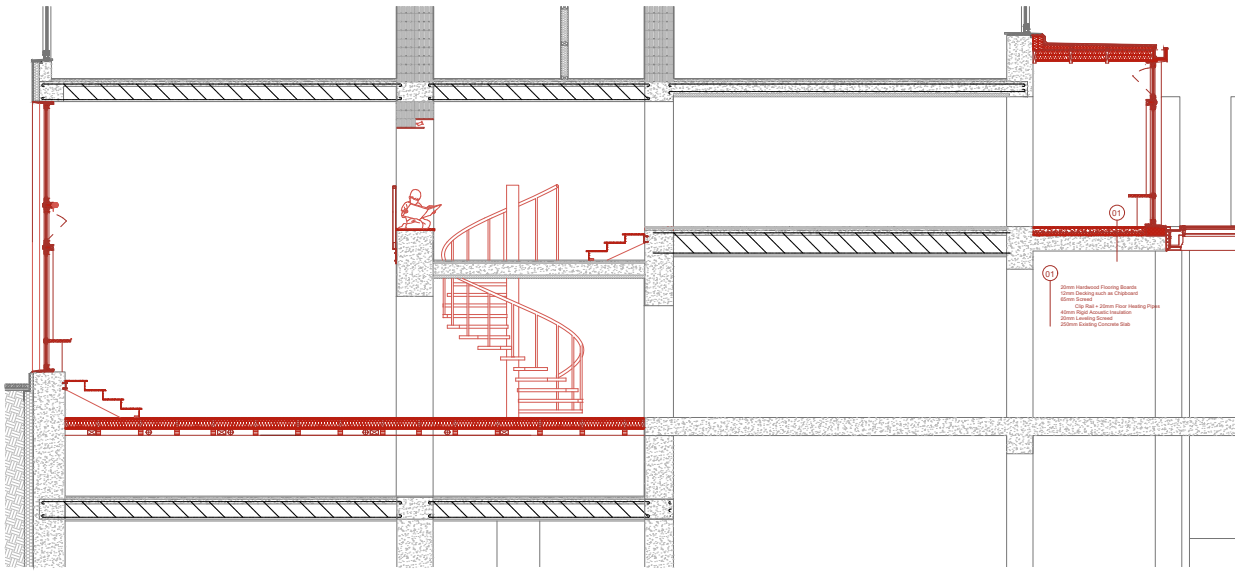
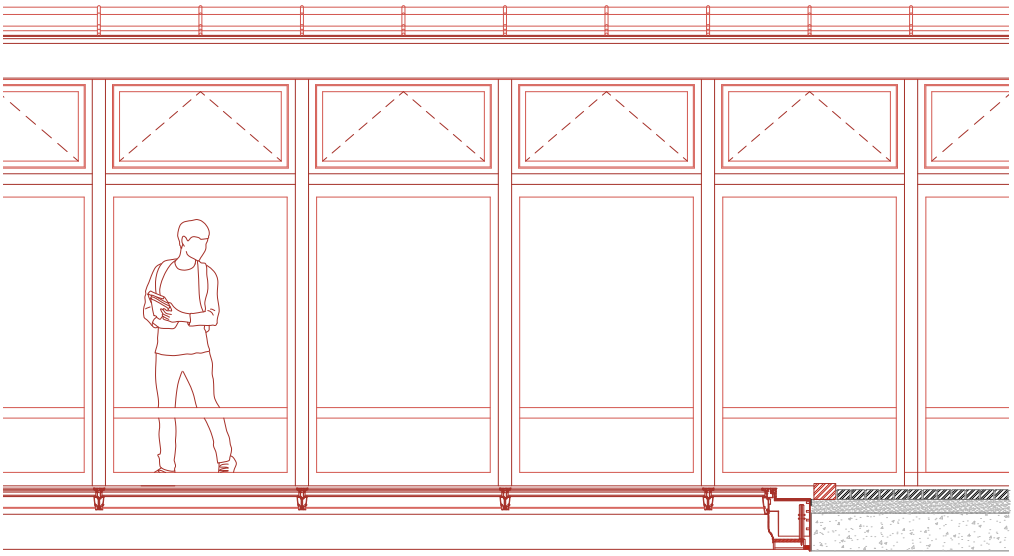
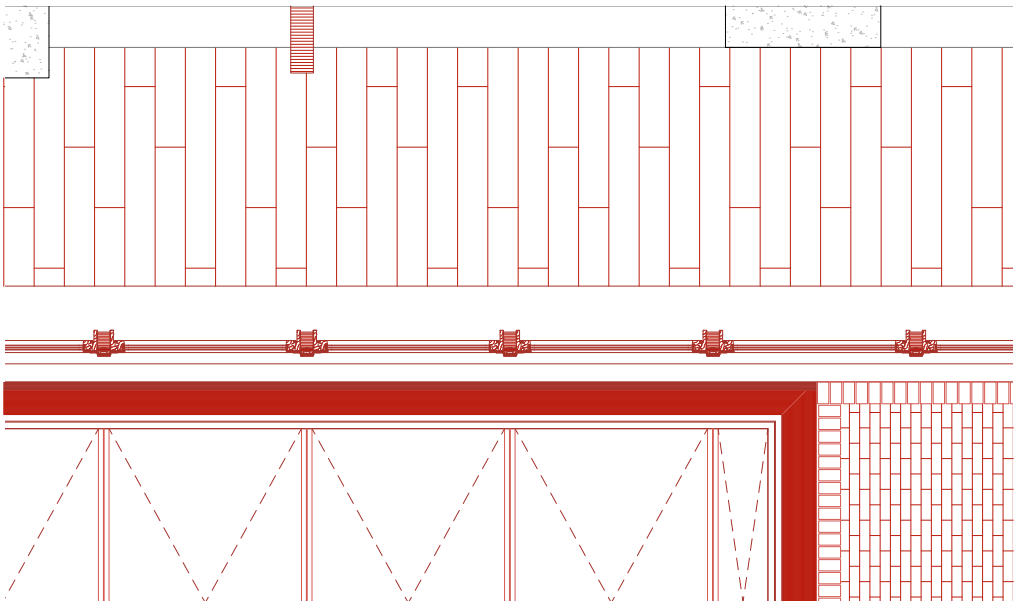
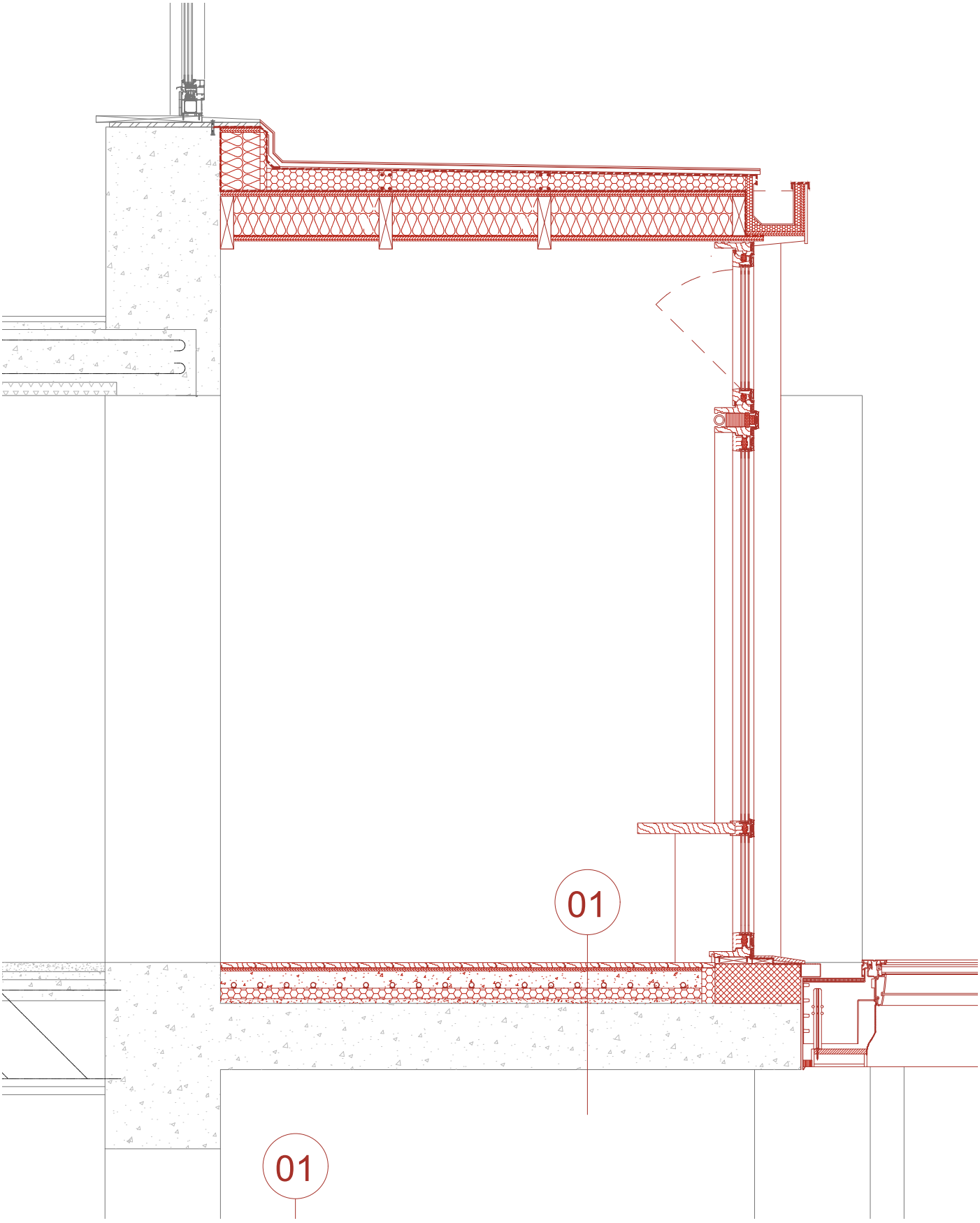

01
01
20mm Hardwood Flooring Boards
12mm Decking such as Chipboard
65mm Screed
Clip Rail + 20mm Floor Heating Pipes
40mm Rigid Acoustic Insulation
20mm Leveling Screed
250mm Existing Concrete Slab



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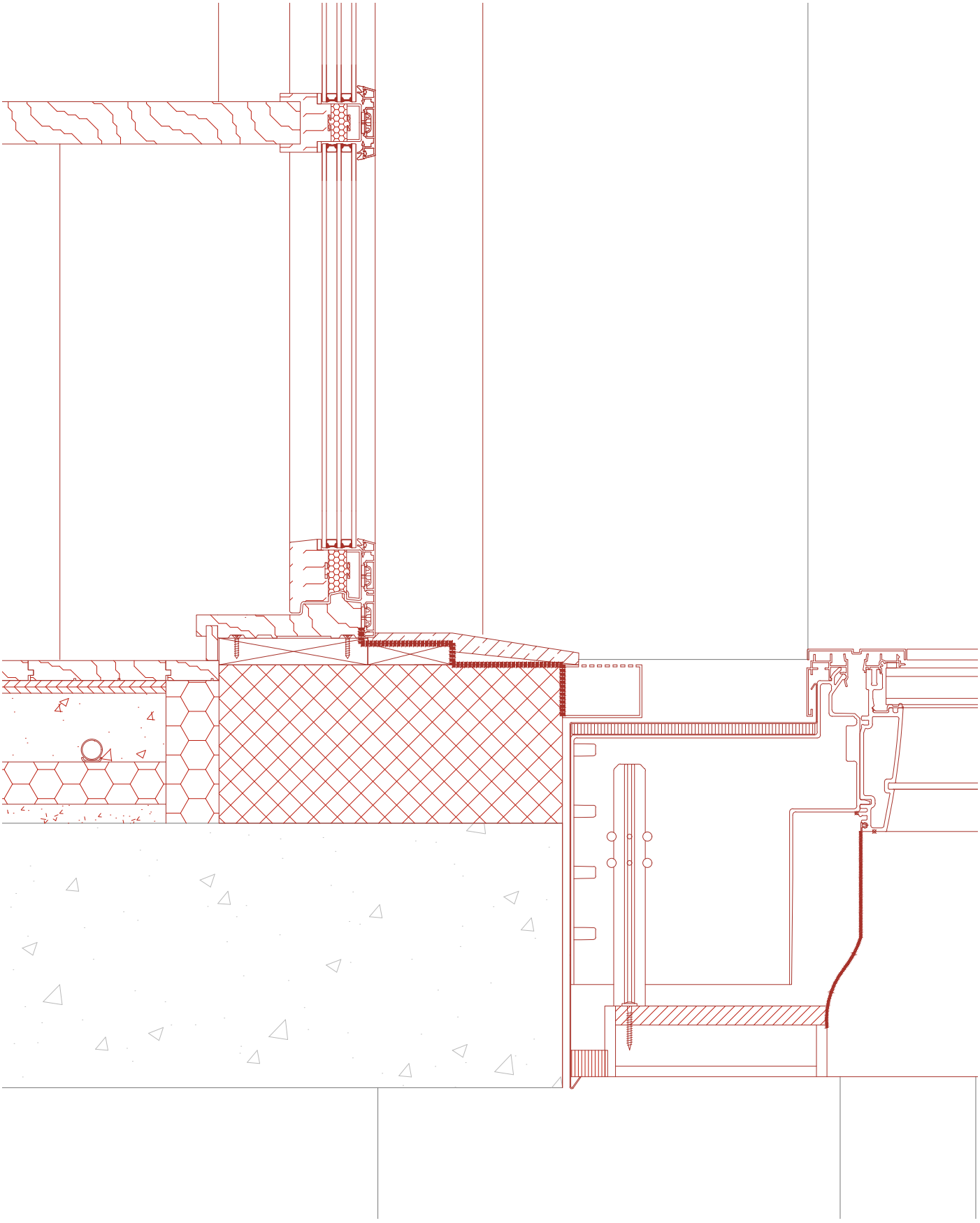

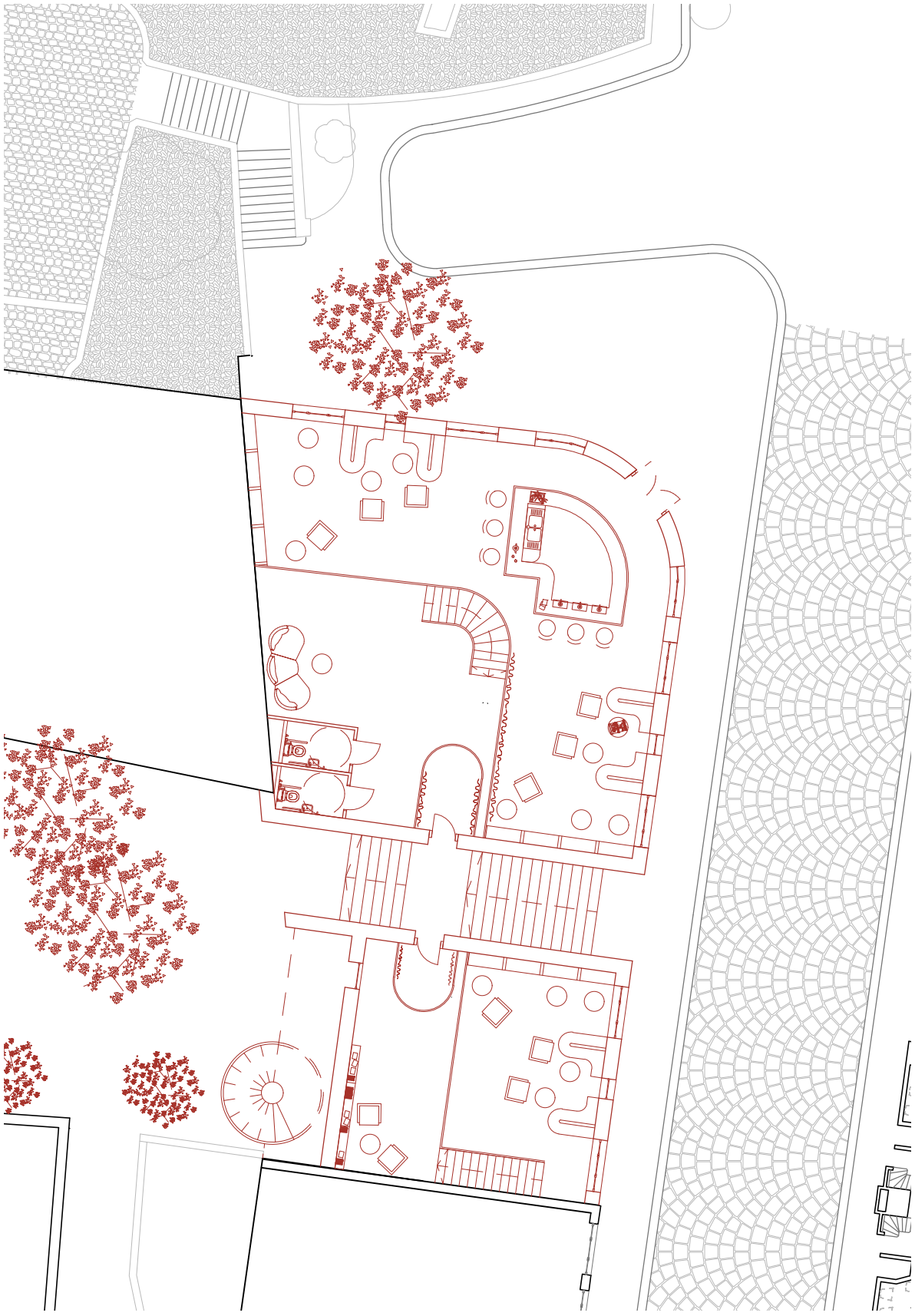

Floor GF 1:200

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W.4.1 - 4.2
Detailing at all Scales

Reflection

As a first step, a more detailed investigation into the existing building, its construction and dimensions helped to decide on the possible openings necessary to open the landscape up and transform it. The main goal here was to create a clear circulation and access to the different levels that are now available. A new floor level flush to the interior car parking makes the space easier to access. On the level of the courtyard, a Pawlatsche-like wintergarden was added to connect the four foyers and regulate the climate in what was previously unheated garage spaces. The composite nature of this frame allows for a warmer timber finish in the interior and a better weathering aluminium frame to the outside.

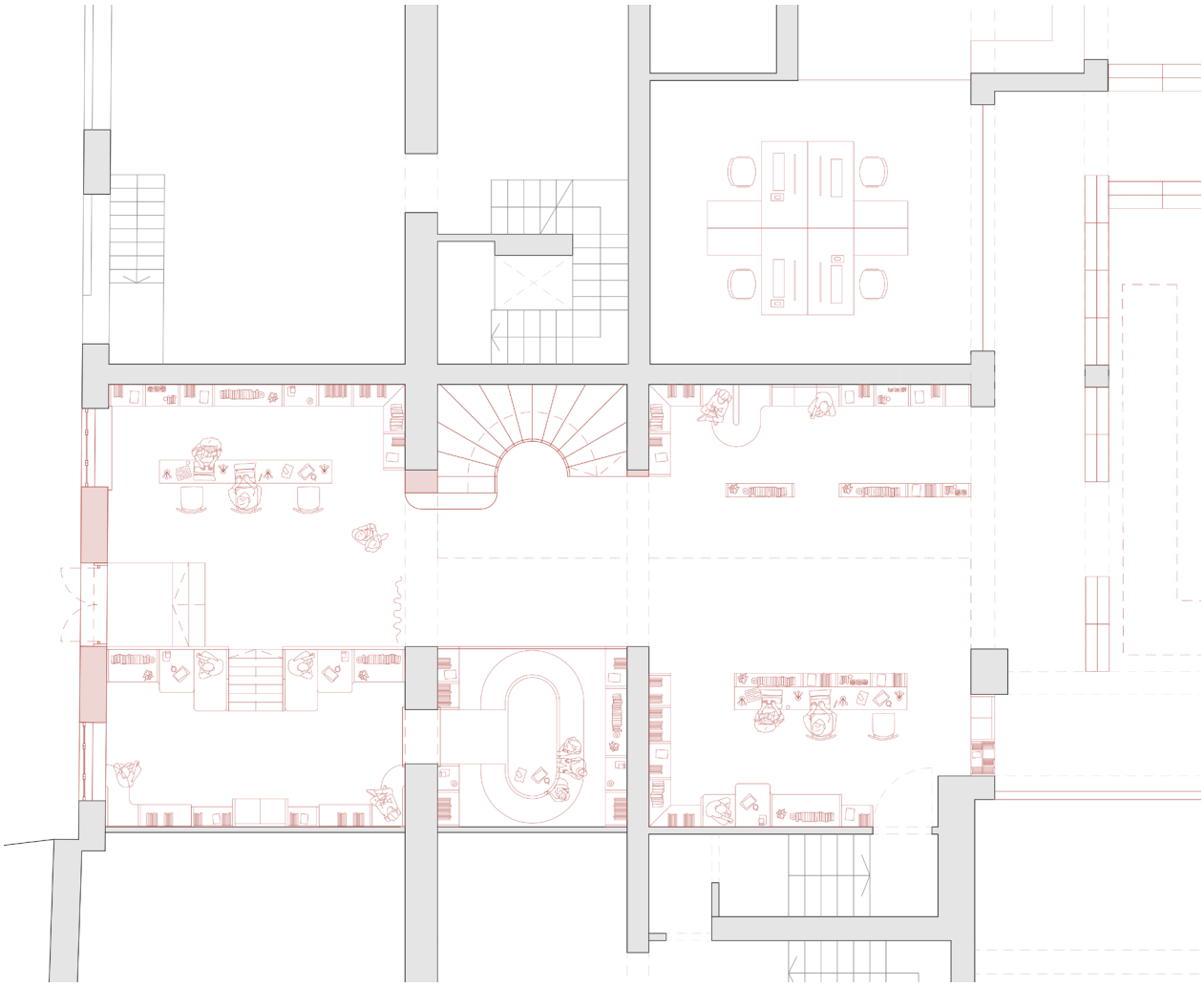
For the corner, the previously tested split into 2 blocks attaching to the existing party walls with a shared communal podium worked the best in mediating thresholds and relation to existing buildings. The corner was brought in line to emphasise the remaining spire. In the interior, a new mezzanine was added to allow access from the staircase leading up to the courtyard.

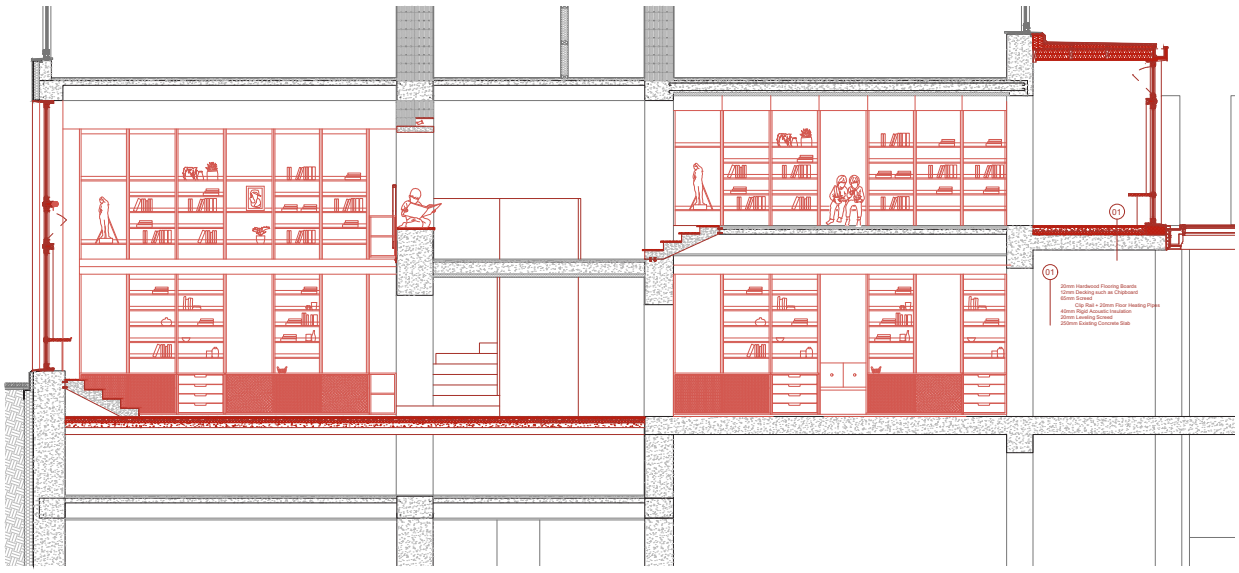
Remaining Concerns/Thoughts:

The intervention could essentially be conceived as a piece of furniture fitted to the interior. The example of a coffering that turns into furniture was raised during the tutoring to make more out of the existing niches and spaces within the building.

The detailing of the pawlatsche currently still is lacking in attention to points such as its drainage as it was a first draft and will need to be further refined. Similarly, the insulated block at the bottom of the window structure could be detailed as a simpler timber structure and allow the mullions to directly connect to the existing slabs.

The interior staircase of the corner block is currently ill positioned and should be positioned so that it becomes more of a fitted feature within the space. Generally, the layout would benefit from opening the space in its entrance more to communicate its ideal of an open urban room.

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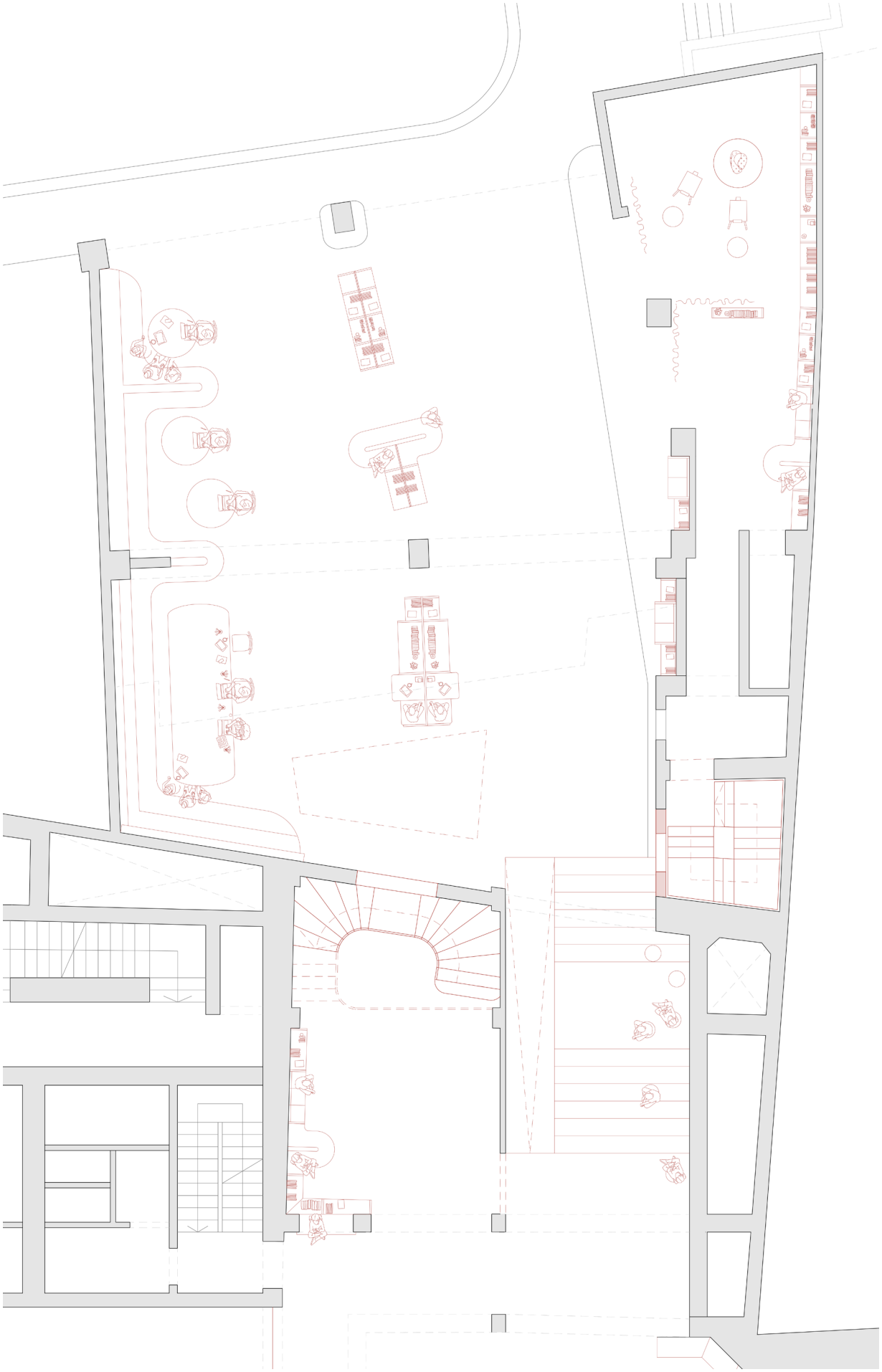
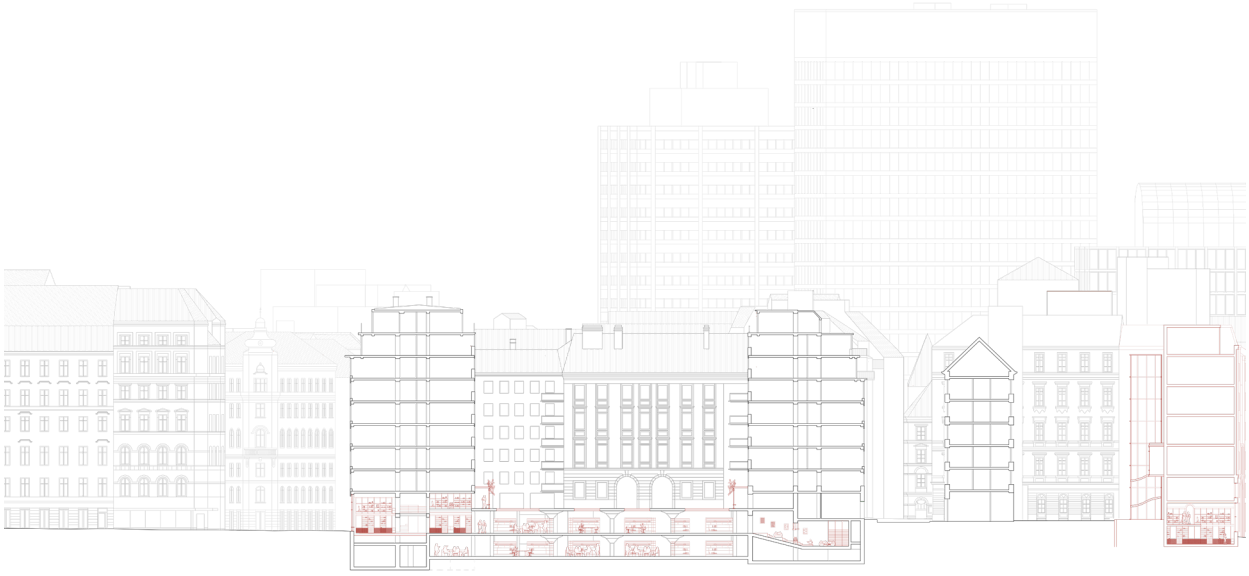
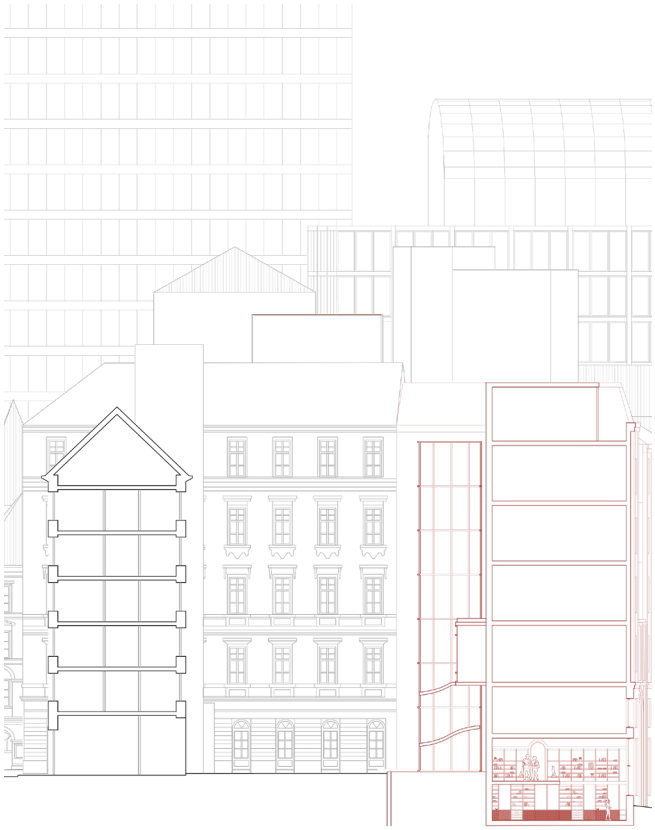






W.4.3
Pre P4

Reflection

Continued Thoughts

The concept of a lived coffering, seeing the intervention as a piece of furniture fitted to the existing structure has been further explored. A standard module has been developed allowing for the coffered wall to be adopted throughout the different foyers. Every so often, units for sitting or dwelling within the space have been placed. These are meant to create places to foster conversations and community within. The public room of the corner block has been reconfigured, anchoring the stair to the top and allowing for a more spacious entrance space viewing directly to the mezzanine space. The mezzanine has also changed to allow direct views into the urban room of the informal courtyard.

Further Refinements

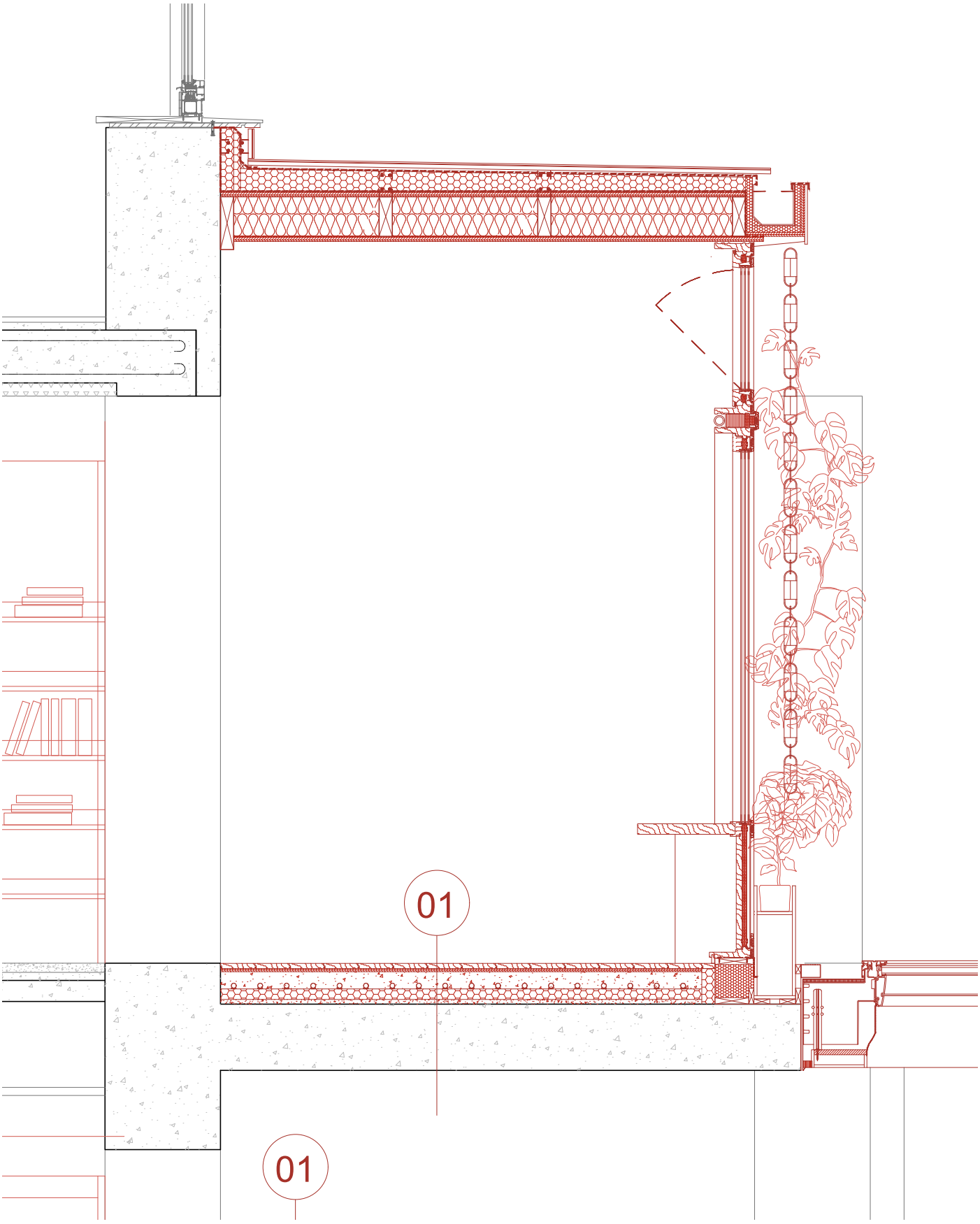
The materiality of the corner block contrasts too much with the surrounding Viennese buildings. As a solution, the upper levels should be seen as just a continuation of Vienna. The public podium and its fenestration, especially around the rounded corner lacks a clearer idea of its connection to the exterior urban room.

As the project became more refined and detailed it came to question how one could understand the intervention as one whole. Is it through its detailing? Its materials? For example its handrails, its surfaces?

The change to the staircase in the foyer, moving from a spiral staircase to an in situ casted stair fitted to the roughness of what the building actually would be was fruitful and is more in line with conceiving every intervention in view of what the project works within. A 1960's postwar car park.

Simplifying the roof form of the corner block and adding a simple lantern like structure on the roof could help deal with the complex roof shapes the new block has to deal with.

Through the refinement of the pawlatsche detailing it has naturally allowed for space to add more greenery to the design. This could become more central to the design as well as a contrast to the highly stoic and clean image of Vienna's inner city lacking much of this green space as not even weeds can be spotted at this moment.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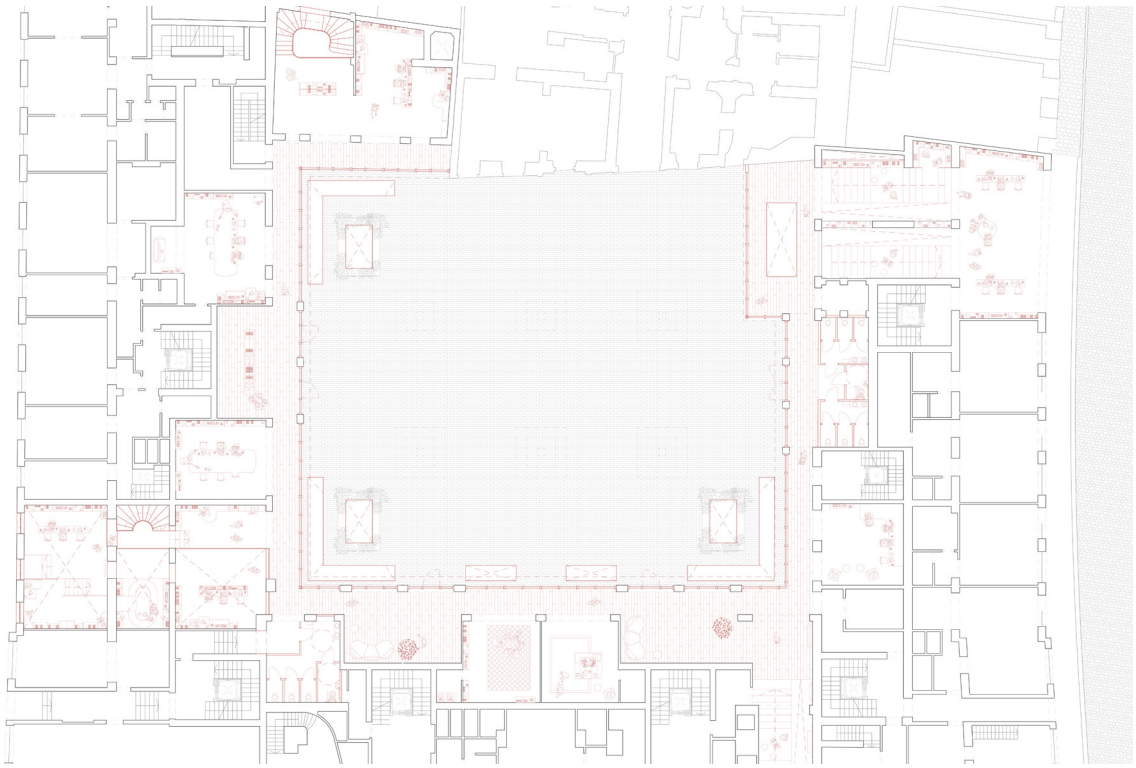
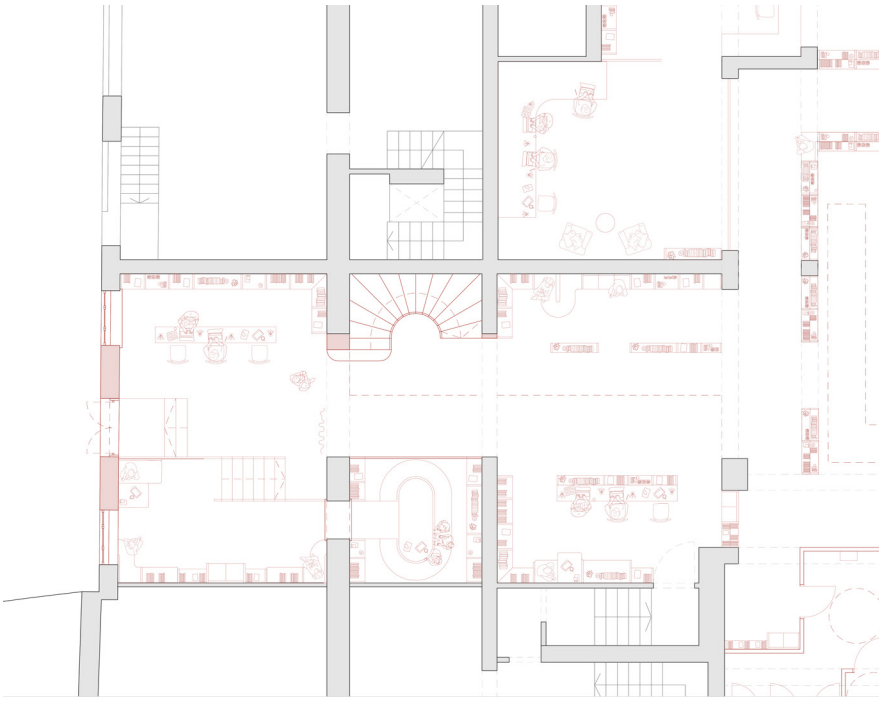
P4

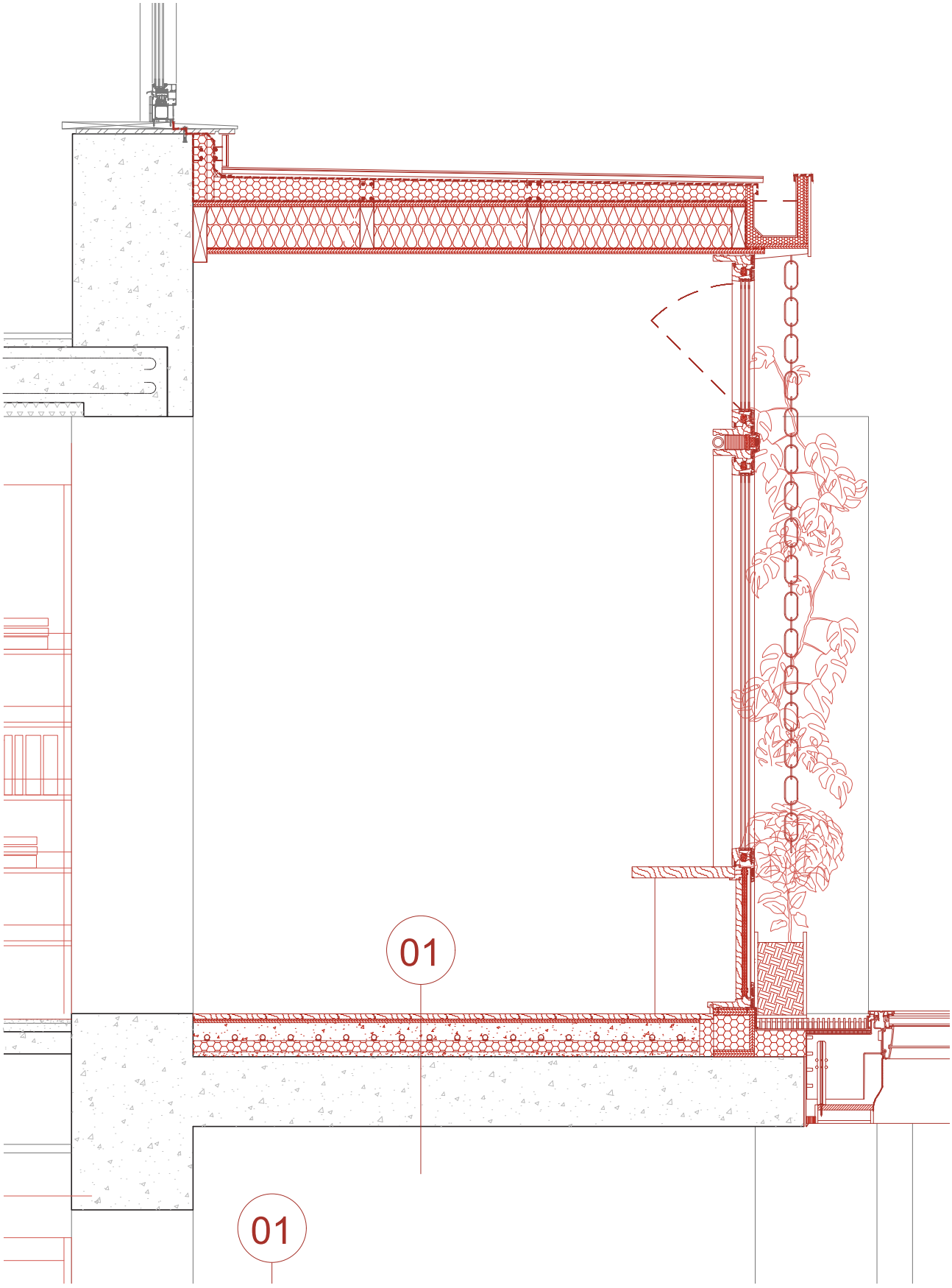
THE REMEMBERED CITY

A moment of reflection & presentation of the work done so far.





W4.5 | P4 | Latent Values 1:200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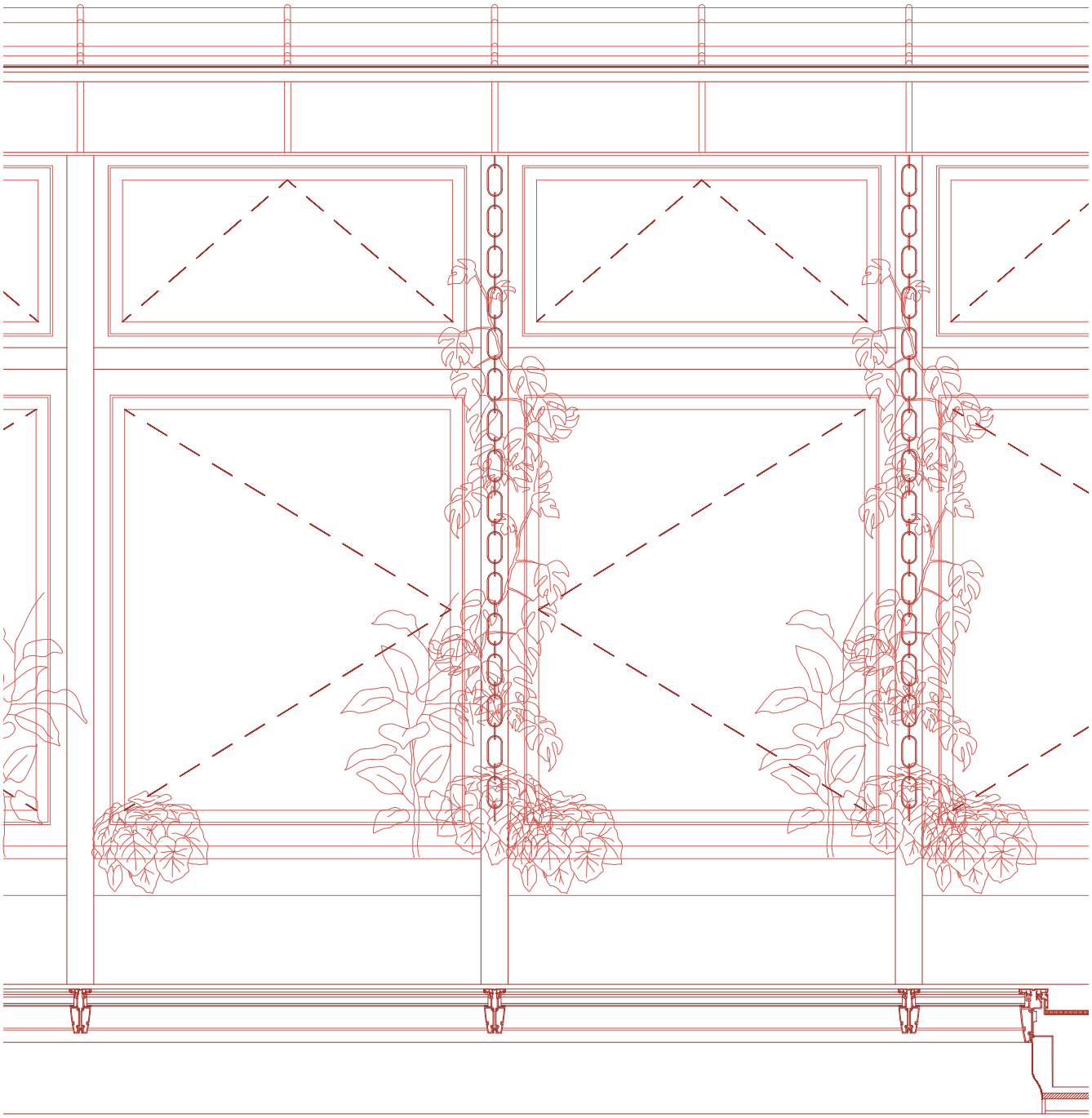

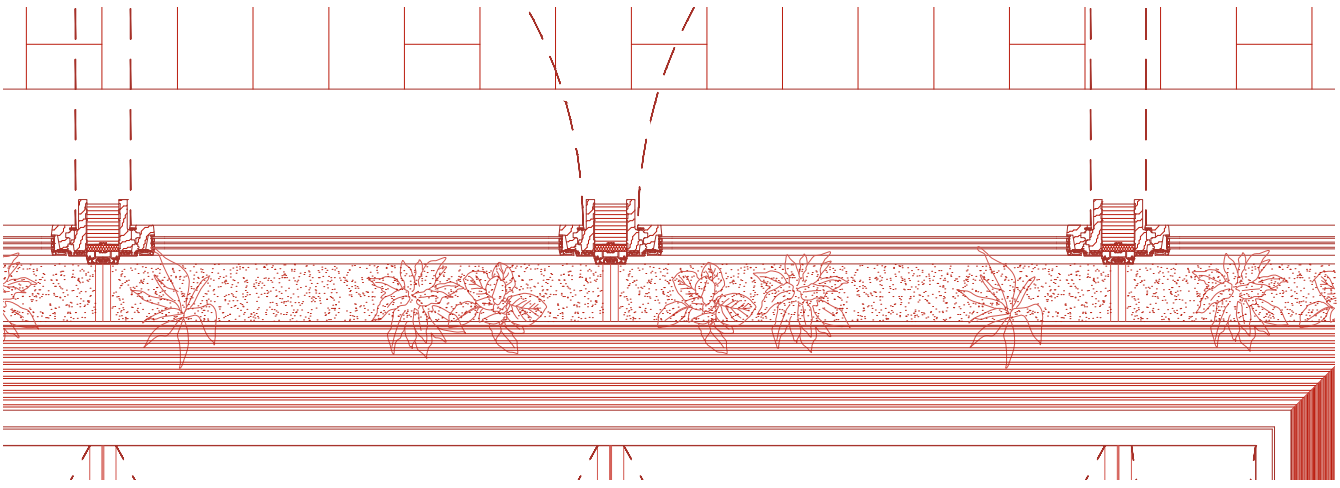

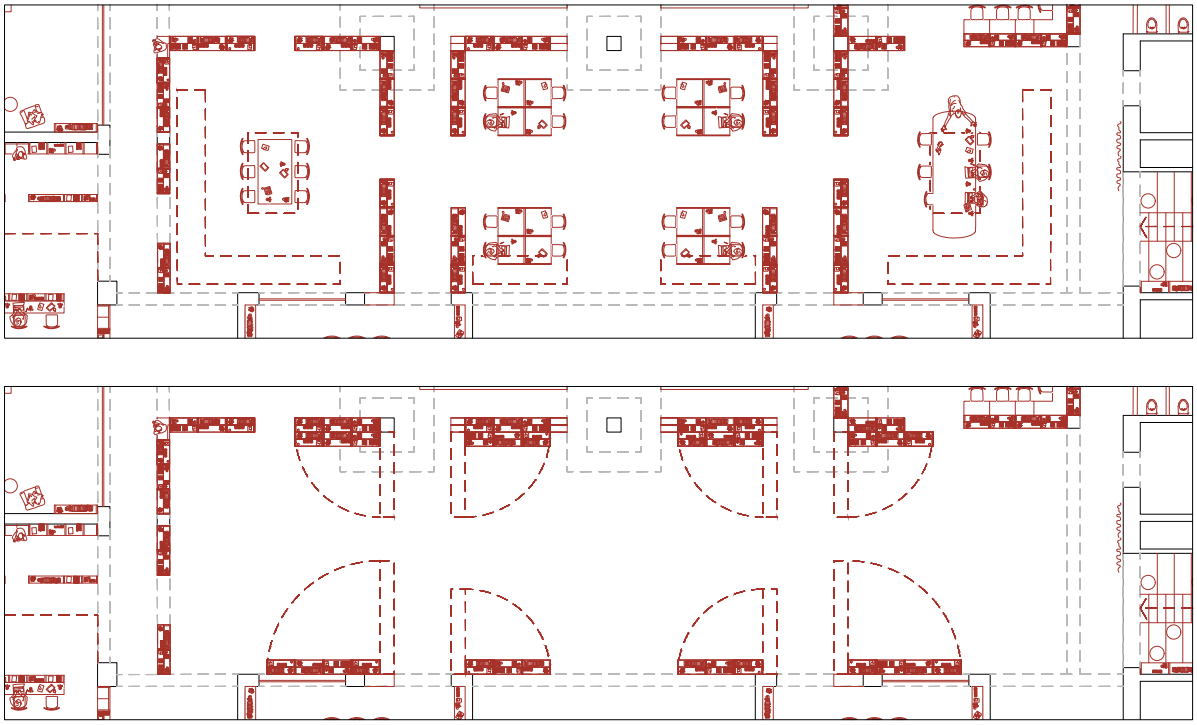

heartbeat * Coctail Bar

W.4.5
P4

Reflection

Feedback

The film and project started from a strange place, a city that is highly polished, tailored and homogeneous. Does the public interior of the project possibly offer an alternative to this? If so, it currently misses any 'dirty realism'. Does the use of the garage and its spatial ambiguity become an 'opening' of this kind of reality?

The city has no weeds, no cracks or trees. It is entirely constructed. Does the project possibly offer a reconsideration and recalibrating of those values in its urban environment to introduce new layers? Could it support other living things beyond humans and other understandings of the world in dialogue and counterpoint with its most intermediate condition – the interior within the interior?

The graphics would benefit from layers of detail - handrail on the stairs etc as it would help their atmosphere and the level of detail that is referenced in the historical references.

How does the project deal with the tolerances between the existing furniture and the raw and probably roughly set out concrete? In this regard, is the homogeneous character of the renders – making everything seem accurate and square – intentional?

Does the project allow for the broken or incomplete? Is it meant to produce seamlessness or moments of friction and interface in which people can reside?

Initial Response

The project definitely has the potential to develop further this notion of being a counterpoint to the homogeneous character of the city. The choice of the car park already is in itself in contradiction of what might be considered Viennese and removed from the ideal of a perfect or tailored space. This character, however, at this stage was lacking in the graphics presented. Hence, an important point moving forward will be to develop a style of representation that allows to show a 'dirty realism' that was mentioned. This might then also translate into graphics that become more complete and include the mentioned layers of detail such as the handrails.

The idea of the project allowing for reconsideration and allowing for life outside of human beings is quite interesting. It was a notion that was coming up every so often during the project so far but never fully explored yet. If possible it would be nice to develop the introduction of greenery such as in the pawlatsche further and how the added vegetation there and also along the informal courtyard could help in understanding the project as one whole and the reading of the project for everyone and not only the ones that are already aware of what the project is.

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