

## Liquid Frontiers. Think-and-Do-Tank, Designstudio und Produktionsbüro mit starkem kulturellem Background und Sitz in Wien.







### **INTERVENTION 1**

Caramel Architekten

Biennale Architettura 2016 Eds. Curators of the Austrian Pavilion Elke Delugan-Meissl, Sabine Dreher, Christian Muhr



Austrian Pavilion





In every project, the answer to the question is and remains people. Always. Here we have come full circle because at the end of the day it is always about Places for People. Protecting privacy and opening up to a community can take different forms. The decisive thing is that one has a choice.









































### Instruction manual | parasol





# HOME MADE

### **INTERVENTION 3**

the next ENTERprise architects

Biennale Architettura 2016

Austrian Pavilion

Eds. Curators of the Austrian Pavilion Elke Delugan-Meissl, Sabine Dreher, Christian Muhr





sse 1, Vienna X

#### Text: Elke Krasny

"What can architecture do?" This important question was raised by the architect Marie-Therese Harnoncourt in one of our conversations about the next ENTERprise's work on their Venice Biennale contribution. At their architects' office, which she runs with her partner Ernst J. Fuchs, we sat down together to look at urban mappings, sketches, photographs and floor plans. The urban, architectural, and political complexities of their Biennale work are profound. Harnoncourt spoke of urban strategies and of undefined sites that enable encounter and interaction. The architect placed much emphasis on the concept of temporary living. The use of existing buildings and infrastructures is as important to their approach as the adding of mobile elements that help to create new un/defined spaces.

As much as the next ENTERprise's architectural oeuvre is well known for its aesthetic and formal distinction and the way it strives to eschew both the normative implications of the modernist 'form follows function' legacy and the normative iconicity of the contemporary signature style, Marie-Therese Harnoncourt and Ernst J. Fuchs are, at the same time, devoted to social concerns and to making architecture politically. Harnoncourt and Fuchs seek to avoid the vicious trap of the widely held, yet false opposition between aesthetic achievements and social, needs-based buildings. The next ENTERprise seeks to steer away from the antagonistic relationship that is conventionally identified between more celebratory formal architectural expression and radical leftist politics. Theirs is neither the principle of the engaged community architecture practitioner nor the self-build approach or any other variation of a more formalised architectural participation practice arrived at through consultation with future users. Yet, Harnoncourt and Fuchs have a clear ambition to see architecture as relevant to social and political change. And it is in this context that the un/defined space can be understood as a potential space for subjective intimacy and for negotiating fairness in living together with others.





# **OPENING UP THE SITE**




















Am Kempelen Park m

## EIN TAG AM KEMPELENPARK IN DER KRETA, FAVORITEN FREITAG, 17. JUNI 2016













# MITTAGSTISCH bei Stefan

### ACTORS' NETWORK

Vienna Basic Trust, Wiener Räume, Portfolio Immobilien, the next ENTERprise, die UN der Reaktiv-Gruppe, Gasthaus Stefan, Caritas, TU Wien, Siemens SGS, Gebietsbetreuung Favoriten, Großgartengesellsch aft Wien Anrainer ....

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### **INTERVENTION 2**

EOOS Biennale Architettura 2016

Eds. Curators of the Austrian Pavilion Elke Delugan-Meissl, Sabine Dreher, Christian Muhr







Erdbergstraße, Vienna III

#### Text: Elke Rauth

#### Quotations by EOOS

For though they made themselves masters of all the good inventions that were among us, yet I believe it would be long before we should learn or put in practice any of the good institutions that are among them."

#### Thomas More, Utopia, 1516

Utopia is located in Erdberg, one of Vienna's oldest settlements. The Romans were at home here and the Celts before them, while archaeological finds stretch back to the Neolithic Age. Here, on Erdbergstraße, which was the terminus of line three of the underground for many years and is just seven underground minutes from downtown, the city unravels into the Zwischenstadt, with its typical jumble of administrative buildings, sports facilities, empty plots, corporate headquarters, residential buildings, logistics centres and traffic arteries. One doesn't come here for a stroll. One comes here to do something.

In one of these buildings, a largely disused administration block, EOOS have had their temporary atelier since February 2016. The designers describe their workspace, which has exactly the same dimensions as the rooms that are available to the regular residents, as their "Field Office". Located in a former school for customs officers that occupies around 21,000 m<sup>2</sup> of a building complex measuring 68,000 m<sup>2</sup>, *Haus Erdberg* has been accommodating refugees from the world's humanitarian crisis zones almost continuously since September 2014. Most come from Afghanistan, Nigeria, Syria, Somalia and Iraq. Around 40 nationalities live here, washed up after fleeing from turmoil and war zones around the world, stranded for an indeterminate period on this secluded island, their Utopia. The lowest common denominator: the desire for a life without misery, a safe, peaceful and free existence.

"Our first task was to explain why we as designers were needed at all in this context. Crisis situations are dominated by emergency thinking and even experienced aid organisations are mostly overwhelmed with urgent needs which are principally pragmatic and scarcely aesthetic. However, the transformation of emergency shelters into accommodation for asylum-seekers creates a new situation: Everyday life requires other structures and opportunities if it is going to be feasible for residents to stay for longer."

Managed by the NGOs *Caritas* and the *Arbeiter-Samariter-Bund*, the complex is now being trans-

formed from an emergency shelter into a primary care facility for families. The language of crisis and emergency should be replaced by an everyday normality which supports the act of arrival in the new homeland. This creates a need to adapt both the social and spatial structures of the building on which EOOS has been working in a number of ways since November 2015.

Similar questions are always arising in newly created care facilities such as Haus Erdberg: Much temporary accommodation for asylum-seekers is located in largely unsuitable office buildings which have been on the market for a long time due to their obsolescence or the sheer oversupply of office real estate - which is one of the many imbalances caused by speculation in cities worldwide. For, while the supply of affordable homes in growing cities continues to be squeezed, the office real estate market is dominated by dramatic vacancy rates. Experts estimate that  $700,000 \text{ m}^2$  of office space stood empty in Vienna in 2015. A gigantic potential – and not just for accommodating refugees. This is why many architects and urban planners see the conversion of office space as offering a real opportunity for tackling the housing crisis. But this is not exactly easy: Constructional method, room depth, spatial programme, norms and legislation all mean that this theoretically logical reuse is full of pitfalls.

Hence, it is no surprise that Biennale Commissioner Elke Delugan-Meissl and the Biennale Curators Sabine Dreher and Christian Muhr from Liquid Frontiers cited "thinking in general about vacancy and temporary reuse" as just as central to their programme *Places for People* as "the development of forms of living together." Because, alongside many other key aspects, the current refugee situation has also placed the spotlight on a number of long-overdue spatial questions: questions of spatial justice, affordability, sustainability and, thereby, urban resilience or, more specifically, the resilience of cities and neighbourhoods in the face of crises – be these social, economic or ecological.

EOOS, one of the flagships of Austrian design with their prizewinning oeuvre stretching back more than 20 years, describe their interventions in Haus Erdberg as Social Furniture. Sub-titled Living, Cooking, Working, their Biennale contribution engages with central aspects of life in the accommodation while simultaneously testing social alternatives: Living includes the creation of spatial quality, orientation, security and the opportunity of self-organisation; *Cooking* understands the act of preparing food as an integrative, communicative and structuring element of daily life and the kitchen as an island of control over one's own existence as much as a place of togetherness; *Working* is dedicated to the key issue of work and occupation, analysing available resources and creating spaces for acting and sharing in the context of a moneyless barter economy.

EOOS' contribution to the Architecture Biennale materialises in a catalogue of simple DIY furniture, which is being built for *Haus Erdberg* with the help of residents in a specially installed workshop. The comprehensive assembly instructions have been published by the designers for non-commercial use as a creative commons in order to make the cheap and flexible furniture available for use in a variety of contexts.

Far beyond the current situation, EOOS' multifaceted contribution to the Architecture Biennale also serves as a laboratory for the investigation of potential solutions to looming social challenges and, thereby, the development of a viable model for sustainable living. The burning questions also open the window of opportunity to innovation, with architecture and design being seen as central disciplines in shaping social transformation. The declared objective: a good life for all.





























SF01

SF02

SF03

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SF 06











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SF07



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No.	Size	Qty.
а	2100 x 800 mm	1
b	1640 x 100 mm	1
С	1540 x 130 mm	1
d	540 x 130 mm	2
е	800 x 130 mm	4
f	500 x 100 mm	2
screws Ø4 x 50 mm		69

board thickness 27 mm

















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# PLACES FOR PEOPLE



PLACES Tool PLAPE















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