TBA21–Augarten
Thomas Amann & Eva Mair
Design Studio 2016

Content

4 About Thyssen-Bornemisza Art Contemporary
TBA21 Mission Statement

6 TBA21–Augarten Design Studio
If an institution has a field of action that defies the boundaries of disciplines and conventions, what kinds of spaces does it need and provoke?
Thomas Amann, Eva Mair

14 Temporality and Change
What role can architecture play as a slow discipline in an environment of permanent change?
Thomas Amann

Village Deniz Bernhard, Lena Kampl
Line Rafael Baumgartner, Matthias Klapper
Tower Alisha Maria Cortina, Alexander Folwark

38 Generative Repository
What form can the TBA21 collection take in the Augarten to become part of a productive, discursive platform?
Eva Mair

Platform Peter Kuttner
Time Storage Kathrin Huber, Marija Vrdoljak
Harbor Anita John, Magdalena Süss

62 Dematerialization
How can TBA21's activities manifest themselves in architectural terms without losing their ephemeral quality?
Eva Mair

Boundary David Gabl, Sicong Qiu
Pavilions Rosa Kemetmüller, Clemens Braun
Hall Birgit Buchstätter, Yanitza Kamenova

84 Reorganization and Mediation
How can the existing space of action be re-arranged and re-interpreted by specific interventions?
Thomas Amann

Mirror Hall Laura Ebner, Julian Lang
Enfilade Sule Kursuncu, Renate Zillmann
Center Konstantin Felber

106 Transformation
How can spaces that reflect the art foundation's understanding of itself connect to the existing ensemble, merge with it, transform and at the same time respect it?
Eva Mair

Roof Aline Eriksson, Emanuela Gronkiewicz
Copy Viktoria Lélek, Hannes Schachner, Diana Shtereva
Yard Nikolaus Peer, Ivana Stojisavljevic
Landscape Tu-Minh Nhan, Mario Scheinecker

138 Project Overview

About Thyssen-Bornemisza Art Contemporary

TBA21 Mission Statement

Founded in Vienna 2002 by Francesca Habsburg, Thyssen-Bornemisza Art Contemporary (TBA21) represents the fourth generation of the Thyssen family's commitment to the arts. The foundation is dedicated primarily to the commissioning and dissemination of ambitious, experimental, and unconventional projects that defy traditional categorization. This approach has gained the collection a pioneering reputation throughout the world. TBA21 sees itself as a cultural agency committed to building communities and creating spaces of encounter in all its activities.

The foundation's projects promote artistic practices that are informed by social aesthetics, ecological thinking, and environmental concerns, as it focuses on facilitating investigations of the pressing issues of contemporary life. Many of the projects reflect the shift to transdisciplinary practices, embracing architecture, sound, new media, humanities, and science. The cross-pollination of disciplines challenges interpretation and the traditions of collecting, preserving, and presenting works of art. This approach reflects the vision of Habsburg, who is committed to sharing the foundation's numerous activities with its local community as well as with audiences all over the world by engaging them in a common dialogue about art and how it informs our daily lives and helps us envision a future based on tolerance and respect for our environment.

Since May 2012 Vienna's Augarten park has been transformed into a revitalized center for the arts under the aegis of TBA21. TBA21–Augarten is the foundation's permanent exhibition space in Vienna, dedicated to monographic presentations of the collection and engaging its audiences with participatory and experimental artistic formats. TBA21's complementary live arts program *Ephemeropteræ* is presented on an open-air stage designed by David Adjaye, which is home to a lively series of spoken-word performances, concerts, and related activities.

In addition, TBA21 shares its collection and commissions with numerous museums and public institutions. Many of the commissions initiated and produced by the foundation form an integral part of major contemporary art exhibitions such as the Venice Biennale, the Istanbul Biennial, and Documenta, where new works are very much on the agenda. Crossover performance projects have been realized through a number of collaborations, notably with the Staatsoper Unter den Linden in Berlin, Artangel in London, and the Wiener Festwochen in Vienna.

In 2015 TBA21 intensified its focus on the urgent need to protect our natural resources and environment, particularly the oceans. The foundation is pursuing this agenda by commissioning and disseminating ambitious and unconventional projects that defy traditional art categories.

The next few years will be crucial for the future of TBA21 as an institution. The decision that lies ahead is where and how this unique international collection and its exhibitions will be based. The Augarten premises can provide the space needed to present parts of the collection. Here, TBA21 can engage in a public discourse on the most pressing topics of our time, and it can be a starting point for further developments.

It was therefore a great opportunity when the Department of Building Theory by Design, Institute of Architecture and Design, wanted to use TBA21 as a model for their course TBA21–Augarten, resulting in this publication. The cooperation with TU Vienna – namely Eva Mair, Thomas Amann and their students – has been an inspiring adventure and shown us the many possible routes we could take. Within the great TBA21 team it was Daniela Zyman, Philipp Krummel, Clemens Rettenbacher and Florence Wehinger who helped make this cooperation as successful as it was.

Christine Böhler

TBA21–Augarten Design Studio

Thomas Amann & Eva Mair

If an institution has a field of action that defies the boundaries of disciplines and conventions, what kinds of spaces does it need and provoke?

In a building ensemble located in the back corner of Vienna's Augarten park, Thyssen-Bornemisza Art Contemporary (TBA21) has been producing art in dialogue with architecture, music and science since 2012, making its activities accessible to the public in various formats. By reaching beyond traditional practices of collecting and exhibiting, a lively biotope has emerged in the Augarten – a mixture of experimental laboratory and social meeting point.

To the art foundation, the Augarten is part of a multi-purpose spatial infrastructure. Its interest in promoting unconventional project ideas proposed by international artists and its close collaboration to help implement these ideas has resulted in the institution working in a diversity of territorial and cultural contexts. To this day, there are no headquarters to represent TBA21 in architectural form, to attribute it to a specific environment and to give it a national base. Instead, the institution's spatial idea corresponds to the concept of an archipelago formed by islands comprising project-relevant contexts. "The world only consists of topoi, i.e. different places. The places should all be used in the best possible way in order to achieve the key objective of changing society. And every place is good for that."① The museum, the historic monastery, the urban public space and the ocean thus become research and action spaces of equal importance.

① Beuys, Joseph and Haks, Frans (1993). *Das Museum: Ein Gespräch über seine Aufgaben, Möglichkeiten, Dimensionen*. Wangen: FIU-Verlag

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As moving platforms per se, ships play an important role in this spatial strategy. In 2004 the foundation used the cargo vessel Negrelli as a temporary exhibition space.② Subsequently, TBA21's program *The Current* realizes projects on the research vessel Dardanella, where scientists and artists work on interdisciplinary processes of knowledge production. *The Current* "is the exploratory soul of TBA21. The ocean and its coastal communities provide a singular arena in which sociopolitical, economic, and environmental factors converge with the spirit of exploration."③

Furthermore, small, mobile structures are also strategic infrastructural elements for the foundation. Produced in close collaboration with architects, the pavilions are, on the one hand, spatial resources that enable the foundation to move its activities to different urban environments and landscapes; on the other hand – as products of design and production processes supported by the foundation – they become exhibits and objects of the collection themselves.

The Augarten, however, is accorded a special place in this network of globally distributed infrastructures. It is directly connected to the administrative institutional base, which has been located in Vienna since its establishment in 2002. Even the collection – which is constantly on the move, being exhibited in museums across the globe – is based here,

② As Kutlug Ataman's video installation *Küba* traveled from the Black Sea to Vienna, one work was commissioned in each country and collected along the way.

③● Dardanella, research vessel of TBA21–The Current TBA21 (2015) *The Current*. Available at: https://www.tba21.org/items/cop21/the-current-english-paris.pdf (September 13, 2016)

●● *The Morning Line* at the Bosporus in Istanbul, which was also installed and accompanied by sound at the Centro Andaluz de Arte Contemporáneo in Seville and at Schwarzenbergplatz in Vienna. *The Morning Line*, Matthew Ritchie with Aranda \ Lasch and Arup AGU, 2008

●●● The island of Lopud is a fixed point in the constantly changing archipelago of TBA21. A landmarked monastery hosts discussions and experiments which explore issues regarding art, architecture, ecology, institutional practice, and preservation. *Lopud Seminar*, Lopud Island, Croatia, 2012

although with no suitable exhibition space. After 14 years of institutional activity, the material legacy has grown considerably, and with it, the foundation's responsibility toward the artists. In the midst of nomadic satellites, this has inevitably led to the emergence of an institutional center that strives to make a lasting mark.

As a result, the spaces in the Augarten have become a defining location where the various projects come together and are accessible to the public. The expiration of the tenancy contract for the Augarten branch office in 2017 provides an opportunity to renegotiate the general conditions for the future use of the site and to think about the possibilities for architectural transformation and consolidation.

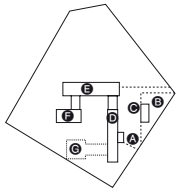
The place and its history

TBA21's spaces of activity in the Augarten are located off the beaten track in a hidden corner of the park, separated from the urban space by a high wall. This seclusion creates a quiet place and enables a focused atmosphere conducive to work, discussions, presentations, celebrations and exhibitions. At the same time, the remote location makes it difficult to directly attract attention. By offering free admission to exhibitions and events, bringing the park to life and launching interdisciplinary programs, TBA21 is striving to remove thresholds and address as wide a public as possible. Due to the reconstruction and activation of the Nordbahnhof premises over the next few years, the area around the Tabor will also no longer be a hidden back entrance to the Augarten and will become an important junction of the city's changing district.

The building ensemble that houses TBA21 in the Augarten consists of two elongated main buildings positioned at right angles to each other and connected by a colonnade, as well as adjoining spaces and a small gatekeeper's house. The complex was built in the 1950s according to a design by the architect Georg Lippert to provide the sculptor Gustinus Ambrosi ④ with a place to work, live and exhibit. Back then, the visitor entrance was planned to lead from Scherzergasse directly to the prominent portal on the long side of the exhibition hall. To allow for a possible future extension of the spaces – which was never realized – Lippert designated the position of a fourth wing that would have turned the complex into a courtyard house.⑤ Three years after Ambrosi's death in 1975 the complex was turned into a public museum dedicated to the monographic presentation of the artist's oeuvre. To this day, the exhibition hall is home to 64 of Ambrosi's busts, statues and portraits of politicians.

At the turn of the millennium, the landmarked ensemble was revitalized by the architectural team zottlbuda and taken over

④ Gustinus Ambrosi (1893–1975) was an Austrian sculptor and poet. A government-funded artist, he worked for both the Italian Fascist (Mussolini bust) and the German National Socialist regimes (Albert Speer's showcase project and the first manifestation of Adolf Hitler's dream of Germania). After his state-funded studio in Vienna's Prater park was destroyed and looted, he insisted on his right to a lifetime workspace and was eventually given the rooms in the Augarten. To this day, his political past remains unexplained in the context of the exhibition at the Ambrosi Museum.
TBA21 initiated a critical research project on Ambrosi's past when the foundation moved to Augarten, which was then published in a booklet accompanying the inaugural exhibition *Reprototypes, Triangulations and Road Tests* at TBA21–Augarten, Vienna, 2012
cf. TBA21 (ed.) (2012). *Gustinus Ambrosi – A Revised Biography*



⑤ Schema Ambrosi studio at the Augarten, Georg Lippert, 1952-57
Ⓐ Main entrance (never built) Ⓑ Entrance
Ⓒ Lodge Ⓓ Museum
Ⓔ Studio Ⓕ Residence
Ⓖ Position of possible extension (never built)

● Interior shot during the project *The Palace of the Summerland*, Ragnar Kjartansson & Friends, TBA21–Augarten, 2014

●● *Ephemeropteræ Pavillon*, David Adjaye, TBA21–Augarten, 2012

●●● View from the main gate toward the entrance of the exhibition hall of TBA21–Augarten

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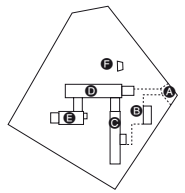
by the Belvedere museum as a center for contemporary art. To this end, the former studio building was converted into an exhibition hall, and the residential building turned into a coffee shop as well as working and residential quarters for artists. Glass structures have marked the entrances ever since and create a link between the interior spaces and the park. The new main entrance aims to make the best possible use of the premises to link the 'hortus conclusus' toward Tabor with the city.⑥

Since 2012 the complex has played host to TBA21's activities in an institutional cooperation with the Belvedere. Except for minor adjustments in the interior rooms, the existing buildings have not been modified. A pavilion designed by David Adjaye has been installed on the large meadow next to the exhibition hall – a stage for performances, concerts and readings, which enables the art foundation to escape the confines of the building in summer and move out into the park.



⑥ Schema Revitalization and reconstruction by Susanne Zottl, 1998-2001
Ⓐ Entrance Ⓑ Kiosk
Ⓒ Ambrosi exhibition
Ⓓ Exhibition
Ⓔ Café/Artist residences
Ⓕ *Ephemeropteræ Pavilion*, David Adjaye, commissioned and produced by TBA21, 2012

TBA21–Augarten Design Studio

The course TBA21–Augarten explored possible options to develop the institution's spaces in this specific location after a possible extension of the contract with modified terms of use. The publication brings together all of thoughts and design proposals that were developed by students during the academic course.

In the field of architecture – contrary to other disciplines – the relation between task and solution is always ambivalent. There are no clear answers and there is no right or wrong. Ideally, architecture poses new questions. "So that is another rule for the whole nature of architecture: it must create new appetites, new hungers – not solve problems, architecture is too slow to solve problems."⑦ Institutional practice on the one hand and the specific location on the other allowed for the formulation of a number of open questions directed toward architecture. Articulated in a very broad and deliberately ambiguous manner, these questions aimed to challenge students to take a stand of their own. In line with the institution's identity, the aim was to encourage the creation of as many different approaches and schemes as possible:

- **What role can architecture play as a slow discipline in an environment of permanent change?**
- **What form can the TBA21 collection take in the Augarten to become part of a productive, discursive platform?**
- **How can TBA21's activities manifest themselves in architectural terms without losing their ephemeral quality?**
- **How can the existing space of action be re-arranged and re-interpreted by specific interventions?**
- **How can spaces that reflect the art foundation's understanding of itself connect to the existing ensemble, merge with it, transform and at the same time respect it?**

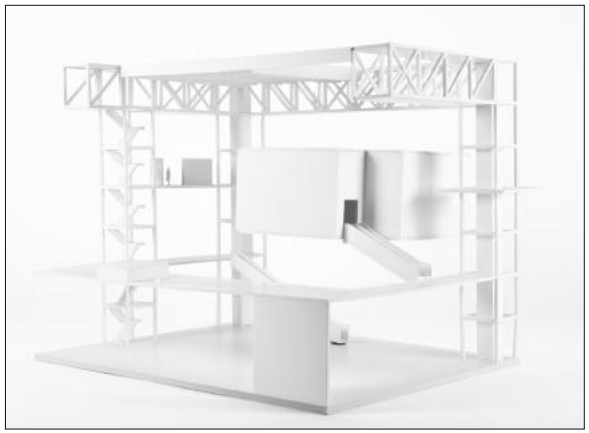
To develop a better understanding of the institution, students analyzed its various activities and the spatial resources that played host to the individual projects. The actual aim of the design was to understand, interpret and elaborate the findings of exemplary actions and suitable spaces and ultimately apply them to the premises in the Augarten.

While most of the spaces dedicated to art are still designed and built to address the visual senses, the course participants were encouraged to think out of the box in response to TBA21's multifaceted activities. Spaces for music, performance and dance, spaces for discussion and rituals, spaces for science and research, and spaces for the storage and exhibition of art objects all have their own requirements and are formed according to their own rules. The term 'museum' is replaced by 'laboratory' in line with the identity of the institution, describing a place of social and spatial experiment. "We have overregulated spaces in the museum that need to cope with artists who deregulate and dematerialize everything and who actually consider the essence of their art to be the sequence of actions and instructions."⑧ The flexibility of the 'White Cube' means that it is capable of enabling most of the scenarios. Ultimately, however, it remains a neutral setting and not a place designed or able to create a particular atmosphere of its own. The art foundation, however, looks for specific spaces for its various activities – light or heavy, bright or dark, high or low, loud or quiet. It wants artists, curators and visitors to be able to interpret and appropriate the architectural structures based on their particular qualities. The aim of these structures is to inspire and provoke the actors. Spaces with these qualities were scrutinized in the process, fragments were selected from them and copied as models on a scale of 1:50.

The unbuilt manifesto *Fun Palace* ⑨ by Cedric Price is one such space and probably would have been such a laboratory, a space machine undergoing constant change, never frozen, always alive.

⑦ Price, Cedric, Isozaki, Arata, Keiller, Patrick and Koolhaas, Rem (2003). *Re: CP.* Edited by Hans Ulrich Obrist. Boston: Birkhäuser, p. 57

⑧ cf. Zyman, Daniela (2016). Lecture at TBA21–Augarten. Vienna. March 10



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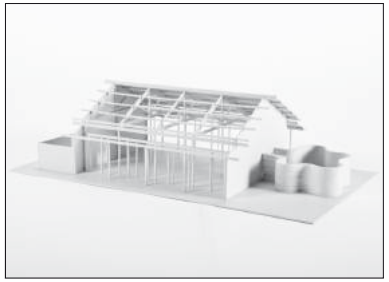

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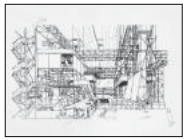
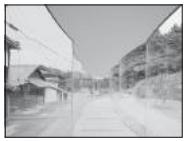
⑨● *Fun Palace*, Cedric Price, project, 1959-61, student model, scale 1:50



Copyright Cedric Price Archive, Canadian Centre for Architecture

●● *Inujima Art House project*, Kazuyo Sejima & Associates, Inujima, Okayama, Japan, 2008, student model, scale 1:50



Copyright: Kazuyo Sejima & Associates

●●● *Arvo Pärt Centre*, OFFICE Kersten Geers David Van Severen, Laulasmaa, Estonia, competition, 2014, student model, scale 1:50

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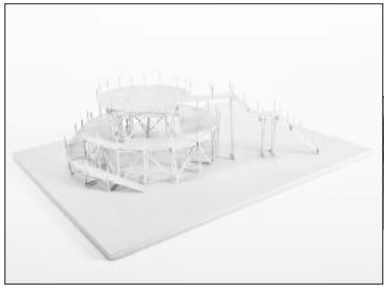

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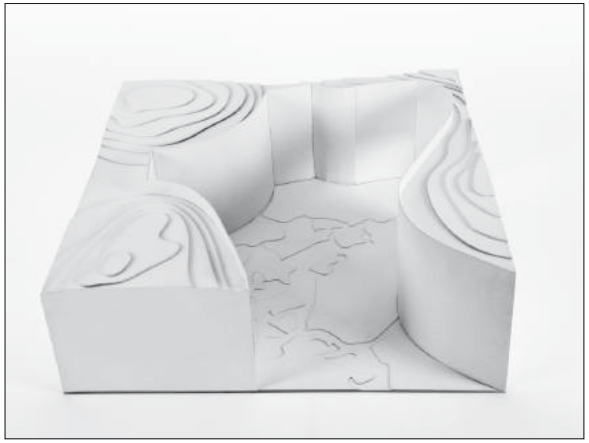

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● *Marina Abramovic Institute*, Office for Metropolitan Architecture, 2012, student model, scale 1:50

●● *Space Stage*, Friedrich Kiesler, 1924, student model, scale 1:50

●●● *Museum Fort Vechten*, Waterlinie Museum, Anne Holtrop, Utrecht, 2015, student model, scale 1:50

⑩ Habsburg, Francesca (2008) Conversation with Hans Ulrich Obrist. Ways Beyond Objects. In: TBA21 (ed.) (2008). *Thyssen Bornemisza Art Contemporary – The Collection Book*. Cologne: Walther König, p. 14

"Somebody once asked me what was my favorite museum in the world and I had to say that it was the *Louisiana* because it is extremely personal as a place, and there was this experimentation with architecture."⑩

As in the much-cited *Louisiana* ⑪, the ultimate point of the design course is also to create a specific location that sees space and architecture as part of a process. The interaction of analyzed activities, spatial resources and architectural references with the context at hand allowed the students to gradually develop their own proposals for future spaces in the Augarten. It is precisely the friction between the idea and the specific situation that allows a distinct location to emerge. The proposed projects span the entire spectrum between these poles: some are closer to utopia; others are firmly rooted in the reality of the Augarten.

⑪ *Louisiana Museum of Modern Art*, Vilhelm Wohlert and Jørgen Bo, Humlebæk, 1958–1991
The *Louisiana* underwent various stages of construction. Several exhibition rooms connected by corridors above and under the ground form a network of spaces that is embedded in the scenic sculpture garden.
Image source: plansofarchitecture.tumblr.com

Structure of the publication

The following pages assign the 16 projects that were created as part of the design course to five questions. Each question, however, relates to just one aspect of the respective designs. Many proposals are complex and create scope to discuss different perspectives. The constructed proximities, however, prompt the individual projects to communicate with each other, creating links between the designs – as in a curated exhibition – that complement, support or contradict each other. The overview at the end examines the projects from a general perspective independent of the five questions to allow for new connections and discussions. Each proposal is a more or less radical, experimental set-up with various qualities. The designs do not claim to be complete or feasible; instead, they aim to open up space to think – free of the many demands that implementing them would entail.

"You question and you re-perform the experiment under different circumstances and then you constantly question it again and again."⑫

⑫ Habsburg, Francesca (2008) Conversation with Hans Ulrich Obrist. Ways Beyond Objects. In: TBA21 (ed.) (2008). *Thyssen Bornemisza Art Contemporary – The Collection Book*. Cologne: Walther König, p. 21

Temporality and Change

Thomas Amann

What role can architecture play as a slow discipline in an environment of permanent change?

This question is a challenge for architecture, because to build means to materialize and the necessity to commit oneself. The concept for the institution's future, however, may require a different strategy: "An utopian project? I suppose that would be to find the solution of not having a stagnant institution."① If you follow this maxim, the next logical step is to think of architectures as systems that can include temporality and change as parameters, as scenarios that try to disengage themselves from any fixation in terms of time and space. As early as the 1960s, Cedric Price and others developed pioneering designs of machine-like systems intended to enable the automated creation of different spatial scenarios. The idea for these concepts, however, was based on social rather than technical considerations: the utopia of democratic architecture that is constantly added to and that ultimately rejects a static, frozen, final state. For Price, too, the perfect state is in limbo: "A 21st century museum/art center will utilize calculated uncertainty and conscious incompleteness to produce a catalyst for invigorating change while always producing the harvest of the quiet eye."②

In this context, the actual architectural design involves developing a system that is capable of enabling such a scenario. It is essential to define the general framework and rules since the systems' intelligence does not depend on an individual element but on the meaningful connection of several elements. Drawing an analogy to the art collection, one could also speak of a collection of spatial situations that also follows curatorial rules. The performance of architecture unfolds from a choreography of different spatial elements arranged next to, above, and after each another. As well as making it possible to create a place of action, architecture itself becomes an 'actor'.

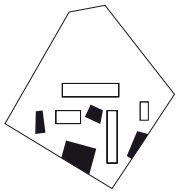
The *Village* Ⓐ proposes a combinatorial system. A general project plan for developing the southern part of the premises – based on the existing buildings – first identifies the static fixed points of a network of individual structures. All further parts of the network, which can be implemented or subtracted as and when required, follow a logic of spacing and designated open land that determine the maximum possible density. The proposed scenario of the *Village* can be viewed as a possible interpretation of the developed principles of urban planning. It allows for different combinations, depending on the requirements of TBA21. As in the much-cited *Louisiana Museum* near Copenhagen ③, the architectural styles of the individual parts are self-similar, without making the mistake of appearing definitive in their ensemble.

The *Line* Ⓑ, which, in theory, could keep on growing, merely defines the framework conditions or the 'nervous system' that the individual spaces – existing ones as well as new ones – are connected to, regrouping as an intelligent collective. Densification and dispersal, growth and diminution are the parameters of a structure that will be defined by the institution's development over the next few years. A uniform material covers the *Line* and all of the new structures in order to reinforce the inner cohesion. The 'museum as a street' enables the creation of thoroughfares across the premises and thus raises the museum's profile in the adjacent urban space.

The constantly changing exterior of the *Tower* Ⓒ is designed to reflect the identity of TBA21. The scaffold-like structure is intended to be a contraposition to the two flak towers. With the mise-en-scène of an eternal construction site, the *Tower* forgoes a final image. The pragmatic endpoint is only – if at all – defined by the cross-sections of the beams and columns. The constructional system can be extended at will and is thus able to grow with the institution – and also shrink. Cedric Price's unbuilt manifesto *Fun Palace* ④ symbolically serves as an eternal reference.

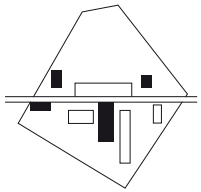
① Habsburg, Francesca (2008) Conversation with Hans Ulrich Obrist. Ways Beyond Objects. In:TBA21 (ed.) (2008). *Thyssen Bornemisza Art Contemporary – The Collection Book*. Cologne: Walther König, p. 21

② Price, Cedric (1997). Private interview with Hans Ulrich Obrist

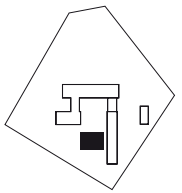


Ⓐ Schema *Village*, Deniz Bernhard, Lena Kampl, see fig. pp. 16-23

③ *Louisiana Museum of Modern Art*, Vilhelm Wohlert and Jørgen Bo, Humlebæk, 1958–1991, see fig. p. 12



Ⓑ Schema *Line*, Rafael Baumgartner, Matthias Klapper, see fig. pp. 24-29



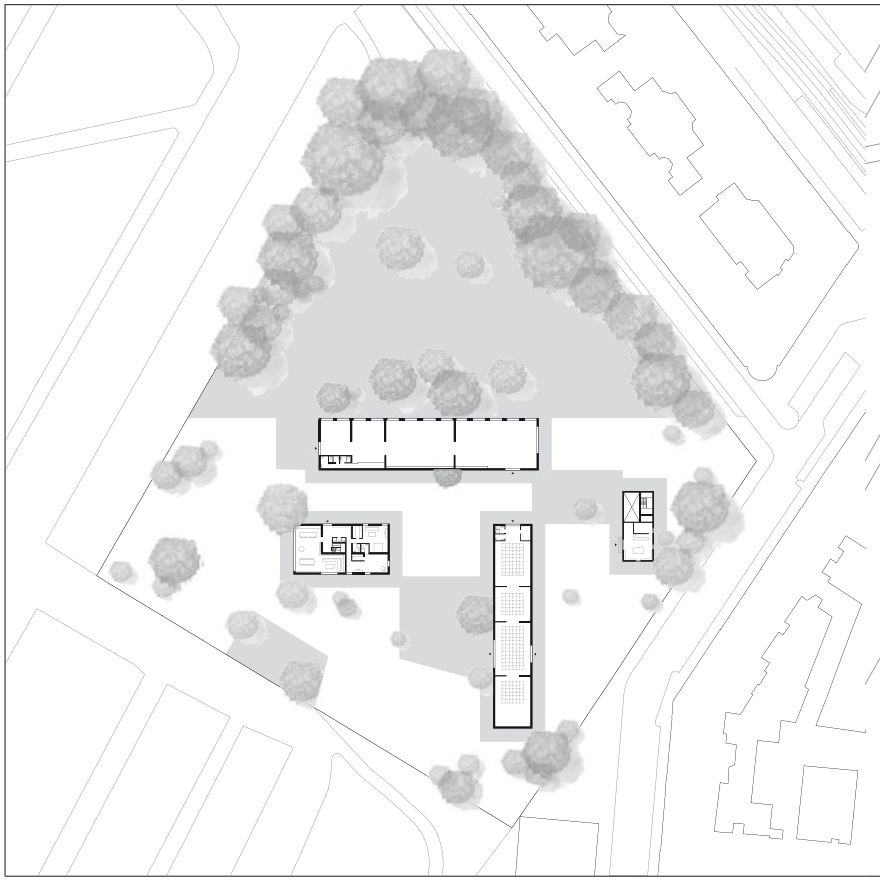
Ⓒ Schema *Tower*, Alisha Maria Cortina, Alexander Folwark, see fig. pp. 30-37

④ *Fun Palace*, Cedric Price, project, 1959–1961, see fig. p. 11

Temporality and Change

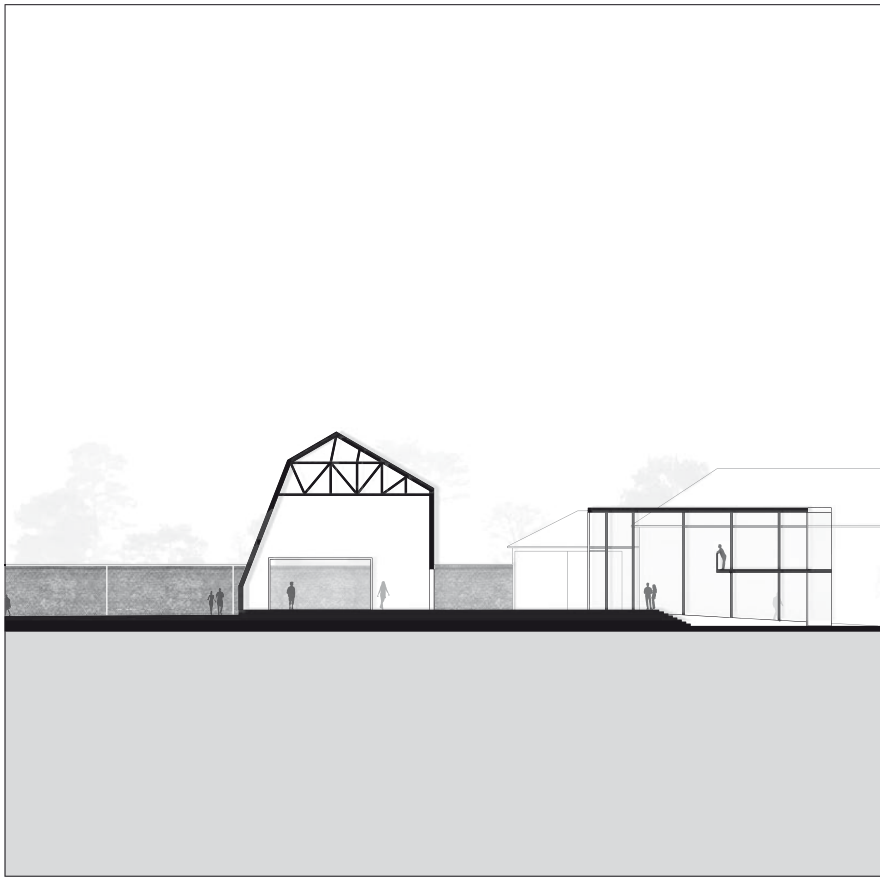
Model 1:200

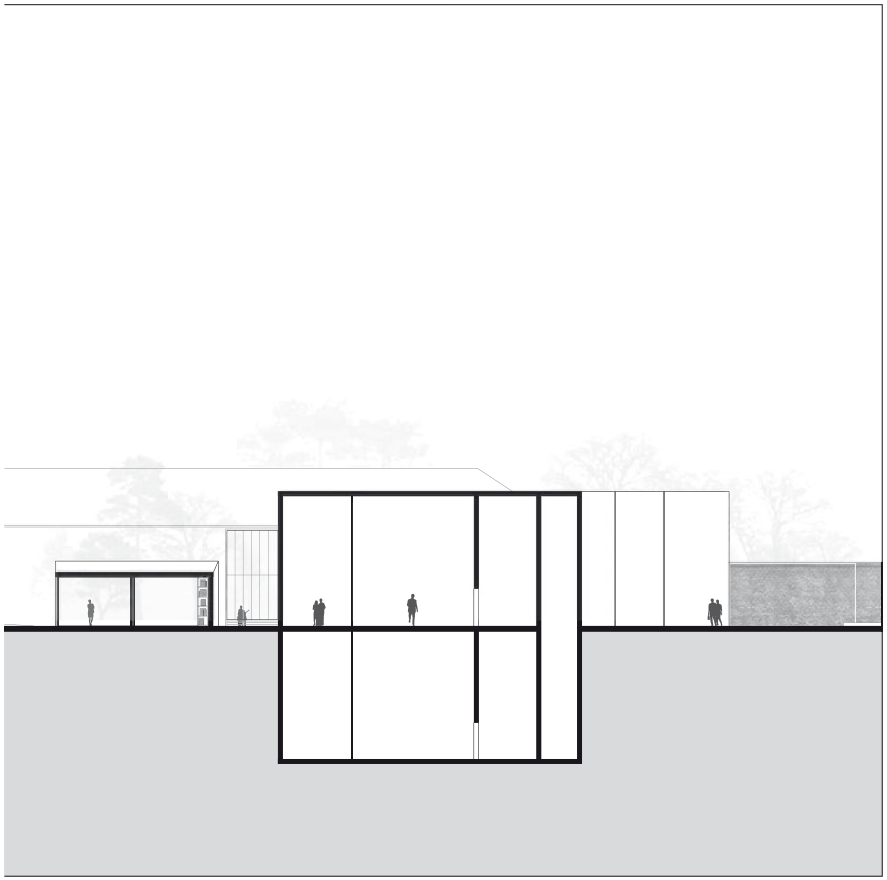
Temporality and Change



Site plan – Urban design rules
Site plan – Possible scenario

Temporality and Change





Section

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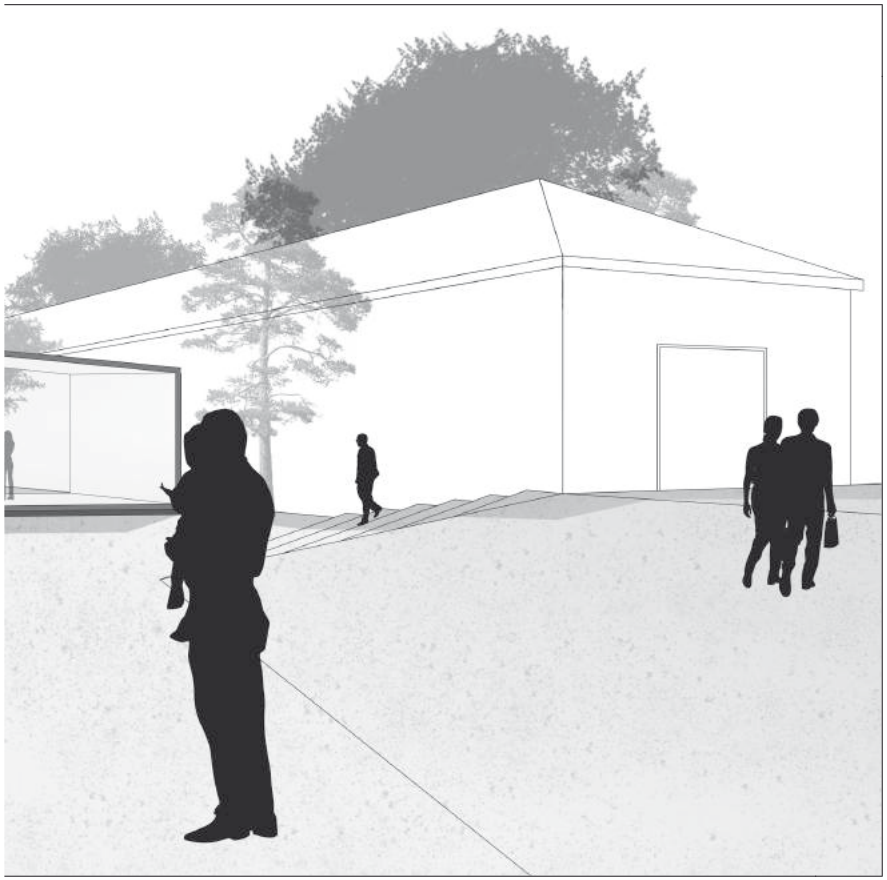
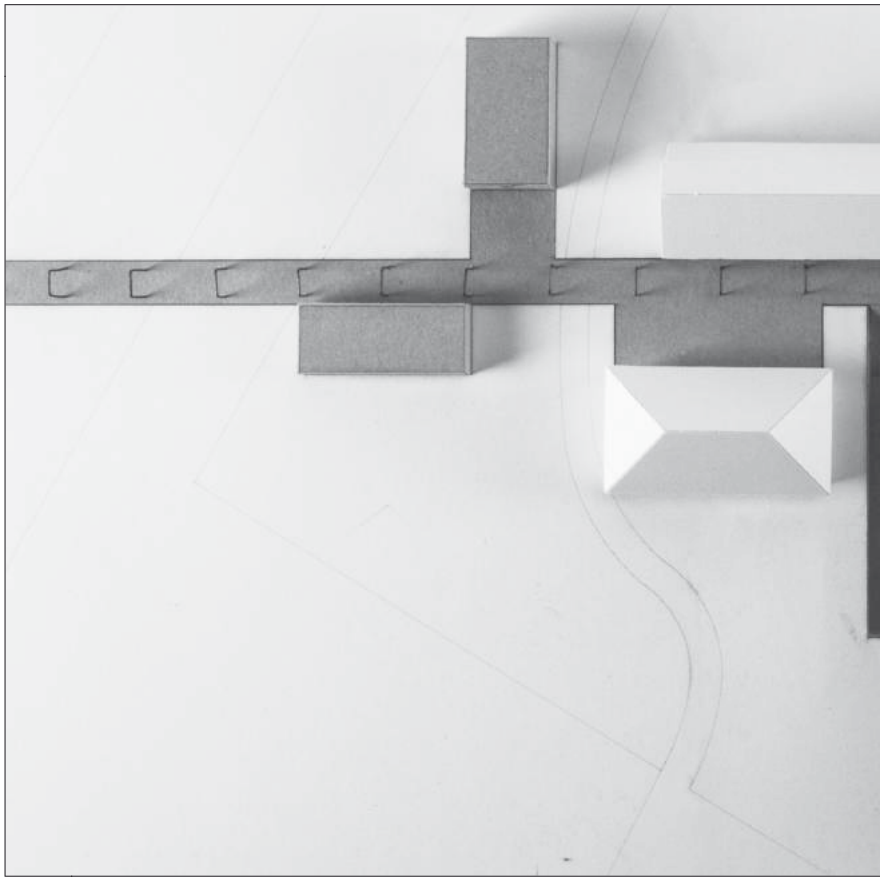
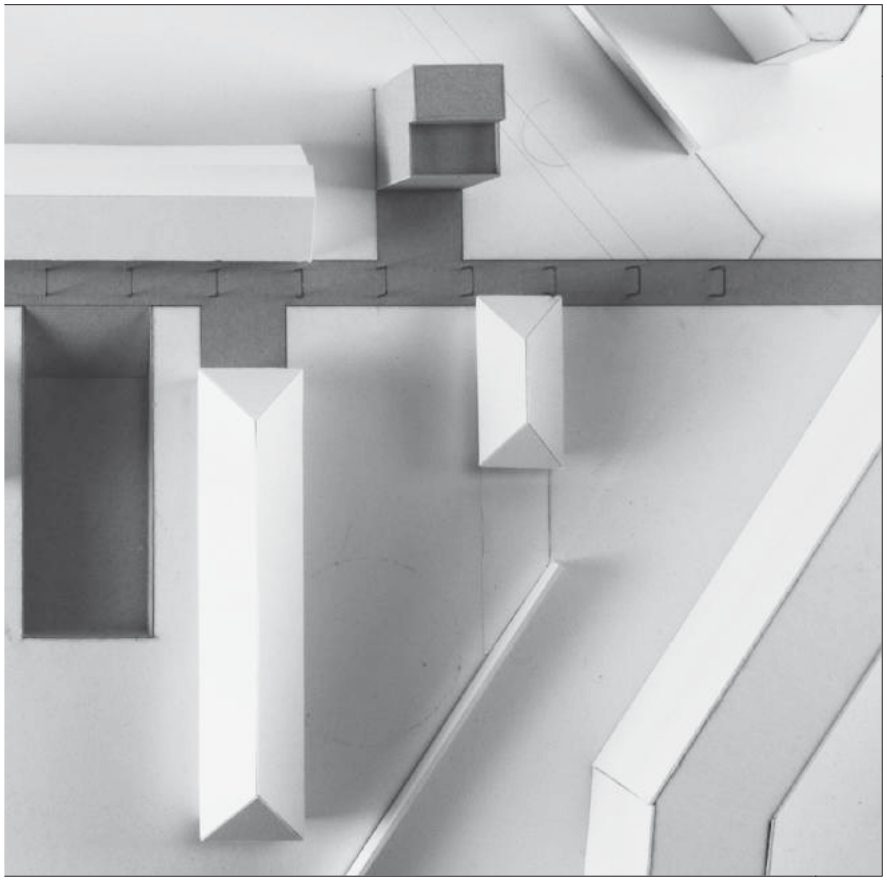


Perspective drawing

Temporality and Change



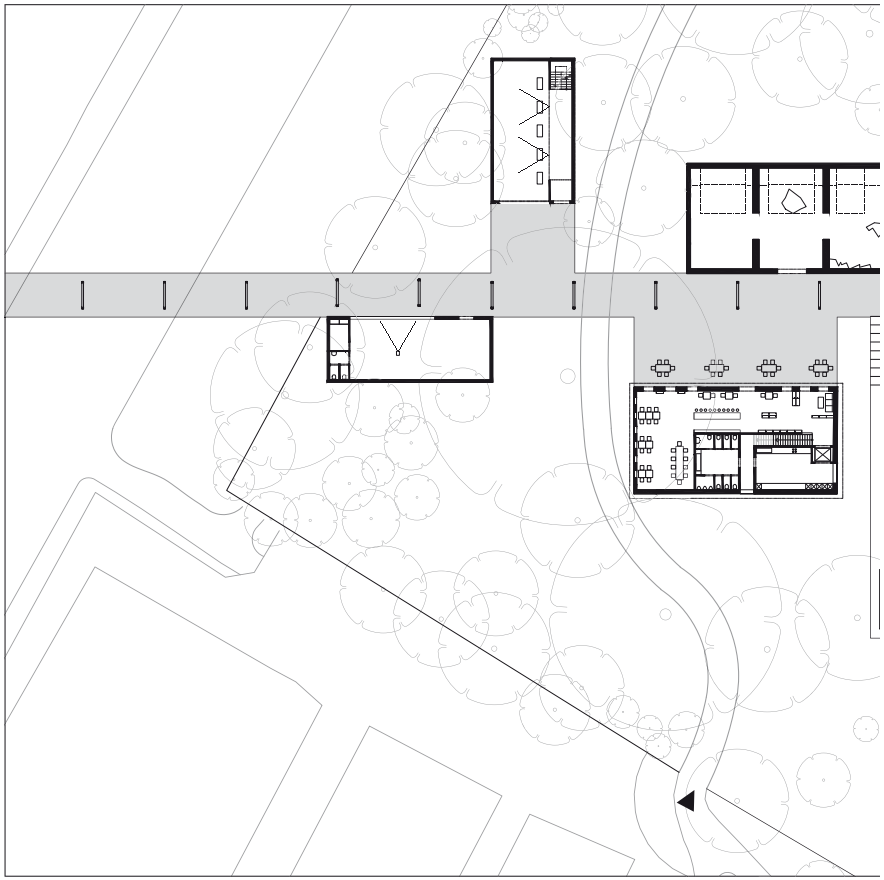
Line – Rafael Baumgartner, Matthias Klapper

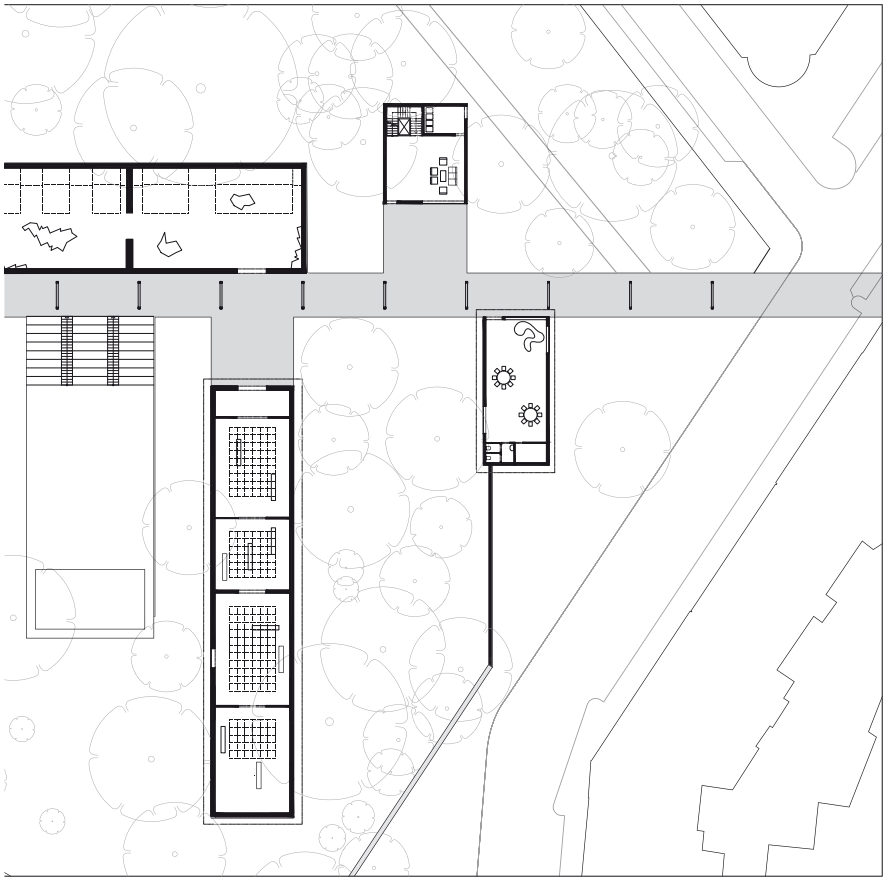


Model 1:200

Temporality and Change

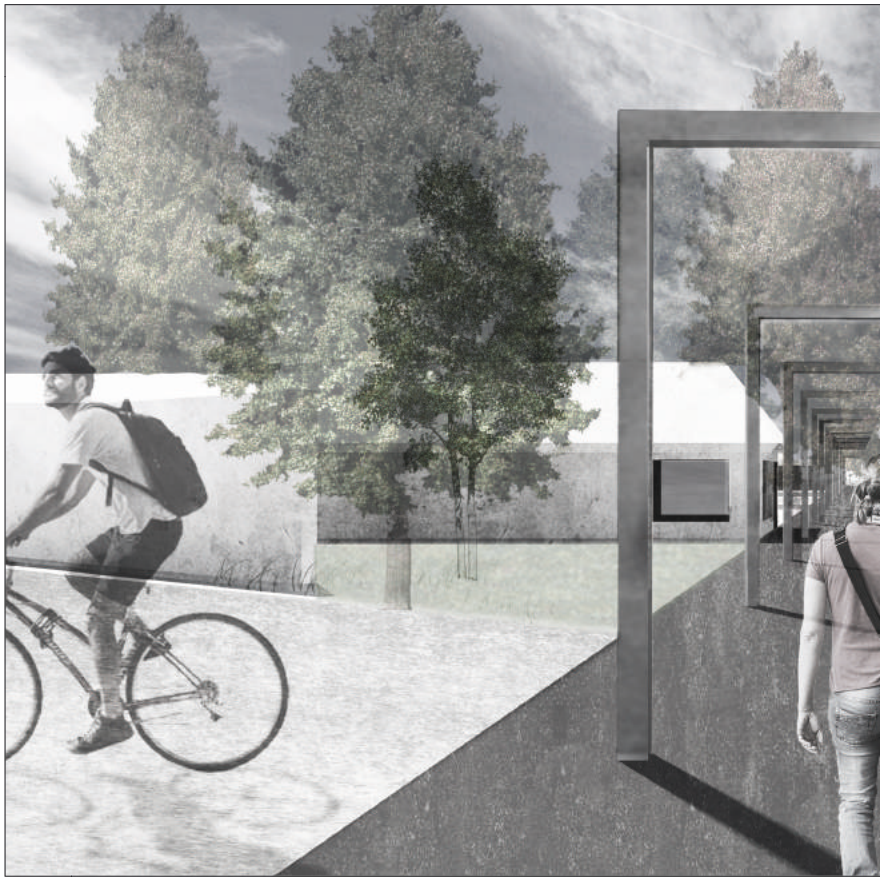
Line – Rafael Baumgartner, Matthias Klapper



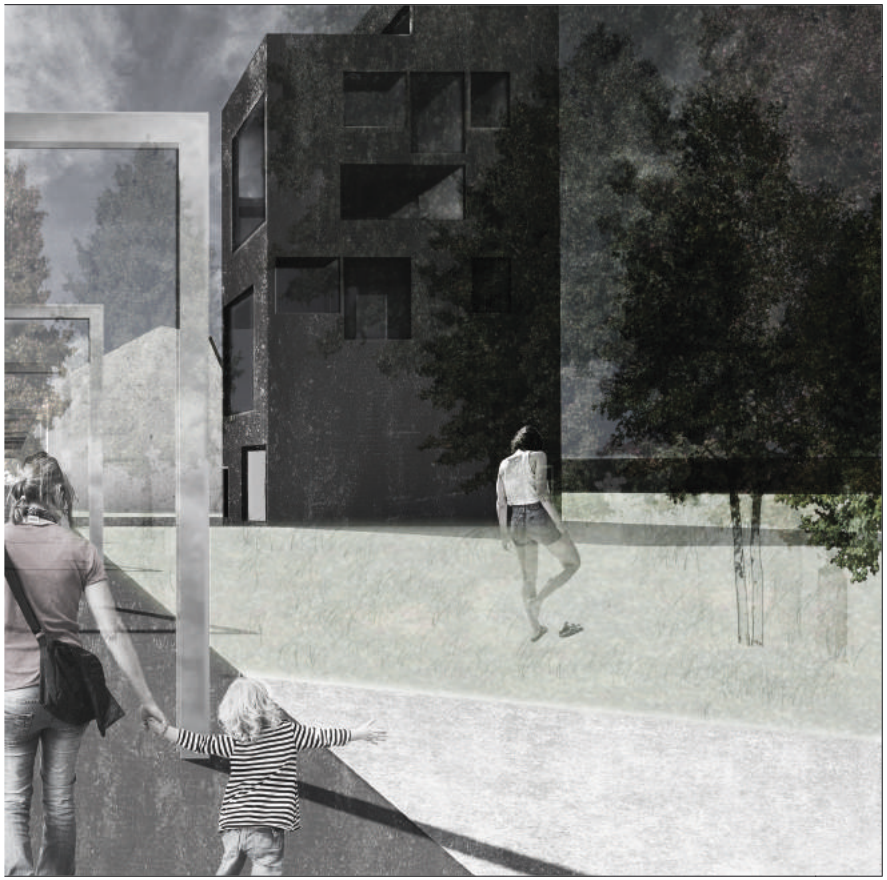


Site plan – Possible scenario

Temporality and Change



Line – Rafael Baumgartner, Matthias Klapper



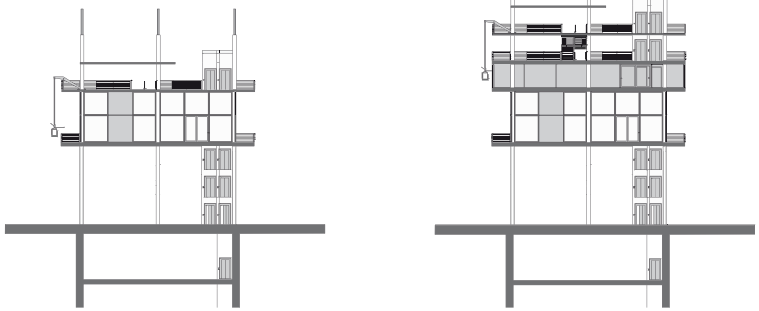
Collage – View from entrance

Temporality and Change

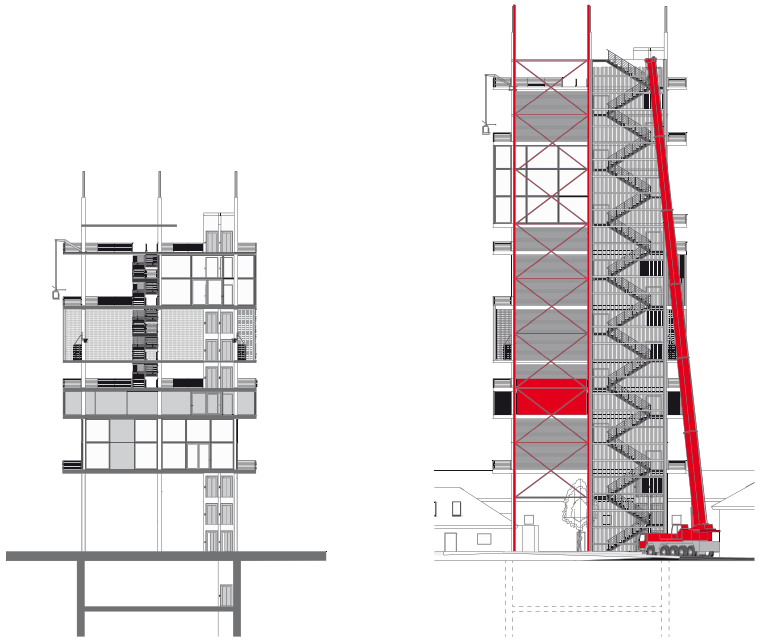
Tower – Alisha Maria Cortina, Alexander Folwark

Collage – Perspective from Augarten

Temporality and Change



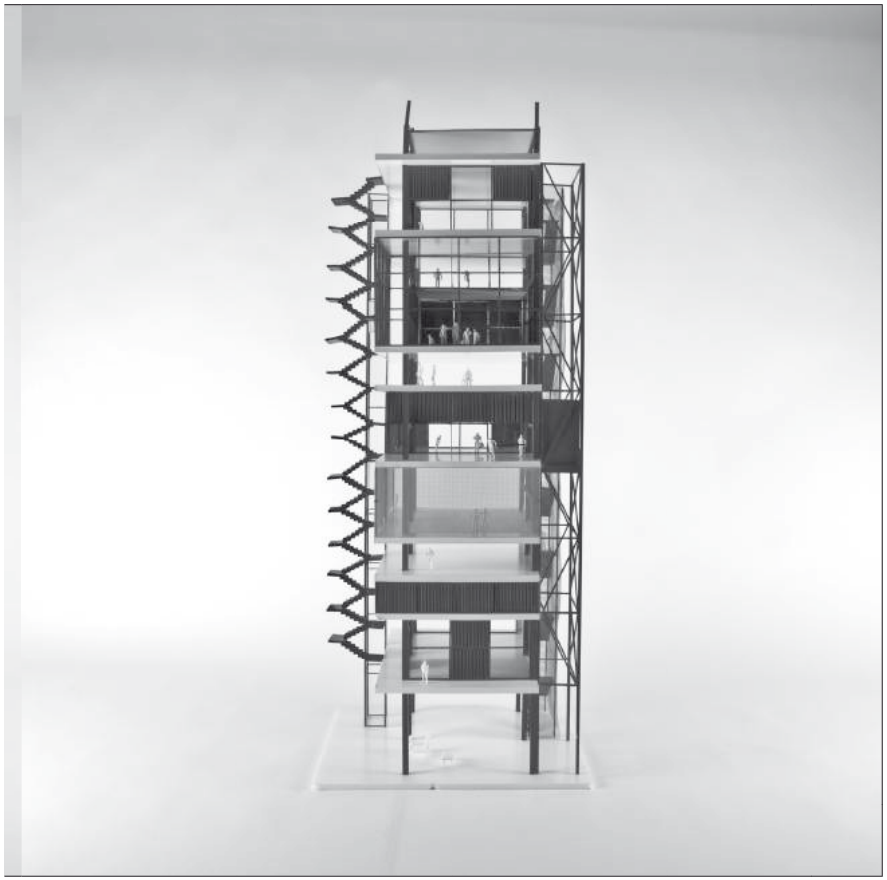
Tower – Alisha Maria Cortina, Alexander Folwark



Sections/elevation – Process of growth

Temporality and Change

Tower – Alisha Maria Cortina, Alexander Folwark



Model 1:50

Temporality and Change

Tower – Alisha Maria Cortina, Alexander Folwark

Model 1:50

Generative Repository

Eva Mair

What form can the TBA21 collection take in the Augarten to become part of a productive, discursive platform?

It appears to be above all the collection that illustrates that TBA21 cannot keep its fluid nature forever and drives forward the process of settling down. "At some point, things have to settle, and we have to think about the meaning of continuity and legacy. What is our responsibility toward the artist?"①

While transdisciplinary productions generally seem to resist the institutional establishment within a permanent location, the objects and relicts that emerge from them call for a continuity of time and a specific location for safe storage.

An attempt to re-conceptualize the classic depot is the open storage facility (*Schaulager*) of the Emanuel Hoffmann Foundation.② The architects' radical first draft aimed at providing observers with an overview of the entire collection from a single perspective. It would be impossible for TBA21 to permanently put all of its artefacts on display, and not just due to a shortage of space; objects would have to be more or less permanently arranged and this would result in a museumization of these items. One would "run the risk of creating finalities".③ "Museumization is particularly problematic for us because we have produced it. […] Objects do not possess the power to act."①

Only by permanently contextualizing things, by relating them to current productions in a "process of continuous change",④ is it possible to break open the collection's hermetic boundaries in terms of time and content. Within the context of architecture, this means creating connections between the collection rooms and spaces of activity, which have hugely varying requirements.

The *Platform* Ⓐ encases the generative repository in a firm, rectangular body that slides underneath the building ensemble. As a pedestal, it integrates the buildings – each an isolated structure – into a new logic and puts them on display. The large area is both a stage and a square and connects the urban space with the garden. The large form pressed into the soil contains an interior space: Arranged freely, the collection boxes come together to form varying open areas, paths and room sequences in the large space of the repository. There is no predefined order and no relational hierarchy, neither between exhibition and collection, nor between artefact and activity. The *Platform* was designed as an entropic space as described by Boris Groys.⑤

The *Time Storage* project Ⓑ also places the collection underground and links it to ongoing activities. This schema, however, clearly separates spaces of activity from the depot. A hall dedicated to exhibitions and performance, a rotunda as a place for discussion and a tower for digital work complement the detached buildings of the Ambrosi Ensemble. The buildings can be accessed independently of each other and provide activity areas along a visitor loop. The depot is the linking element. As a movable mass, the collection consistently forms new visitor paths, exposing varying artefacts along the way.

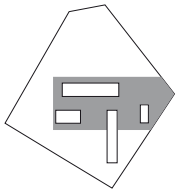
The *Harbor* Ⓒ expresses the process of continuous change and the mobility of the productions as well as the collection in architectonic form: a shelf-like, dynamic structure serves as a landing platform for module-like storage rooms and activity spaces that meander off into the city and into the world. The linear functionality of the flexible units can be extended infinitely and adjusted to the conditions of the locality in question. Rather than define itself by means of a consolidated location and a spatial unity, the institution can be active anywhere and create various types of communities and alliances.①

① cf. Zyman, Daniela (2016) Lecture at TBA21–Augarten. Vienna. March 10

② *Schaulager*, Emanuel Hoffmann Foundation, Herzog & de Meuron, Basel, 2003

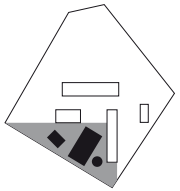
③ cf. Pakesch, Peter (2008) Conversation with Francesca Habsburg. March 5.
In: TBA21 (ed.) (2008). *Thyssen Bornemisza Art Contemporary – The Collection Book*. Cologne: Walther König, p. 291

④ cf. Habsburg, Francesca (2008) Conversation with Peter Pakesch. March 5, In: ibid, p. 290

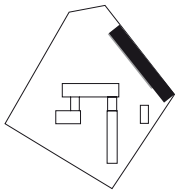


Ⓐ Schema *Platform*, Peter Kuttner, see fig. pp. 40-47

⑤ cf. Groys, Boris (2009). *Logik der Sammlung: Am Ende des musealen Zeitalters*. Munich: Hanser

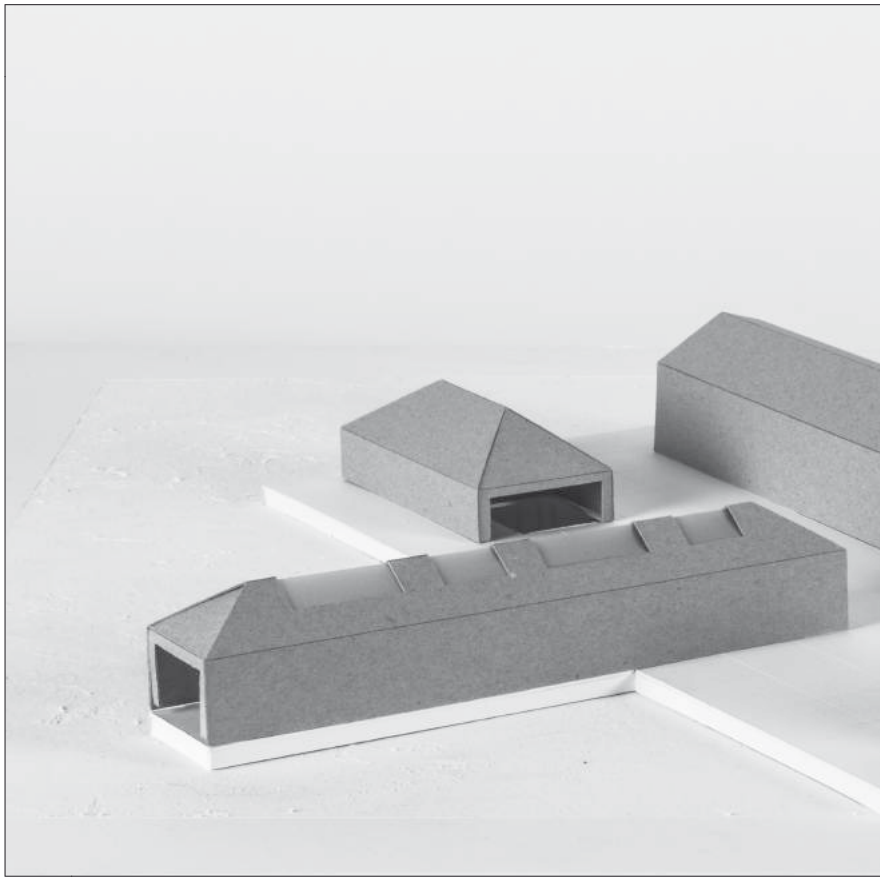


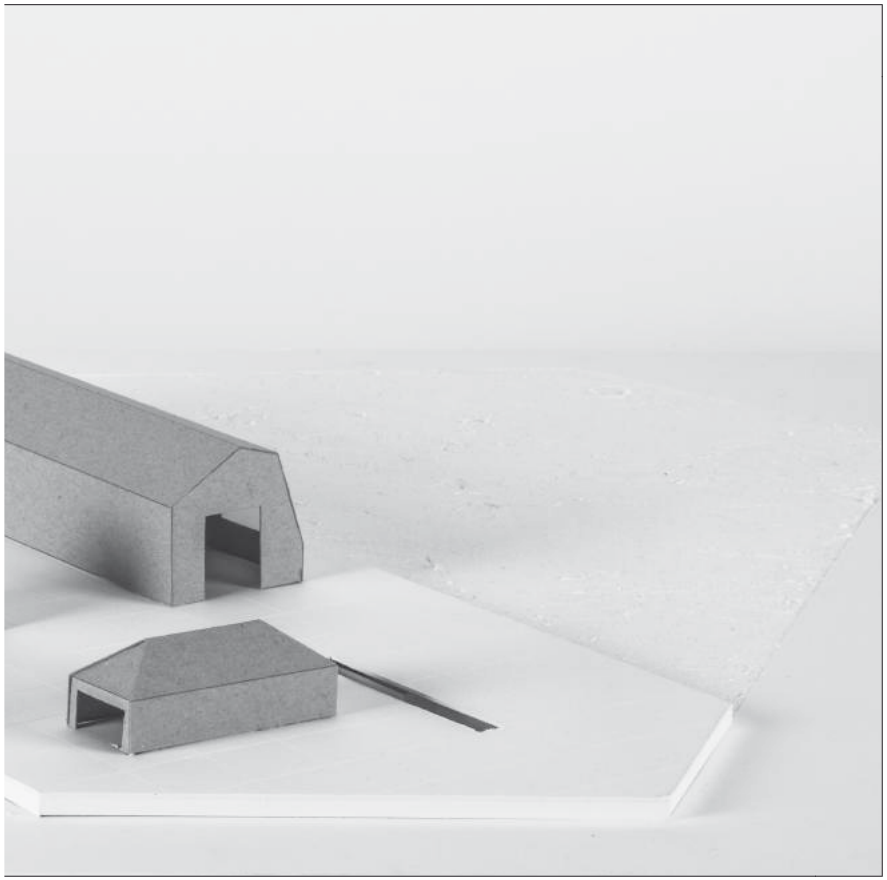
Ⓑ Schema *Time Storage*, Kathrin Huber, Marija Vrdoljak, see fig. pp. 48-55



Ⓒ Schema *Harbor*, Anita John, Magdalena Süss, see fig. pp. 56-61

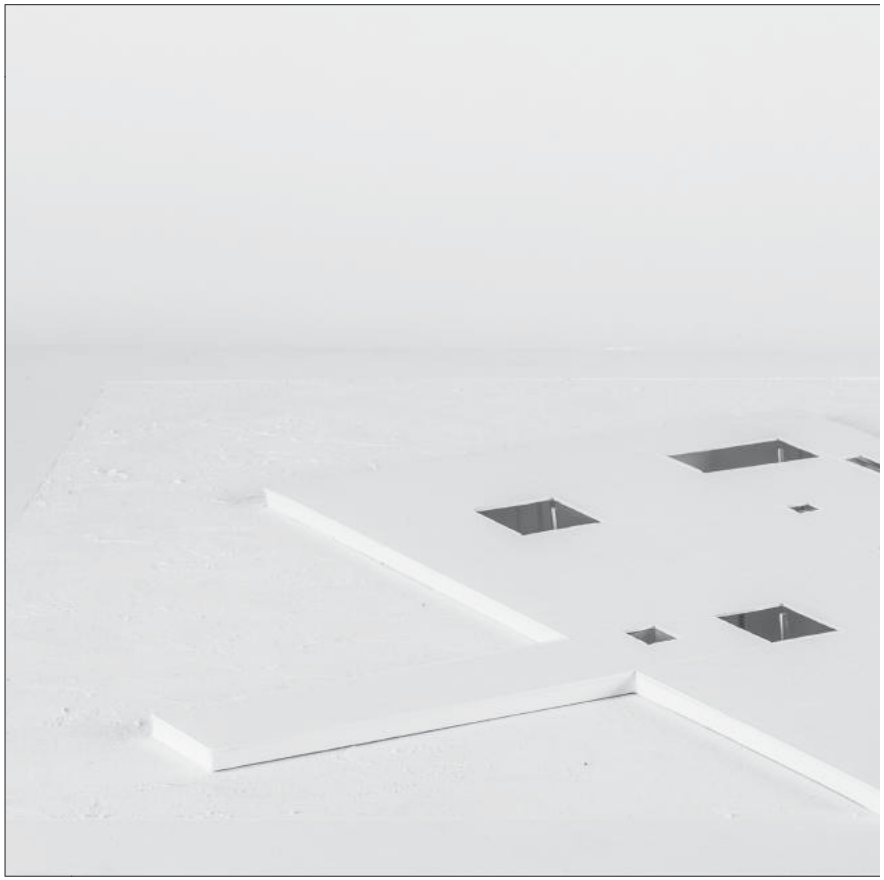
Generative Repository





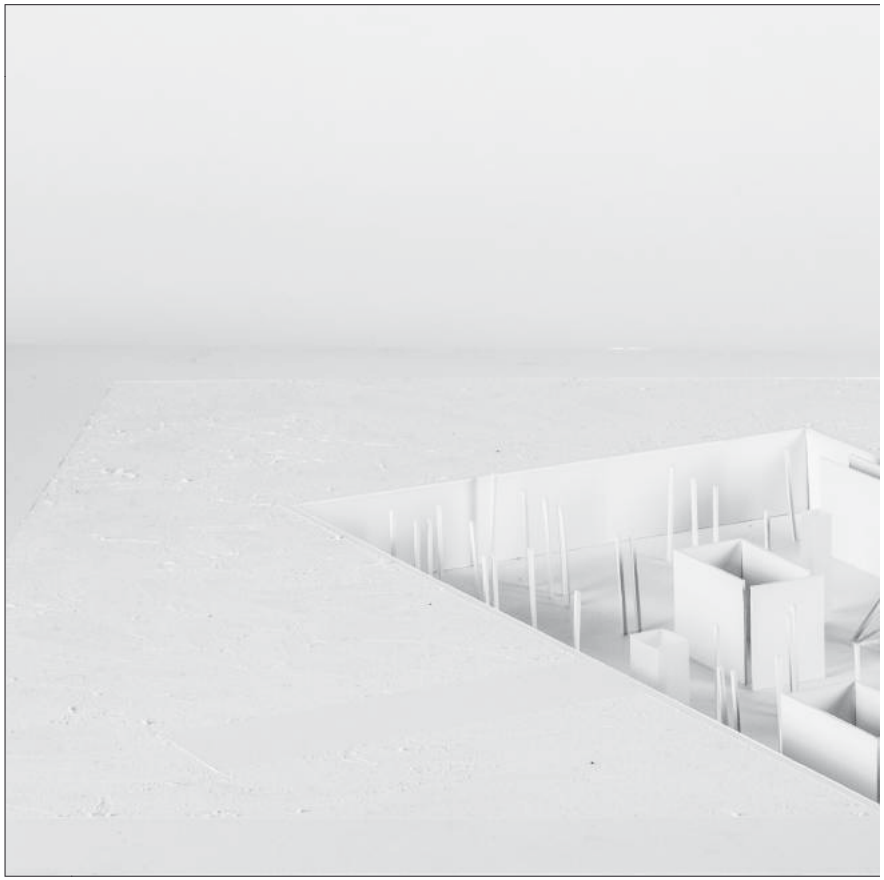
Model 1:200 – Platform with existing buildings

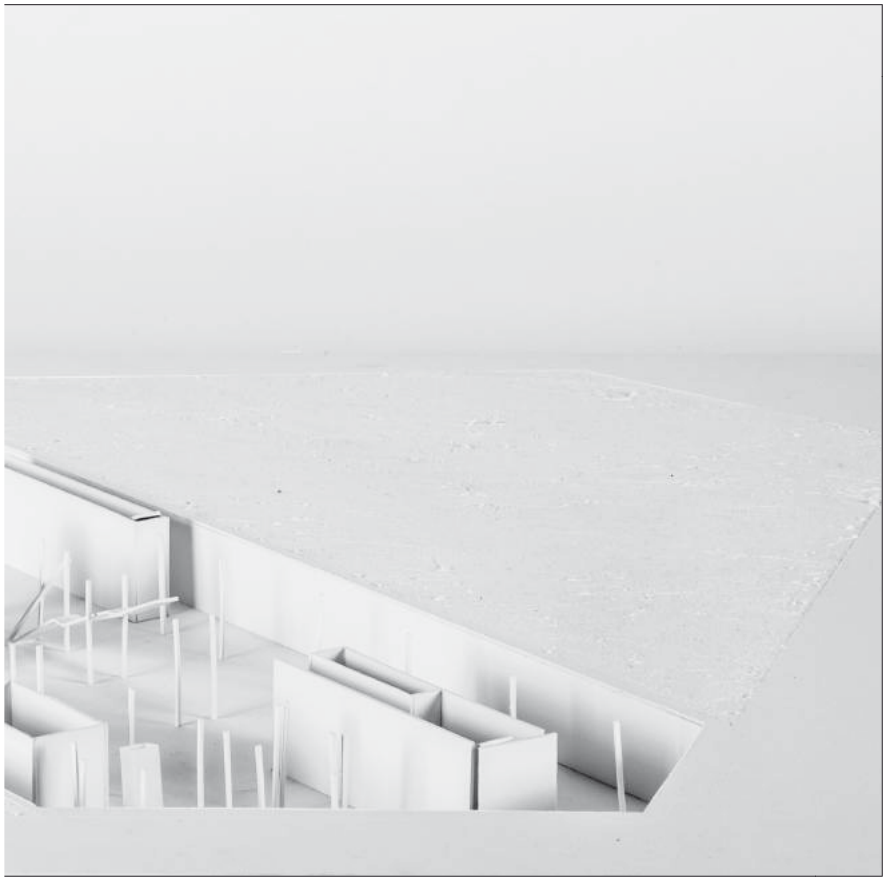
Generative Repository



Model 1:200 – Platform without existing buildings

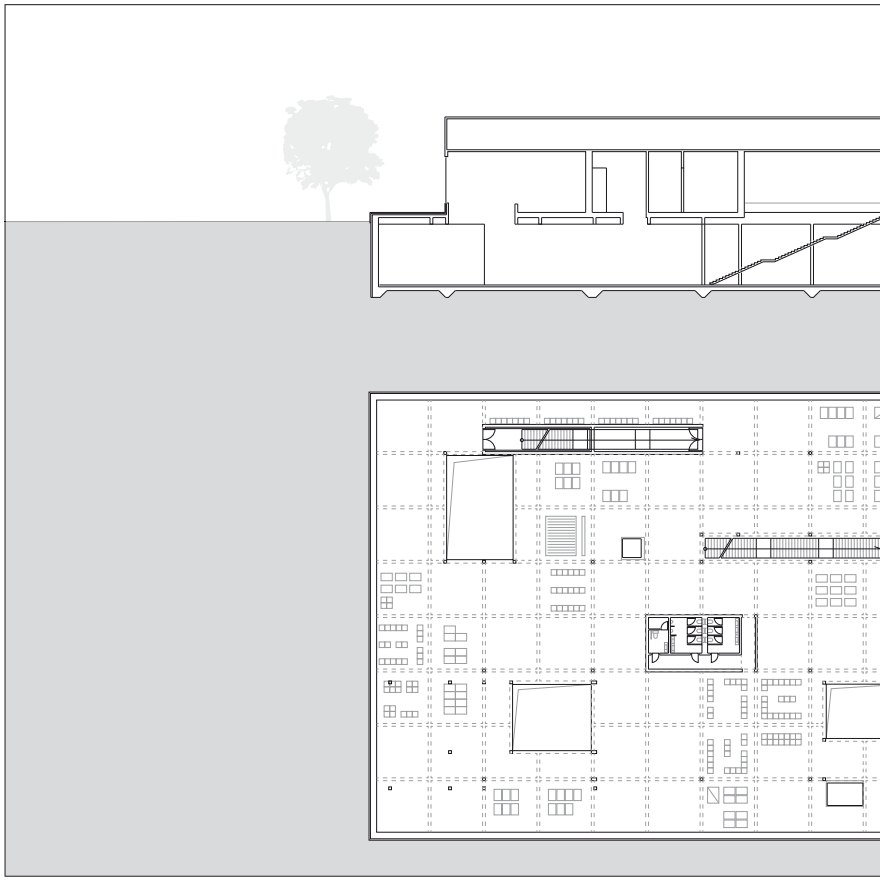
Generative Repository

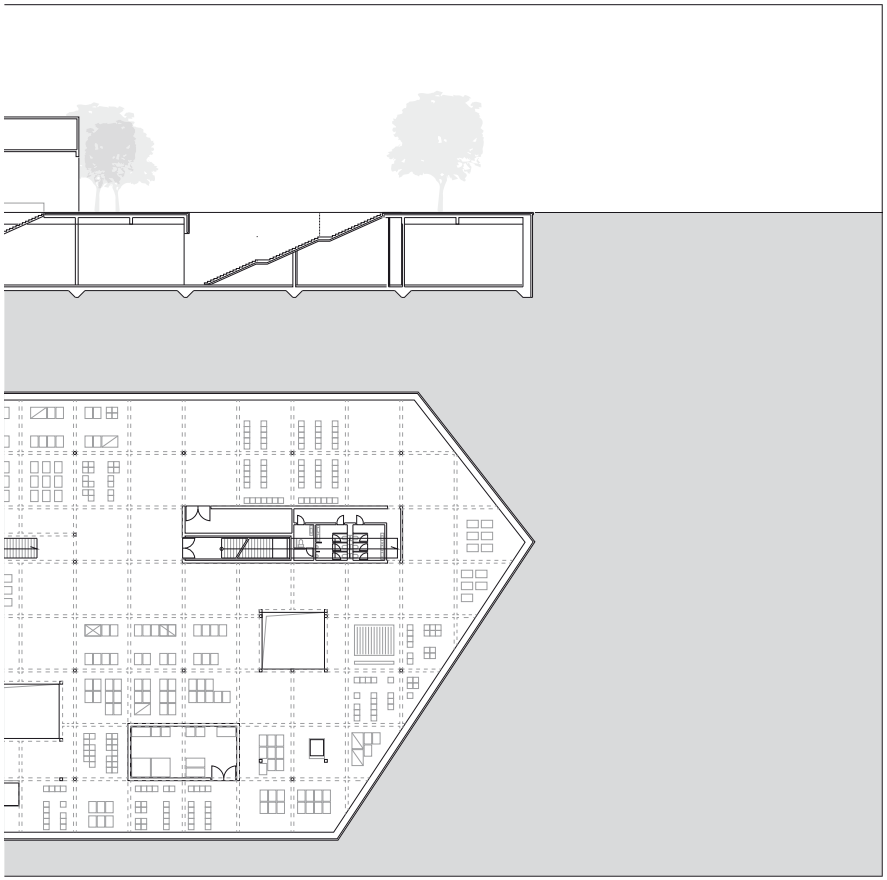




Model 1:200 – Storage, exhibition space

Generative Repository

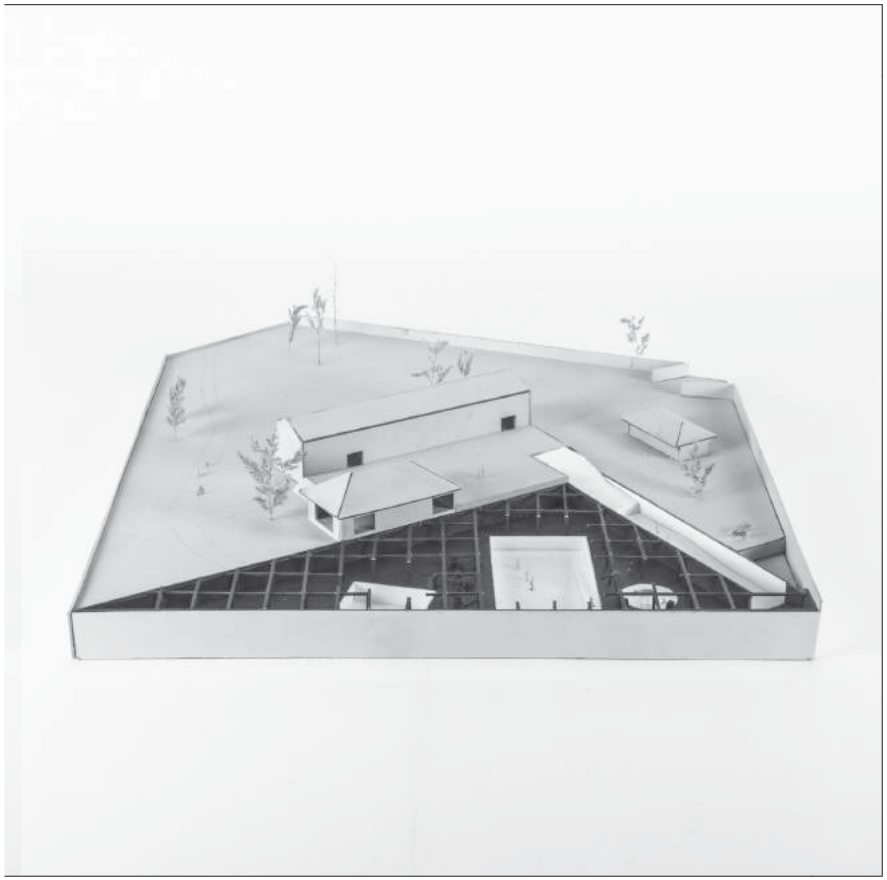




Section and floor plan – Basement

Generative Repository

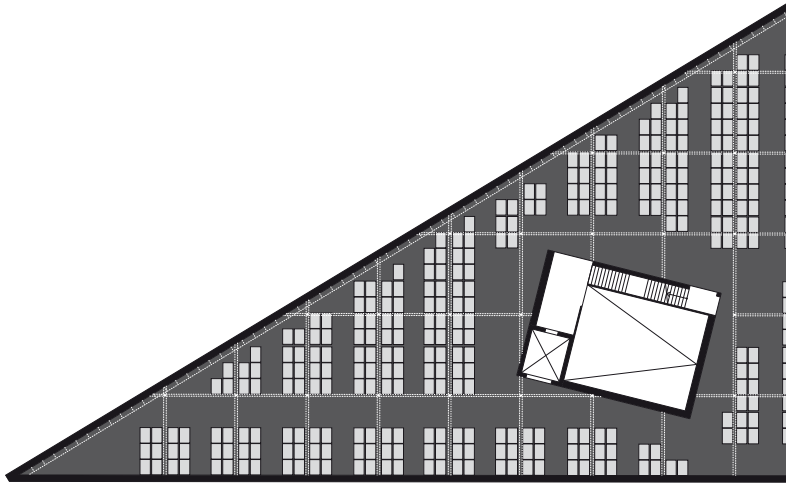
Time Storage – Kathrin Huber, Marija Vrdoljak

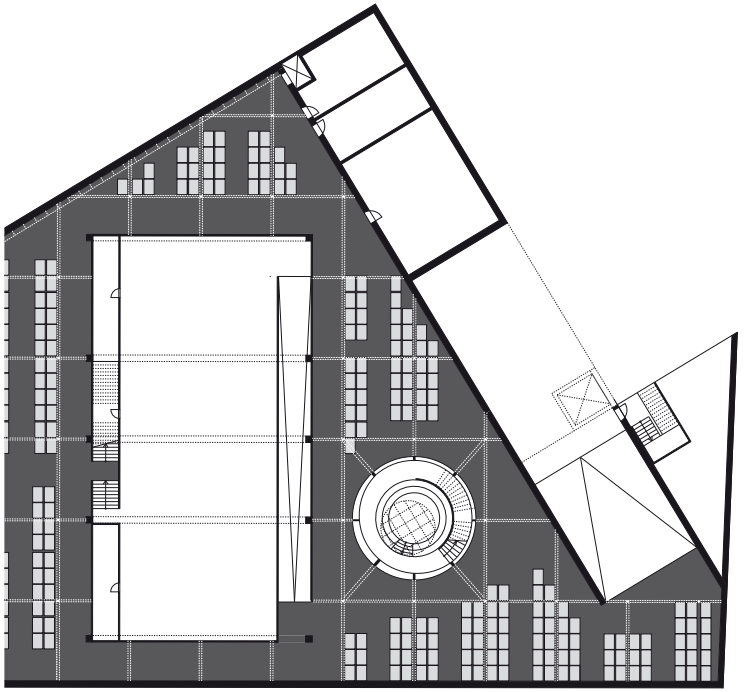


Model 1:200 – Storage, implemented structures

Generative Repository

Time Storage – Kathrin Huber, Marija Vrdoljak

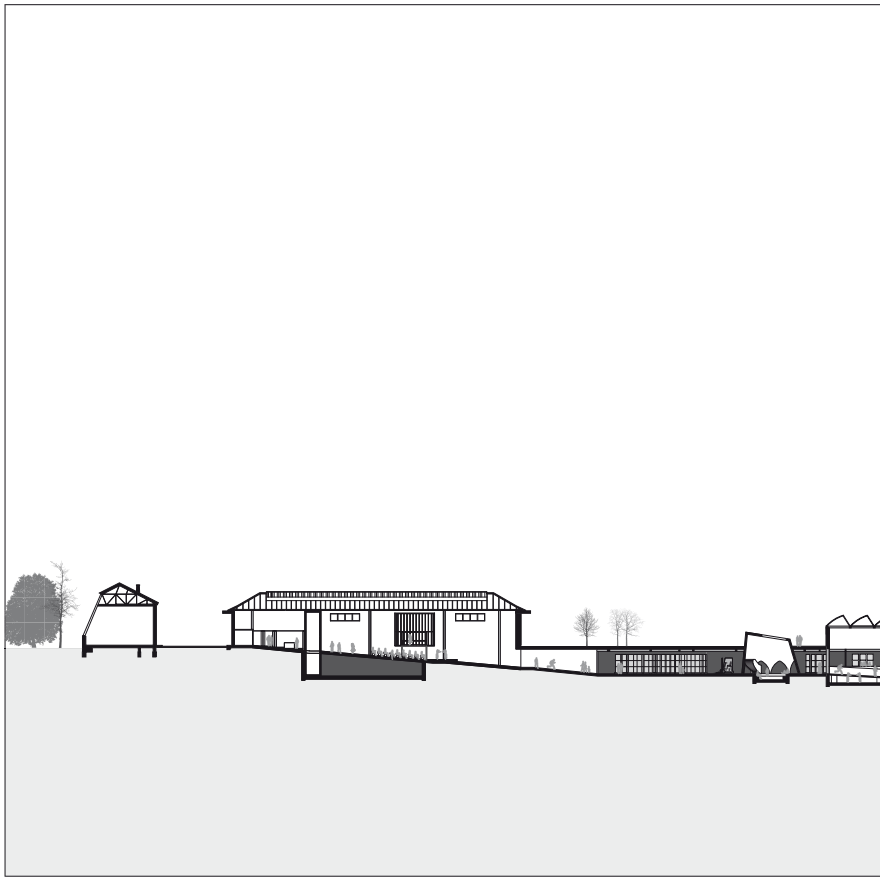


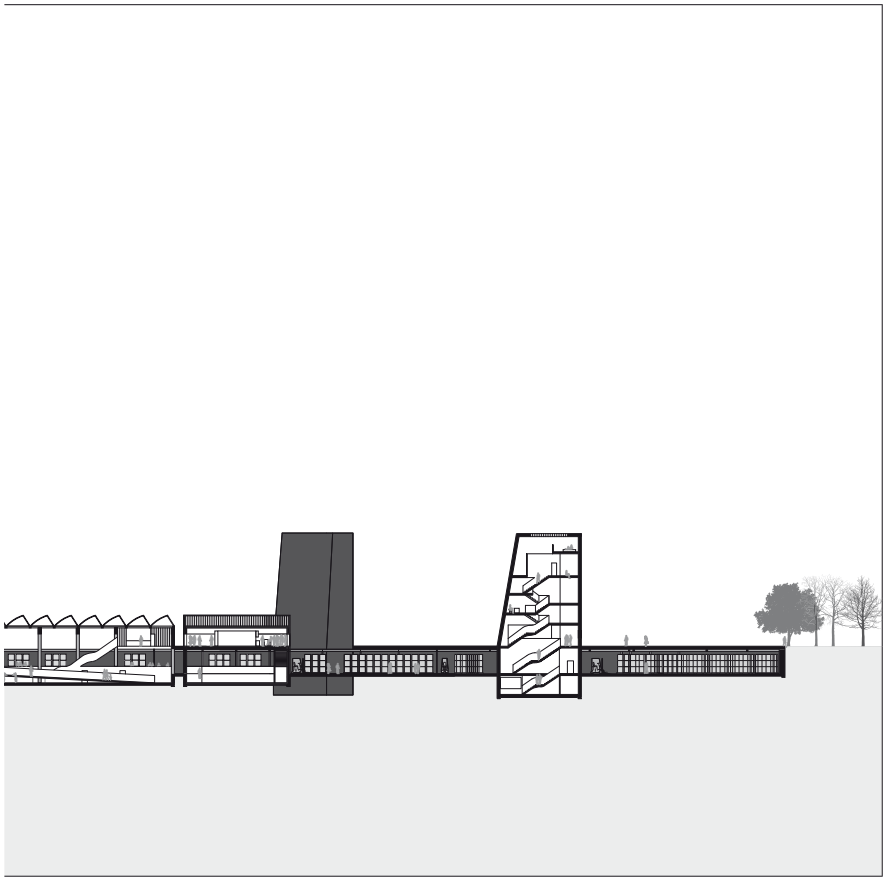


Floor plan – Basement

Generative Repository

Time Storage – Kathrin Huber, Marija Vrdoljak

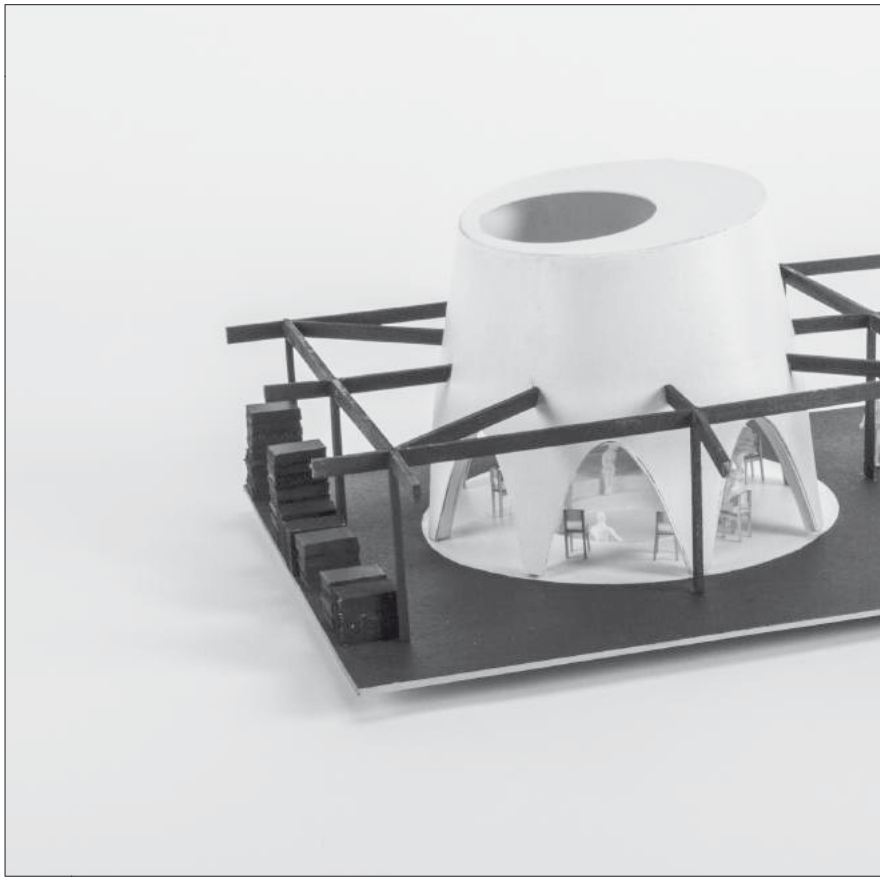




Section – Unfolded along the visitor path

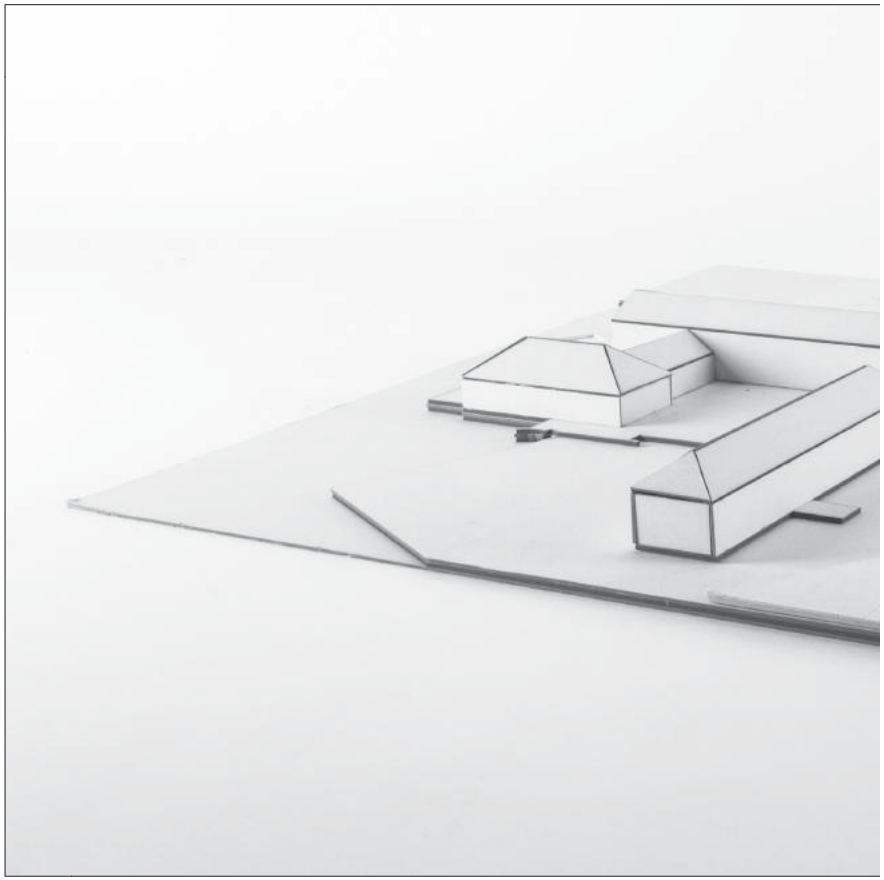
Generative Repository

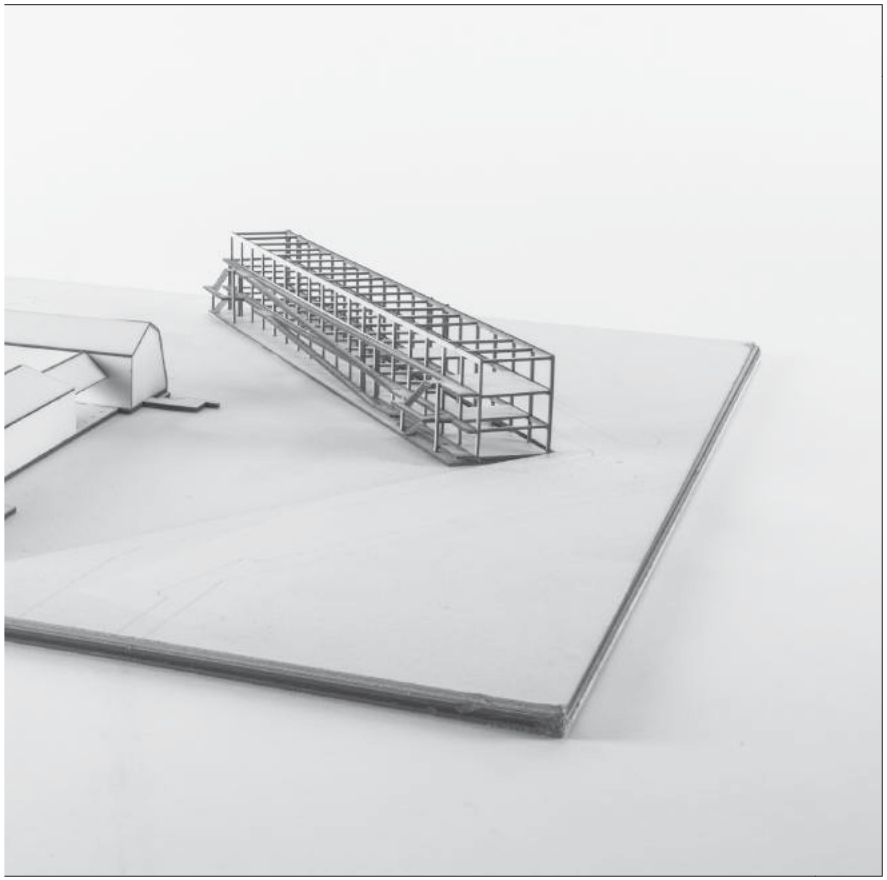
Time Storage – Kathrin Huber, Marija Vrdoljak



Model 1:50 – Fragment

Generative Repository

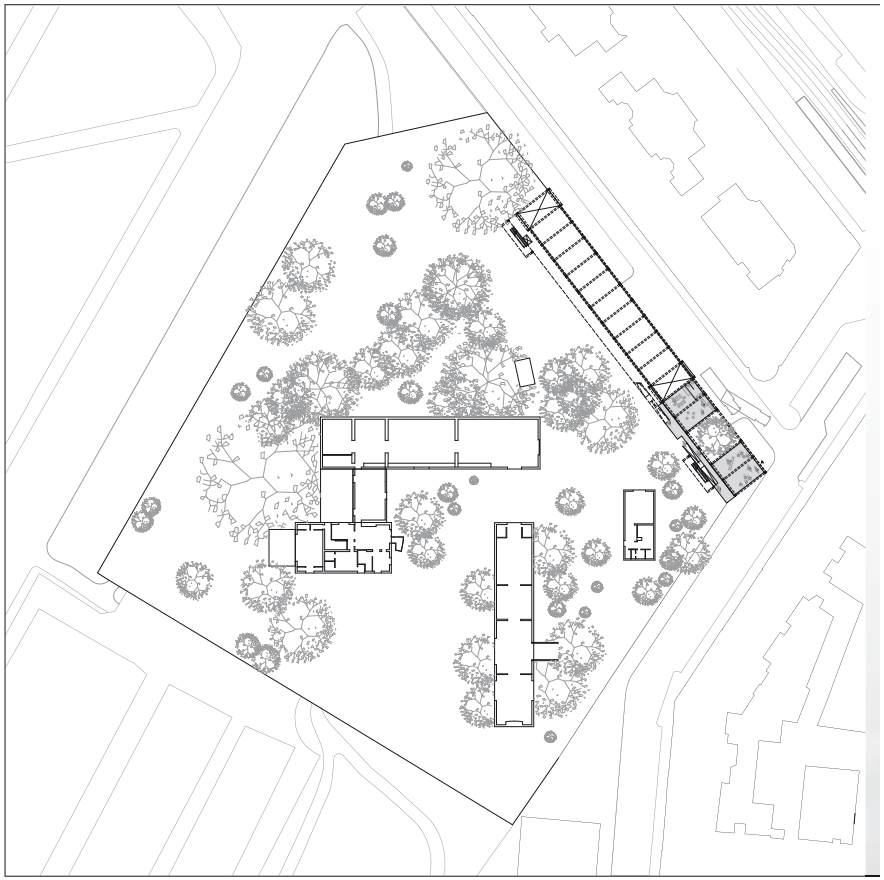


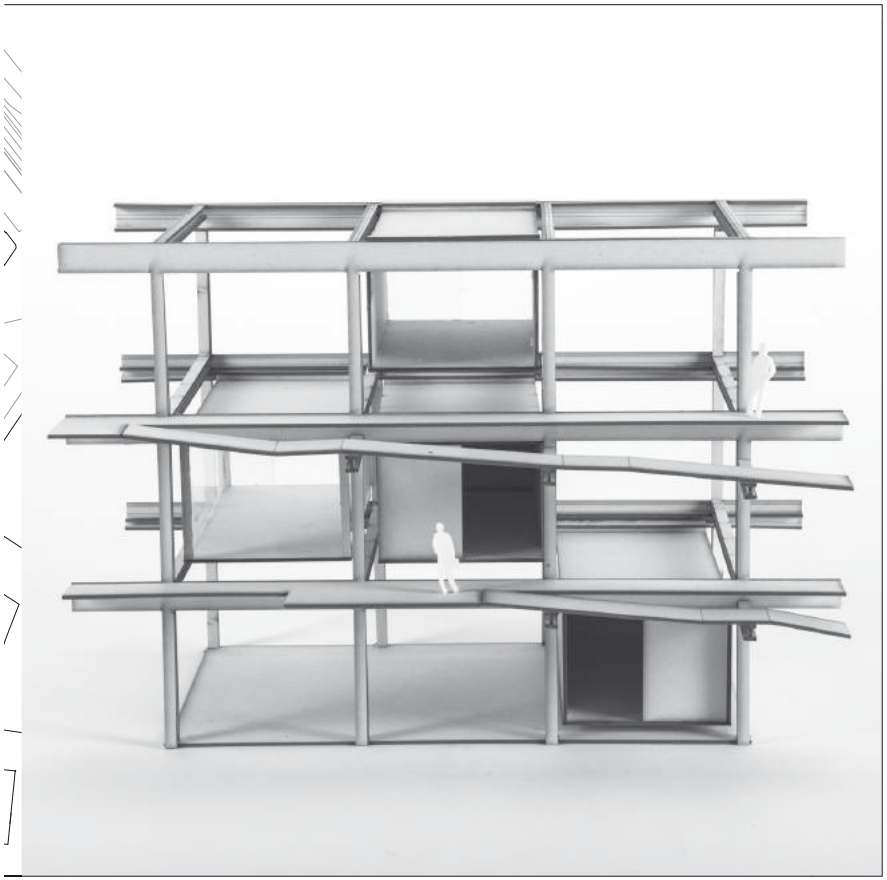


Model 1:200

Generative Repository

Harbor – Anita John, Magdalena Süss

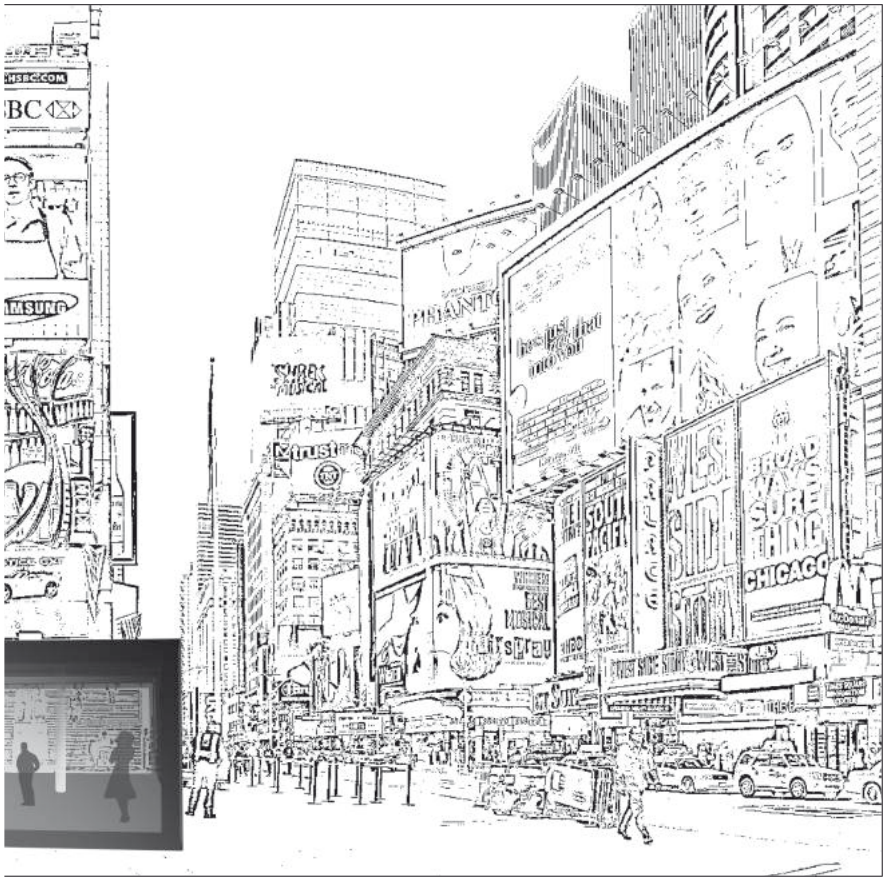




Site plan
Model 1:50 – Fragment structure with moduls

Generative Repository

Harbor – Anita John, Magdalena Süss



Collage – Model unit in urban context

Dematerialization

Eva Mair

How can TBA21's activities manifest themselves in architectural terms without losing their ephemeral quality?

"Dematerialization is not such a simple thing – it's a euphemism both in art and in business. Nothing dematerializes! The times we live in are more 'materialized' than ever."①
Architecture is material positing par excellence. Its responsibility is to create something durable through its physical presence. It works against time. "Spaces are slow, spaces change very little, while artworks, people and actions are extremely ephemeral."①

The dual concept 'dematerialized architecture' is a contradiction in terms, which at the same time poses a challenge to architectural expression: Transparency and permeability aim to make architecture appear ephemeral. Its physical elements should dissolve into the landscape and be barely visible, allowing interior space to merge with its surroundings, the city and nature to create an overall image, making it impossible to separate actors, observers and passersby. Dematerialized architecture takes a back seat. Any intervention in the environment and the structural context is kept to a minimum, thus giving it a temporary feel. When dealing with an ensemble such as the one in the Augarten, this can be an advantage: "For instance, the principle of reversibility is central to conservation practice. In other words, if you do something and you did it improperly, somebody in the future might be able to do it better."② Architecture that presents itself as an experimental set-up on a landmarked property, suggesting it can be removed at any time, will perhaps survive for a long period for this very reason.

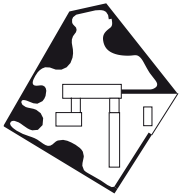
① cf. Zyman, Daniela (2016). Lecture at TBA21–Augarten. Vienna. March 10

② Otero-Pailos, Jorge (2007) Preservation and Reanimation through Contemporary Art and Architecture. In: TBA21 (ed.) (2008). *Thyssen Bornemisza Art Contemporary – The Collection Book*. Cologne: Walther König, p. 257

The *Boundary* project Ⓐ replaces the enclosure of the property with a transparent frame that creates permeability while protecting the qualities of the 'hortus conclusus'. The space encircling the property accommodates performances, exhibitions, restaurants and bars, and artists' residences. As it leads toward the garden, the frame aligns with the trees, flows around them, and expands or contracts where necessary. In a similar way, Kazujo Sejima's small architectural designs on the island of Inujima seek to embed art into a specific structural context without putting the emphasis on themselves: "As you approach and pass through each space, the art displayed melts into its environment. Transparent surfaces dissolve and the landscape, sky and sea appear as art."③

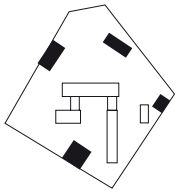
The four *Pavilions* Ⓑ are evenly spread around the building ensemble. Following a superior logic that is geared toward its surroundings rather than the building stock, they frame the situation and create a link between urban space and garden. Their architecture only manifests itself in the reflective floor and ceiling panels that draw thin, horizontal lines into the landscape. In the style of Mies van der Rohe, it is not the structure itself that takes center stage but the view of the observer: "The walls have been dematerialized [...], lines of glass whose view defines the space. [...] Seeing is a primordial activity of the modern house. The house is no more than a device to see the world, a mechanism of viewing."④

The *Hall* Ⓒ is also a light piece of architecture which is only fixed to the terrain at a number of points. The idiosyncratic position of the rectangular form creates a collision with the Ambrosi wing and an incursion into the urban space. The annex is thus directly connected to the building stock and can be flexibly zoned in line with the rhythm of its grids. The glass elements enclosing the hall are also able to change their position in this system, reducing or increasing the size of the air-conditioned space or disappearing and dissolving the space altogether.



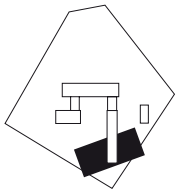
Ⓐ Schema *Boundary*, David Gabl, Sicong Qiu, see fig. pp. 64-71

③ Sejima, Kazuyo (2010). *People meet in architecture: Biennale Architettura 2010*, official catalog. Venice: Marsilio, p. 308



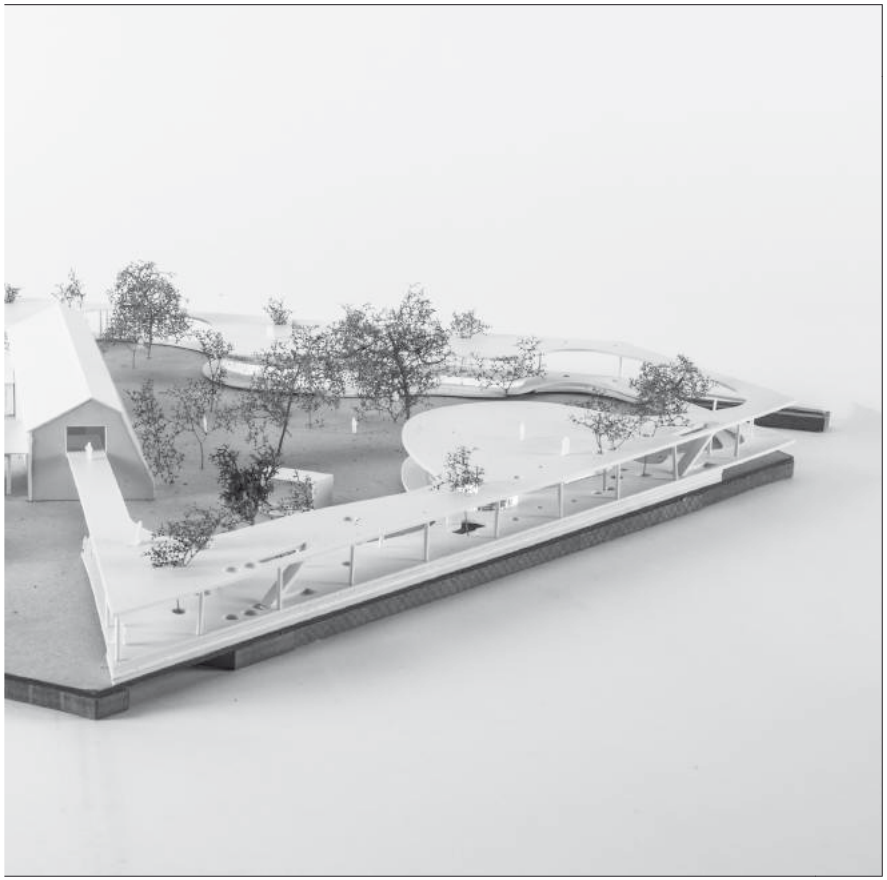
Ⓑ Schema *Pavilions*, Rosa Kemetmüller, Clemens Braun, see fig. pp. 72-77

④ Colomina, Beatriz (2009). 2G N. 48/49 *Mies Van Der Rohe: Casas Houses*. Barcelona: Editorial Gustavo Gili, p. 13



Ⓒ Schema *Hall*, Birgit Buchstätter, Yanitza Kamenova, see fig. pp. 78-83

Dematerialization



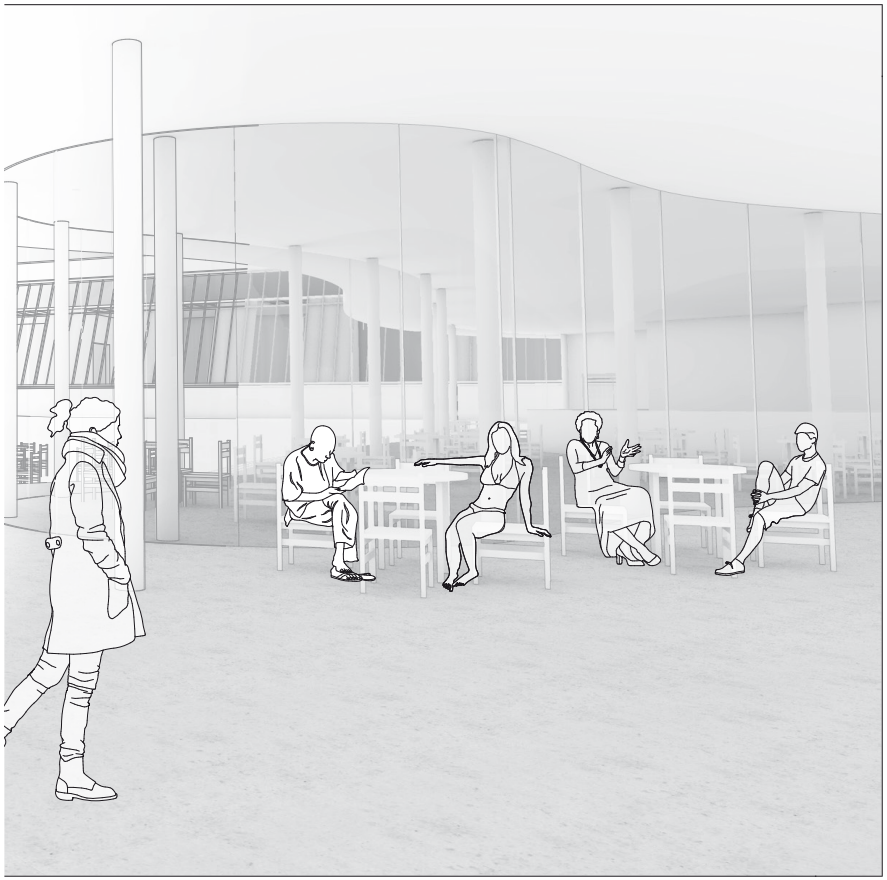
Model 1:200

Dematerialization

Site plan – Ground floor
Site plan – First floor

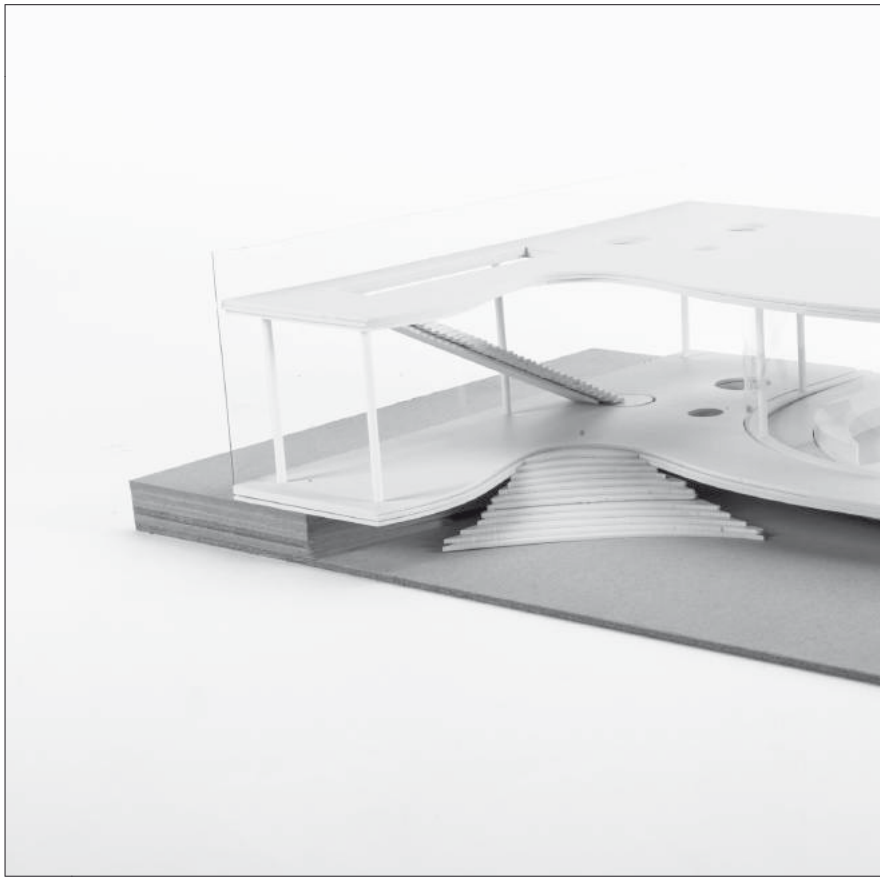
Dematerialization

Boundary – David Gabl, Sicong Qiu



Perspective drawing – View from Augarten entrance

Dematerialization



Model 1:50 – Performance space

Dematerialization

Pavilions – Rosa Kemetmüller, Clemens Braun

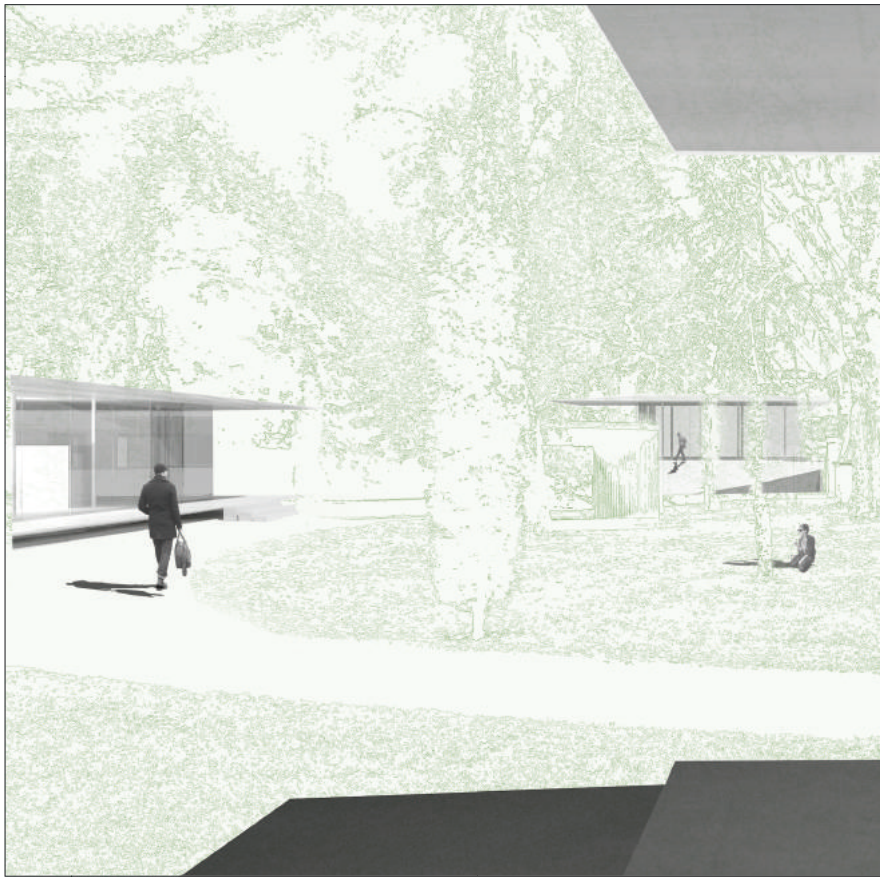
Model 1:200
Site plan

Dematerialization

Pavilions – Rosa Kemetmüller, Clemens Braun

Model 1:50

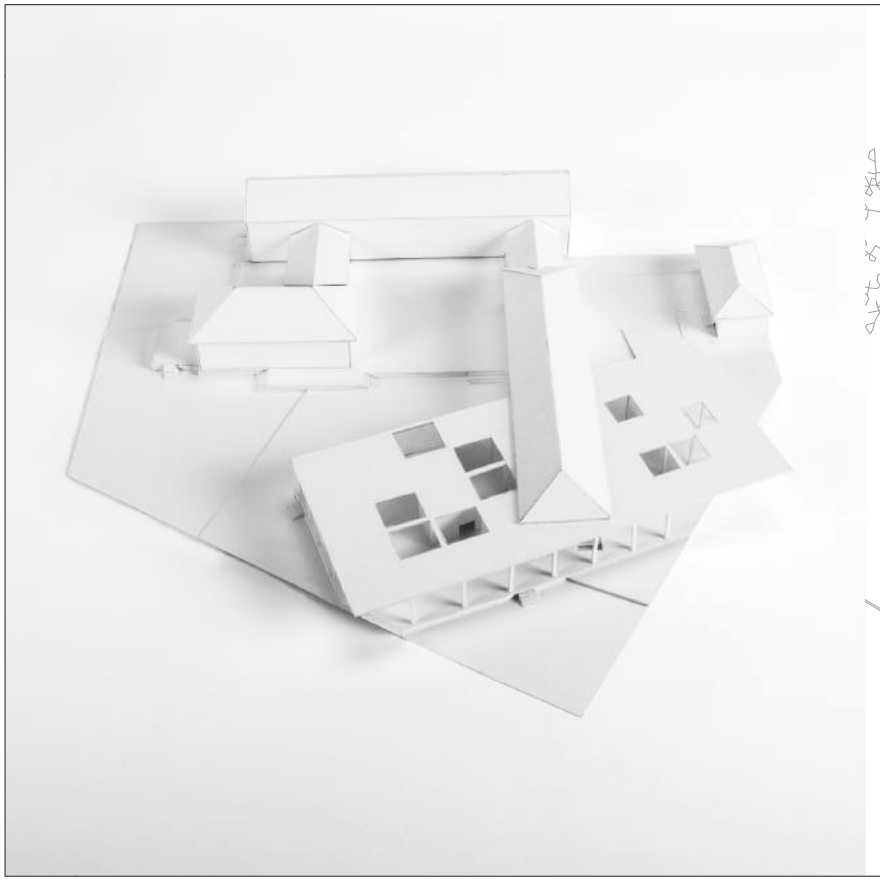
Dematerialization



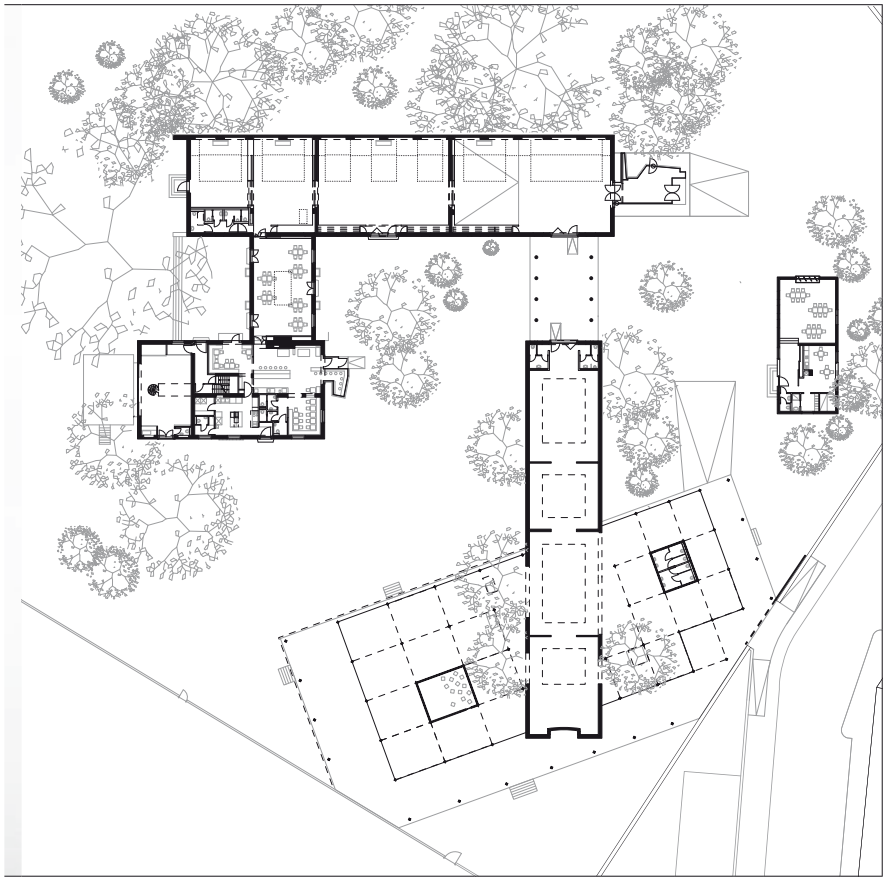
Pavilions – Rosa Kemetmüller, Clemens Braun

Collage – View from the café

Dematerialization



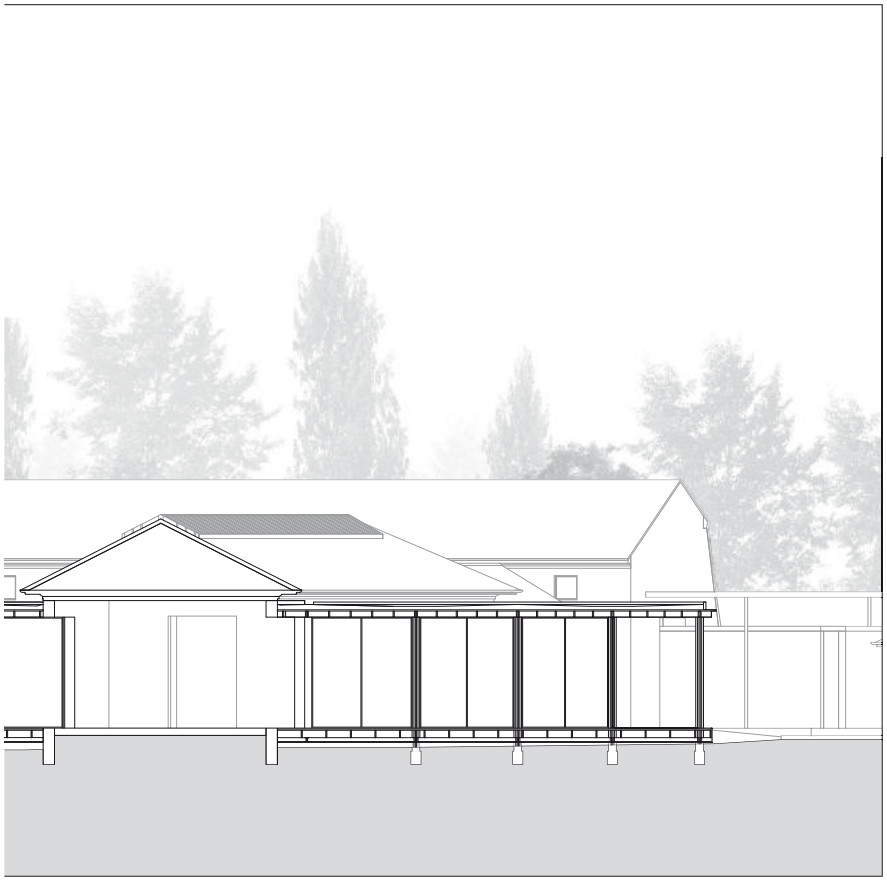
Hall – Birgit Buchstätter, Yanitza Kamenova



Model 1:200
Site plan

Dematerialization

Hall – Birgit Buchstätter, Yanitza Kamenova



Section

Dematerialization

Hall – Birgit Buchstätter, Yanitza Kamenova

Perspective drawing – View from entrance

Reorganization and Mediation

Thomas Amann

How can the existing space of action be re-arranged and re-interpreted by specific interventions?

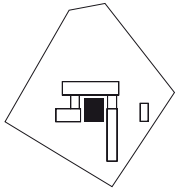
Embedding, connecting and reorganizing structures are spatial operations that result from dealing with an existing spatial order and that generate an architecture of permanent interaction. By creating connections, architecture is deprived of its self-referential autism and challenged to communicate at different levels and with various means. Contrary to a submissive subordination of the new vis-á-vis the old and vice versa, the relationship – ideally – is ambivalent. The perfect partner acts autonomously (as does the institution) and is compatible at the same time.

In the case at hand, the existing ensemble in the Augarten is the starting point for a variety of interventions dedicated to the hitherto 'empty center' of the inner courtyard. The seemingly minimal gesture of filling this center results in the reorganization of relationships between the existing wings of the building. While the individual structures – also as a result of their original functions – have been relatively isolated thus far, in future they will become part of a spatial set-up formed of layers around a center. The individual parts – each arranged in a linear fashion to date – are now superimposed by a structured framework directed toward a center, enabling new connections between the rooms, which above all enhance the ensemble's curatorial potential. The 'new center' becomes a spatial, programmatic and perhaps even institutional point of origin.

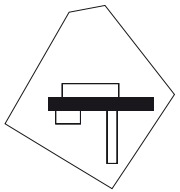
The *Mirror Hall* Ⓐ addresses and showcases the relationship to the existing structures and the surrounding park landscape. Contrary to the modern ideology of the 'White Cube', the art space does not form a neutral, enclosed world but instead reacts to the specific context. A Venetian mirror running along all sides, which – depending on the lighting conditions – affords views from the interior to the exterior and vice versa, allows this relationship to remain ambivalent at all times. While you can only look out from the inside during the day, conditions are reversed at night. The 'weather-sensitive skin' changes its state from opaque to transparent. The three entrances can be turned into gateways leading to the existing buildings, enabling various circuits. Despite its seemingly object-like autonomy, the project can therefore still be connected to the existing structures and very subtly embeds itself into the context of space and time.

The idea of the *Enfilade* Ⓑ is to create an interface that connects the existing parts of the building with each other. While the first project focuses on the gap between the old and new, the *Enfilade* does not keep any distance from the building stock at all. Based on the ground plan of the existing exhibition hall, a linear suite of rooms is created which organically interweaves the three existing parts of the building. This seemingly minimal intervention creates a new spatial set-up, linking the linear and planar organization.

Inspired by Kiesler's *Space Stage* ① and OMA's design for the *Marina Abramovic Institute* in New York ②, the *Center* project Ⓒ is predominantly intended and developed as a space for performance. An intermediate spatial layer connects the central space and its surrounding rooms toward each other and allows them to expand. This creates a series of visual connections between the rooms, which blur the roles of observer and observed, of subject and object. While the observation and reflection of art of an object nature is generally a solitary act, performances are often intended as collective social events. In the *Center* these social relationships become a spatial experience. Moving across the space becomes an action, the visitor becomes an actor. The focal point is both the relationship of the interior rooms to each other and the relationship to the exterior. As the visitors go up, the emphasis is initially on the center. However, the focus changes on the panorama floor above: the last view is directed toward the Augarten.



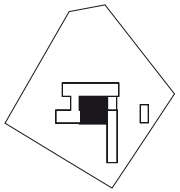
Ⓐ Schema *Mirror Hall*, Laura Ebner, Julian Lang, see fig. pp. 86-93



Ⓑ Schema *Enfilade*, Sule Kursuncu, Renate Zillmann, see fig. pp. 94-99

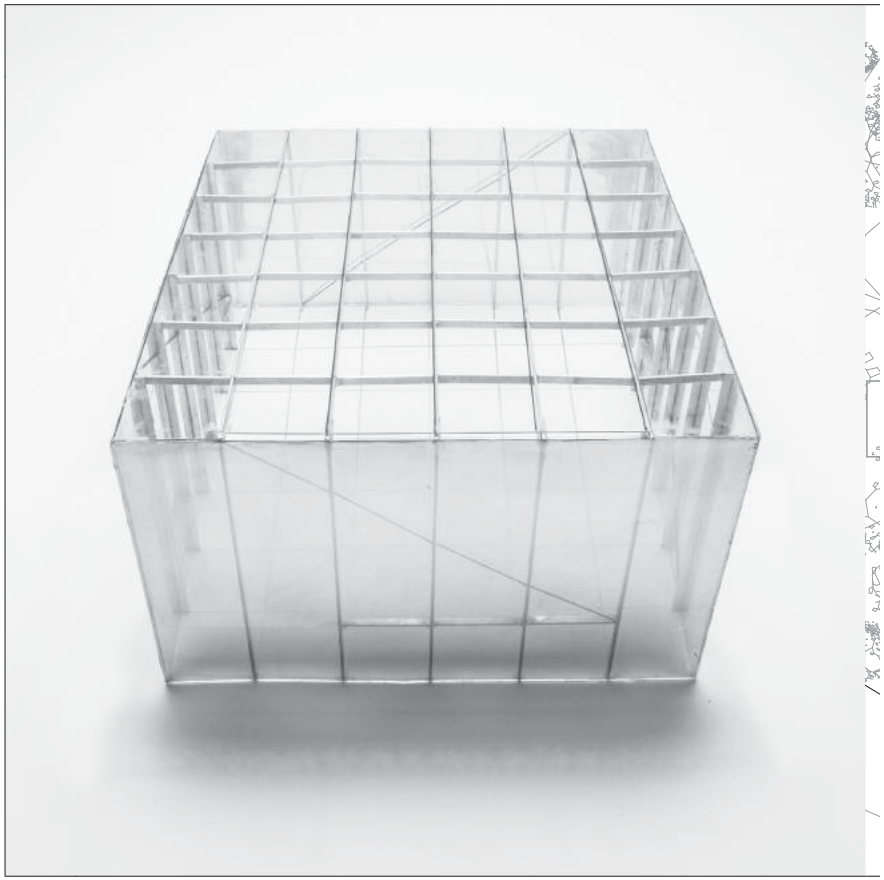
① *Space Stage*, Friedrich Kiesler, 1924, see fig. p. 12

② *Marina Abramovic Institute*, OMA, design, 2012, see fig. p. 12

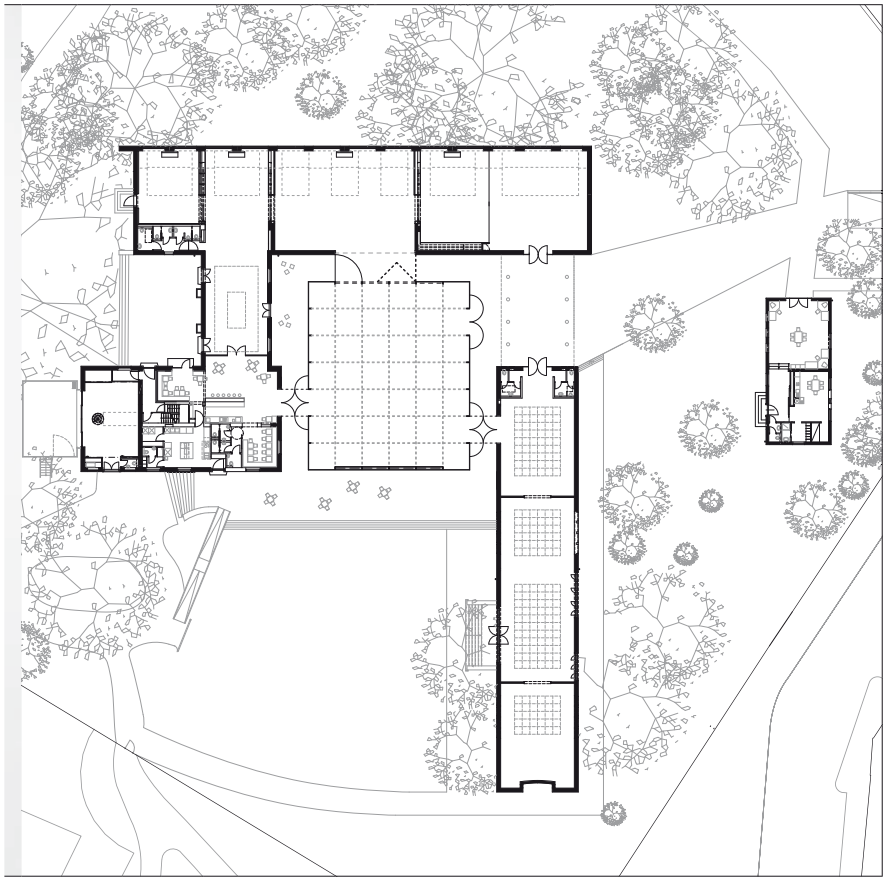


Ⓒ Schema *Center*, Konstantin Felber, see fig. pp. 100-105

Reorganization and Mediation



Mirror Hall – Laura Ebner, Julian Lang

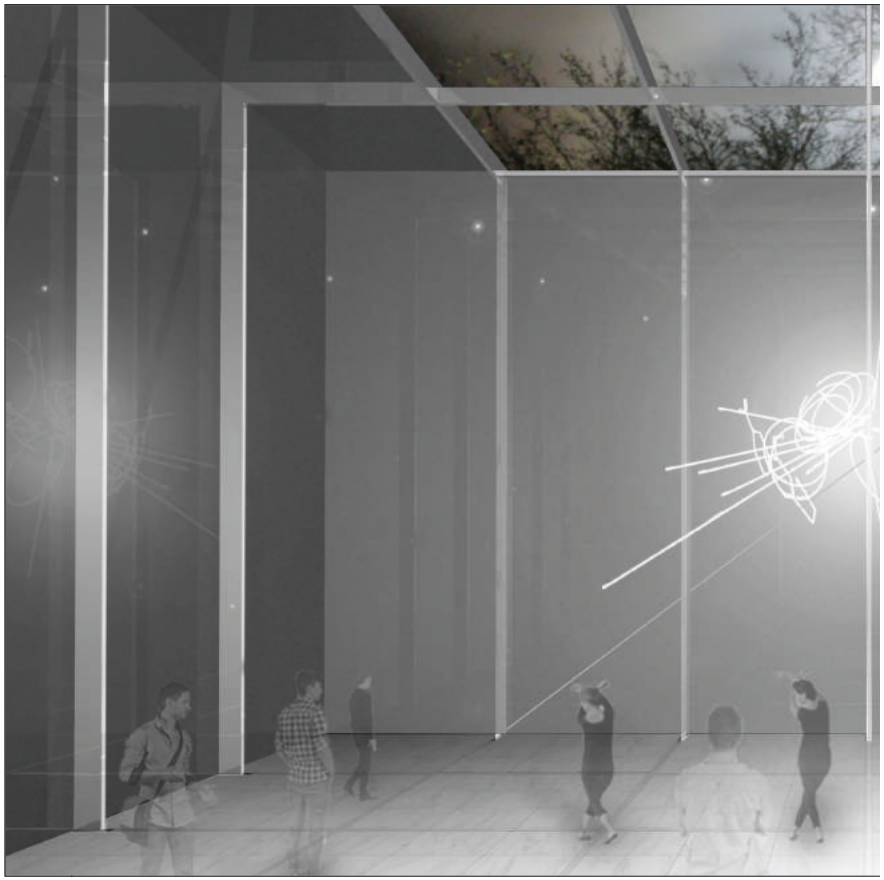


Model 1:50
Floor plan

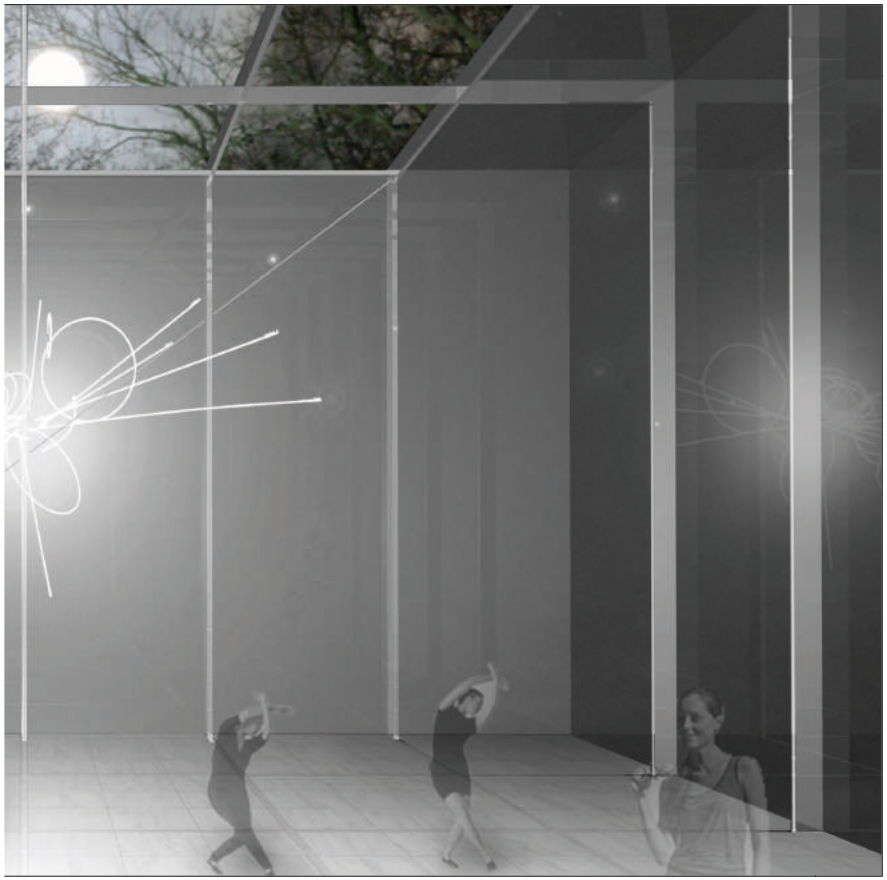
Reorganization and Mediation

Elevation – Relation to existing building

Reorganization and Mediation

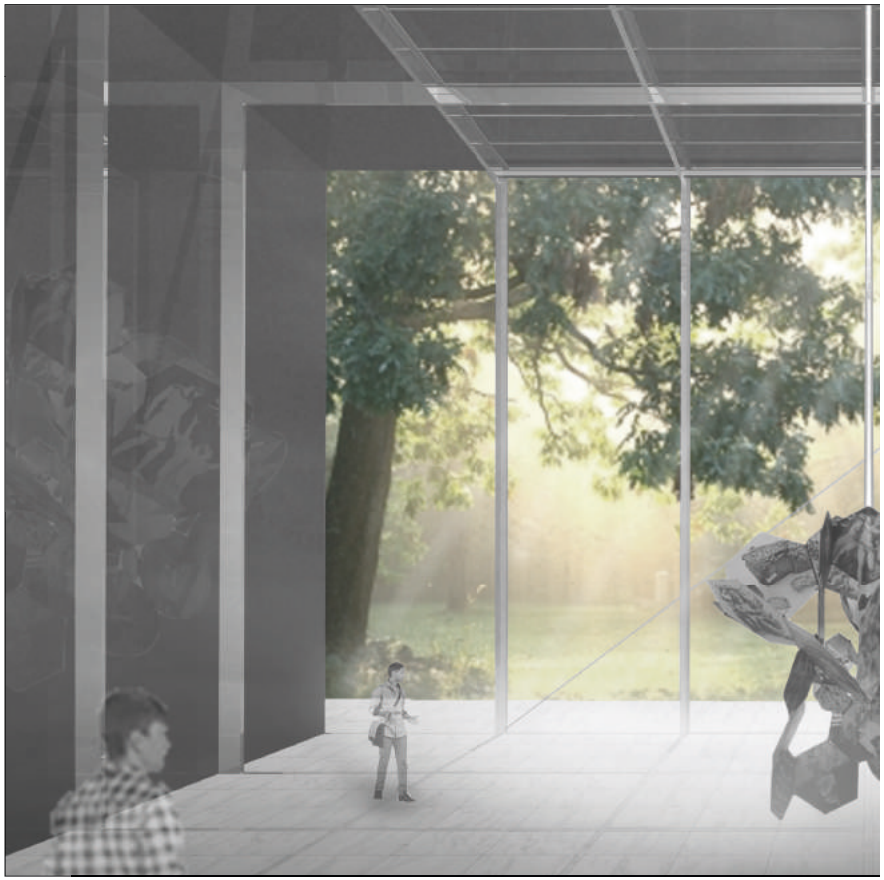


Mirror Hall – Laura Ebner, Julian Lang

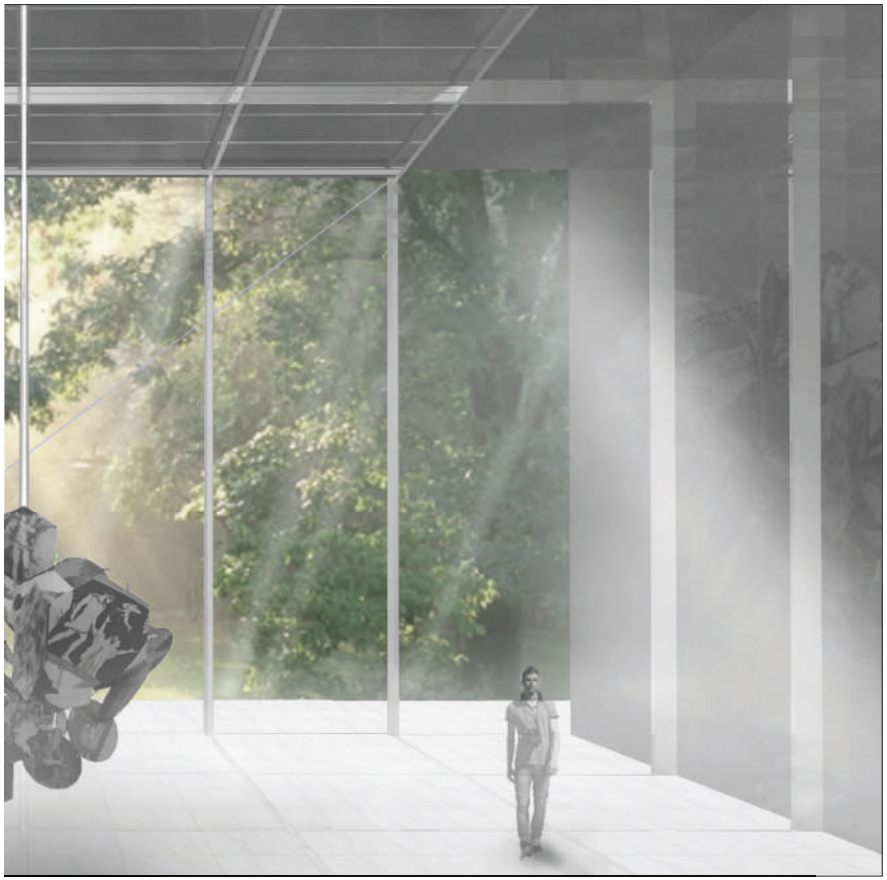


Collage – Night, with open roof

Reorganization and Mediation

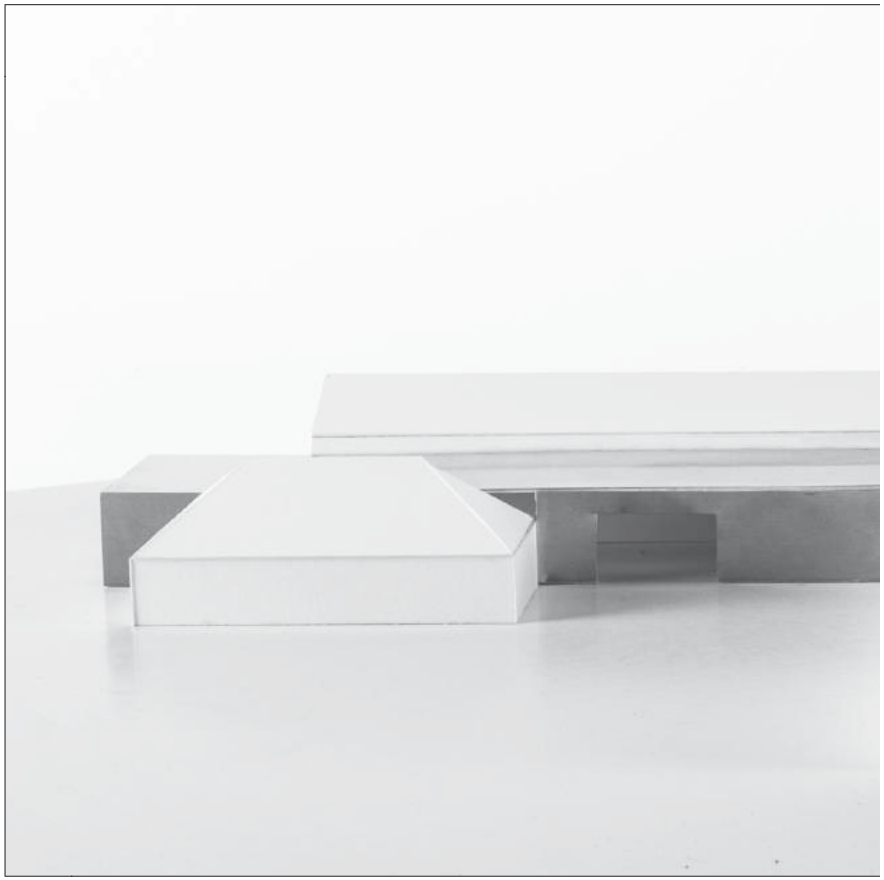


Mirror Hall – Laura Ebner, Julian Lang



Collage – Day, relation to garden

Reorganization and Mediation

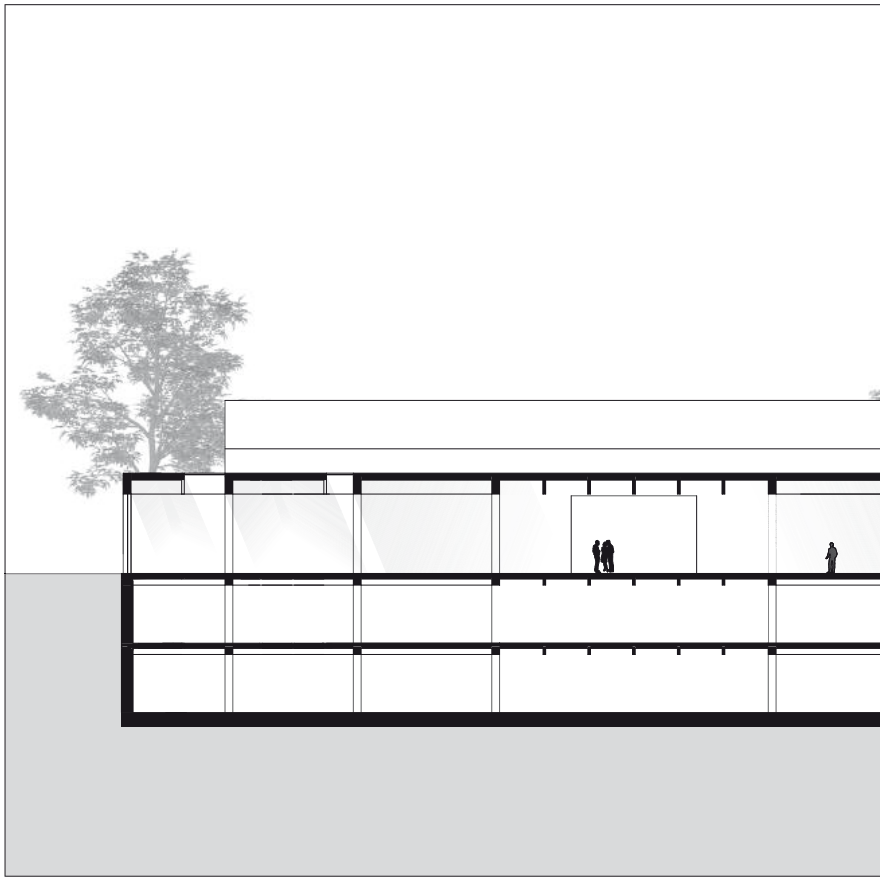


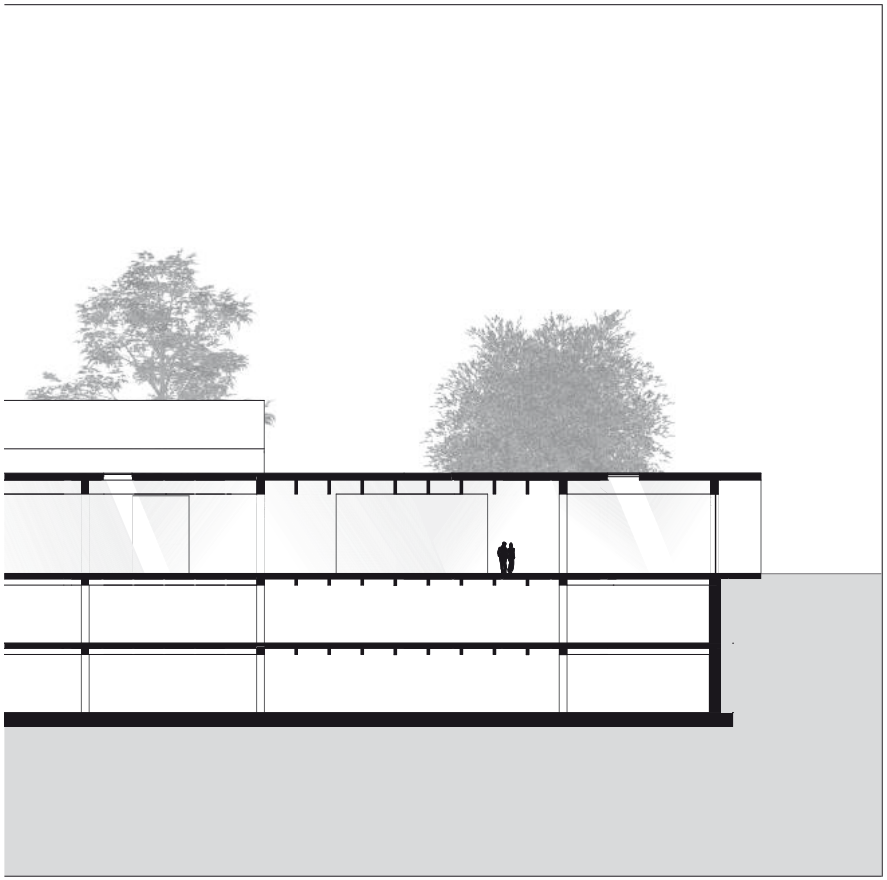
Enfilade – Sule Kursuncu, Renate Zillmann

Model 1:200

Reorganization and Mediation

Enfilade – Sule Kursuncu, Renate Zillmann

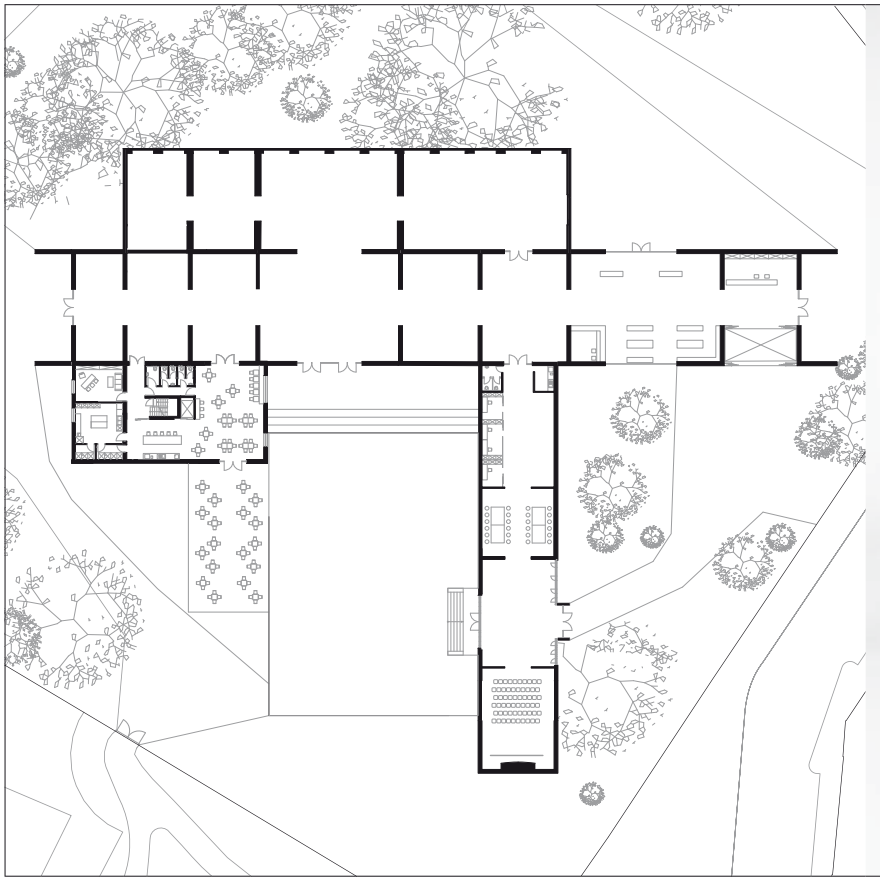


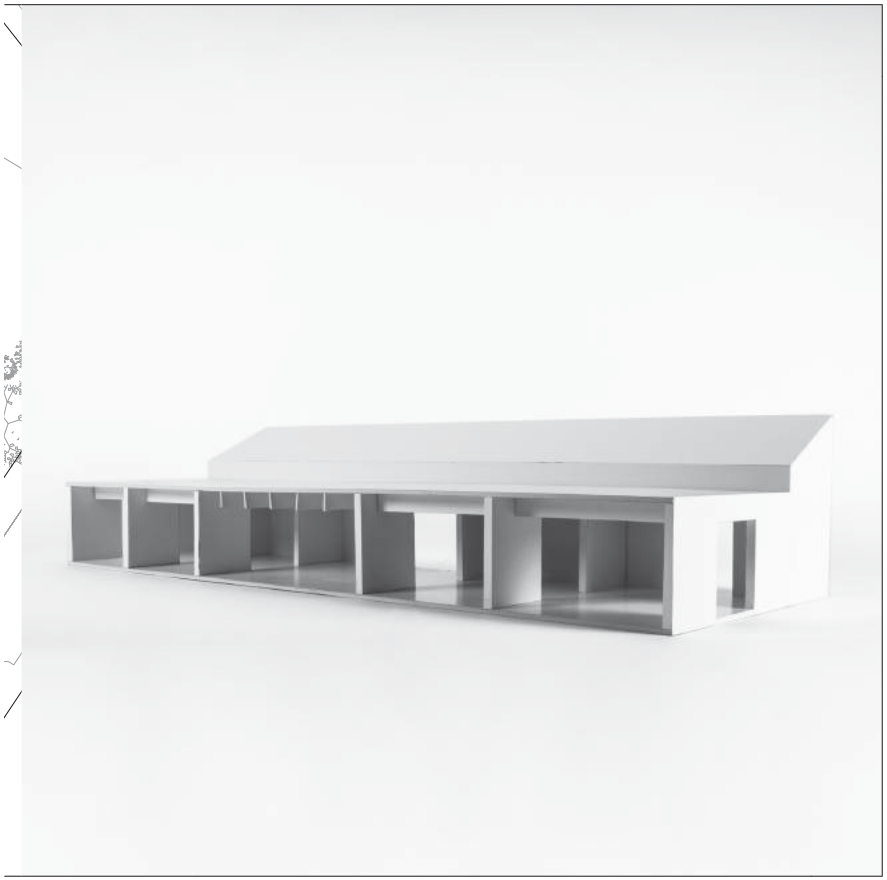


Section

Reorganization and Mediation

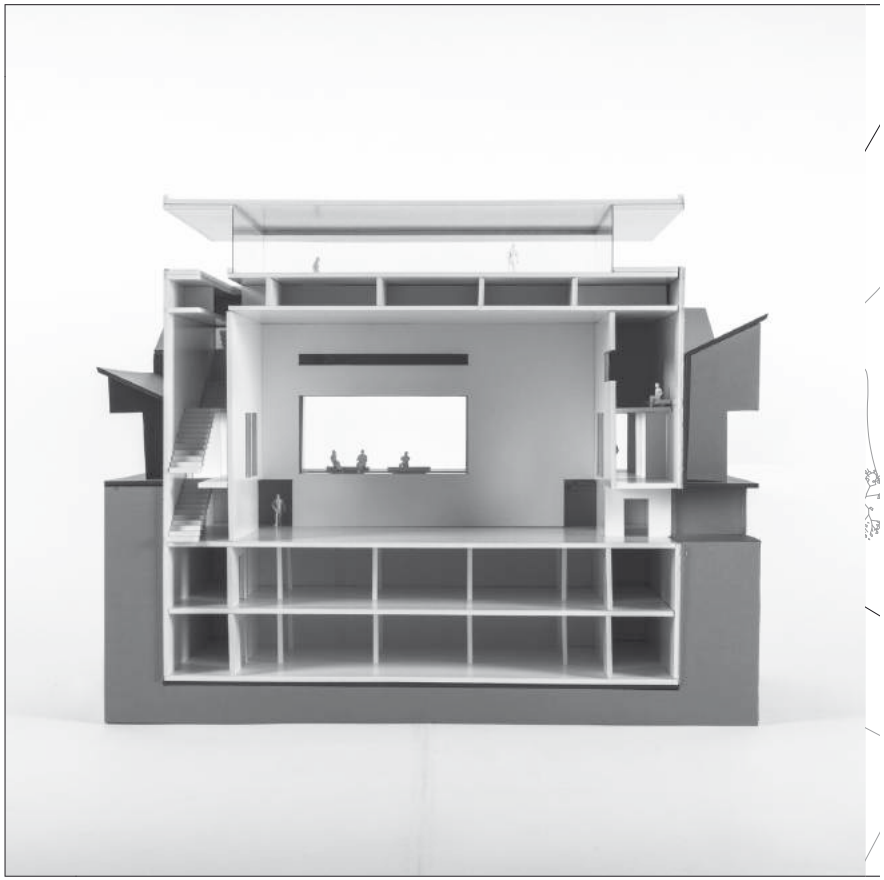
Enfilade – Sule Kursuncu, Renate Zillmann



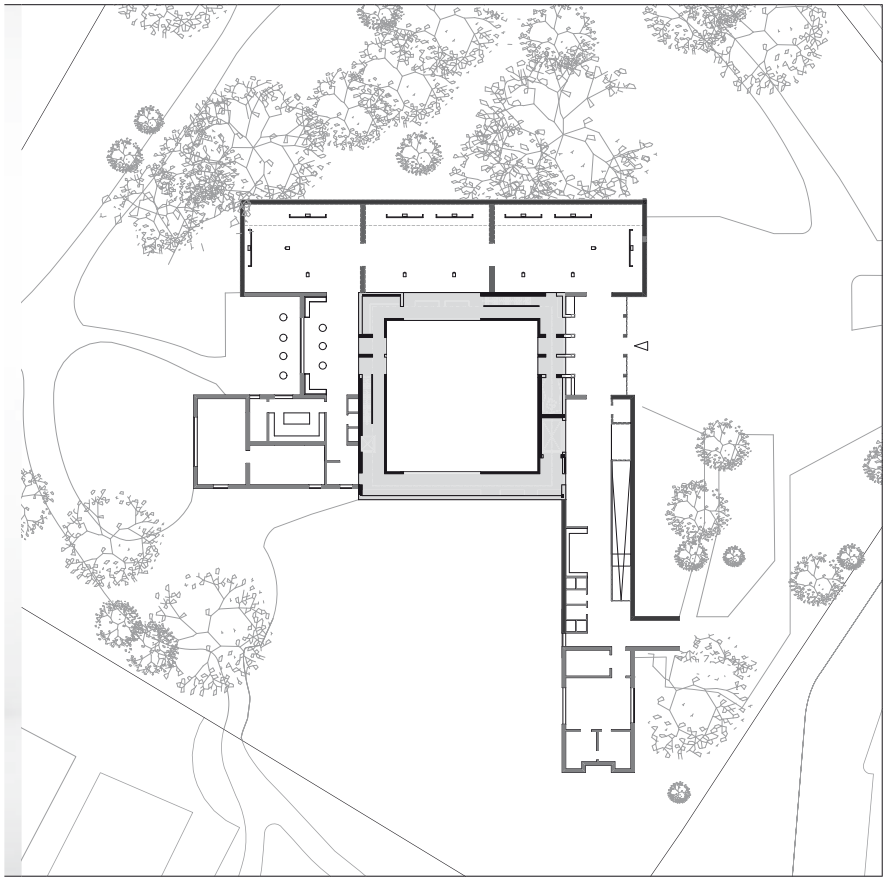


Floor plan
Model 1:50 – Section

Reorganization and Mediation

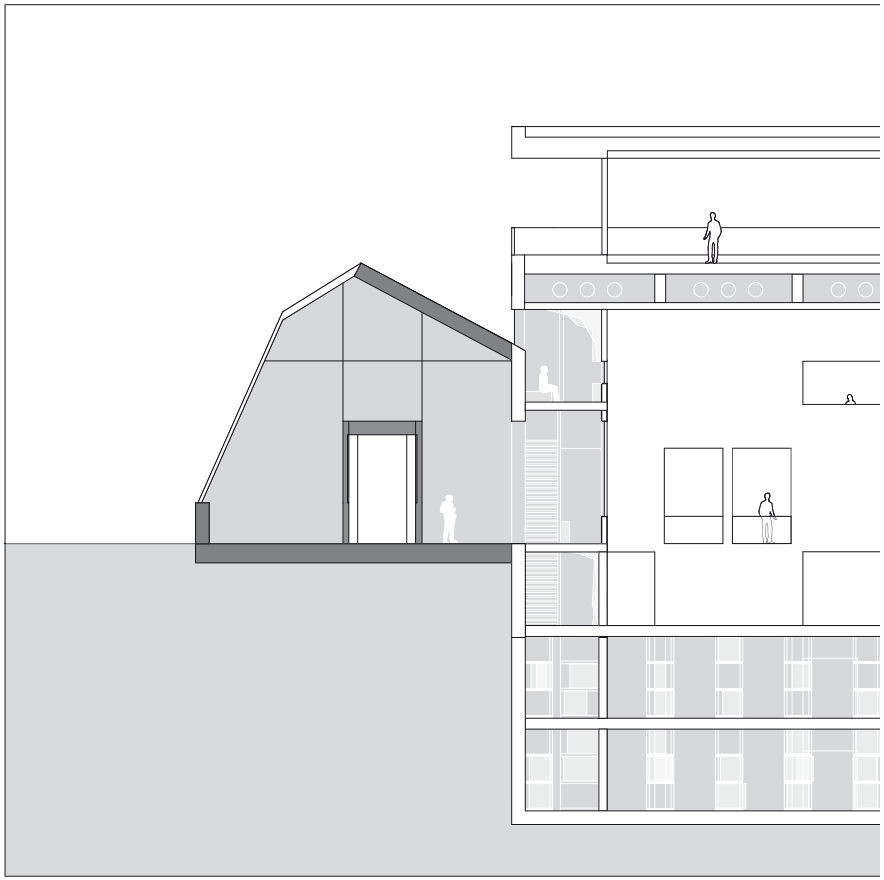


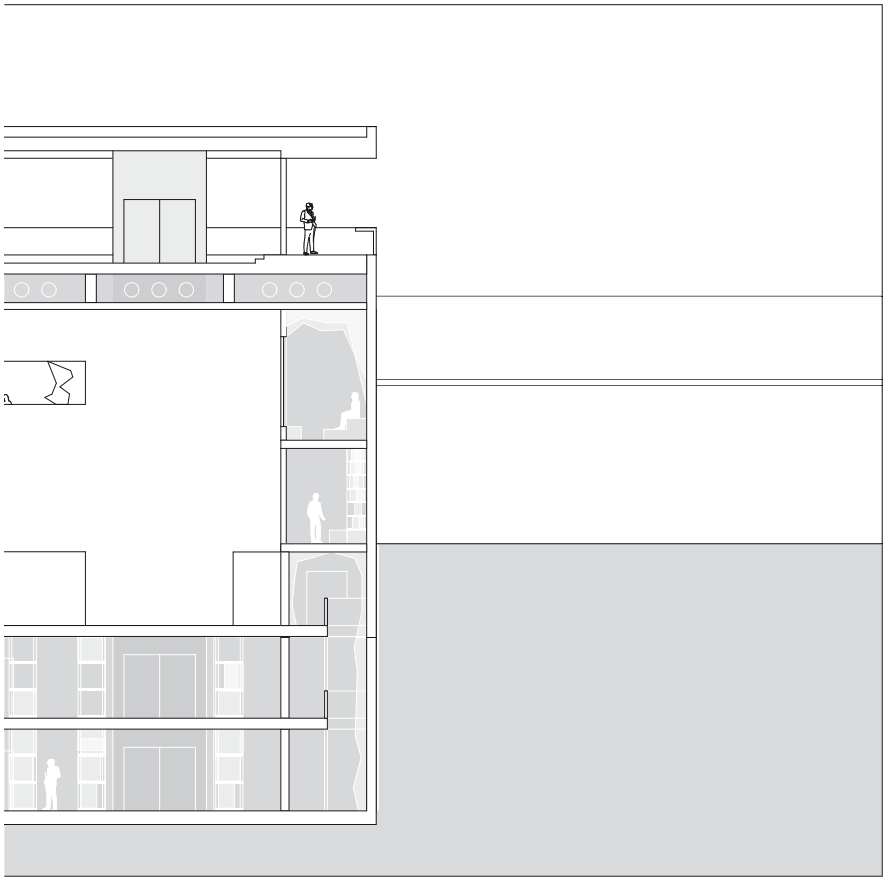
Center – Konstantin Felber



Model 1:50 – Section
Floor plan

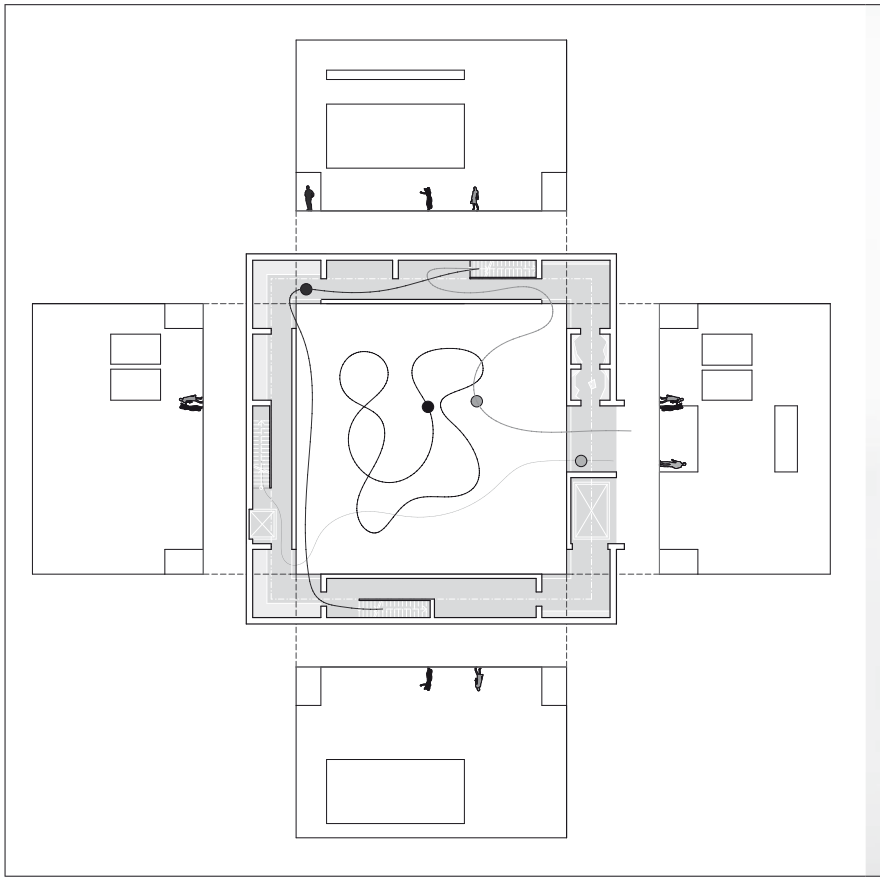
Reorganization and Mediation

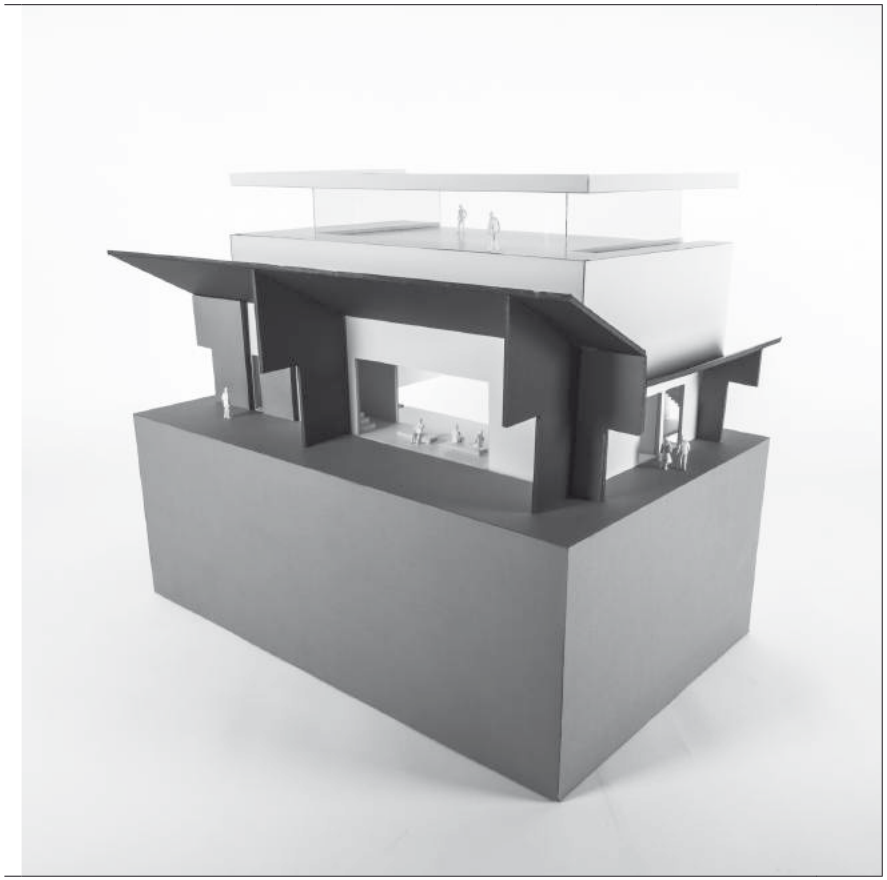




Section

Reorganization and Mediation





Scheme – Movement through the space, relation between actor and spectator
Model 1:50 – Section

Transformation

Eva Mair

How can spaces that reflect the art foundation's understanding of itself connect to the existing ensemble, merge with it, transform and at the same time respect it?

There are several reasons why it is easier for TBA21 to embed itself into an existing ensemble – as is the case in the Augarten – than to design and build new spaces. The ambivalence of an architectural design of several superimposed layers that defies a clearly tangible formal appearance poses less of a problem to the fluid nature of the art foundation than the one-dimensional language of a new structure. Building in an existing context deprives architecture of the option of engaging in a monologue and representing a self-contained idea. The individual layers start interacting naturally, allowing different readings of a situation and enabling observers to find their own approach. TBA21 has been engaged in the preservation and reanimation of architecture through seminars and spatial interventions on the Croatian island of Lopud since 2005. This has enabled the formulation of a new vision of contemporary preservation, "which puts creativity and contemporary interpretation ahead of the traditional orthodox approach to the conservation discipline. In this reversed paradigm, architecture (newly built) [...] is seen as an act of preservation [...] and the preservation (of the heritage) [...] as a radical transformative act."① The preservation of monuments and historic buildings does not manifest itself in the restoration or conservation of a past situation, but in re-thinking and transforming building stock in its changing context.

① Habsburg, Francesca (2007) Preservation and Reanimation through Contemporary Art and Architecture. In: TBA21 (ed.) (2008). *Thyssen Bornemisza Art Contemporary – The Collection Book*. Cologne: Walther König, p. 360

② Description of the project *The FRAC Nord-Pas de Calais* by Lacaton & Vassal, which shows a similar approach. In: Lacaton & Vassal (2013) *FRAC Nord-Pas de Calais*. Available at: https://www.lacatonvassal.com/index.php?idp=61# (Accessed: September 14, 2016).

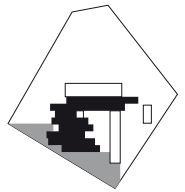
The *Roof* Ⓐ interprets the prominent side view of the exhibition hall. The continual mirroring of the roof surface creates a large covered surface that can be flexibly extended. The hitherto exclusively linear sequence of rooms is embedded in a checkered, planar logic, enabling various connections between the rooms and different ways to use them. The roof landscape creates a link between the old and new, between the interior and exterior and between linear and planar organization.

Similar to the *Roof*, the shape of the *Copy* Ⓑ is also an interpretation of the geometry of what was already there. Each of the four building structures is juxtaposed with an abstract copy of itself. The dematerialized, transparent duplications contrast with the spatial qualities of the massive, introverted 'original' structures. Their light bioclimatic glass casings open up onto the garden without any thresholds and link the ensemble to the urbanspace. "The new building juxtaposes delicately without competing nor fading."② It is neither a reconstruction nor an imitation of the original. The interpretation of the quote, the repetition, juxtaposition and the dialogue bring about its transformation.

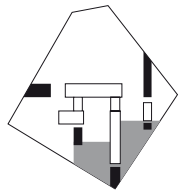
The *Yard* Ⓒ is based on the principle of subtraction. The square in the middle of the ensemble is dug out up to the edges of the building, revealing a light, transparent foundation. The colossal building – steeped in history – floats above it. The intervention confuses the natural understanding of tectonics and chronological layering.

The rooms surrounding the public yard are used for the production and presentation of current projects. Associated objects from the collection stored beneath are selected and the process of uncovering and exposing them becomes a repetitive performative act.

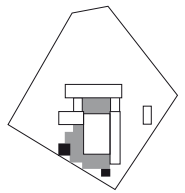
The transformative effect of the *Landscape* Ⓓ on the ensemble is based on the park's topography rather than the building stock. The approach is a strategy of camouflage. The substantial volume of the structural components is cannily concealed in the root-free areas of the garden, drawing attention to itself only in specific areas. Its crystalline shape creates folds in the terrain whenever the subterranean rooms call for it. Incisions or fractures afford accessibility, exposure to light and views into and out of the building. The architectural ensemble embeds itself into the landscape and becomes part of it.③



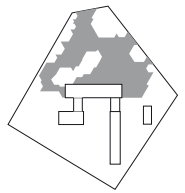
Ⓐ Schema *Roof*, Aline Eriksson, Emanuela Gronkiewicz, see fig. pp. 108-115



Ⓑ Schema *Copy*, Viktoria Lélek, Hannes Schachner, Diana Shtereva, see fig. pp. 116-121



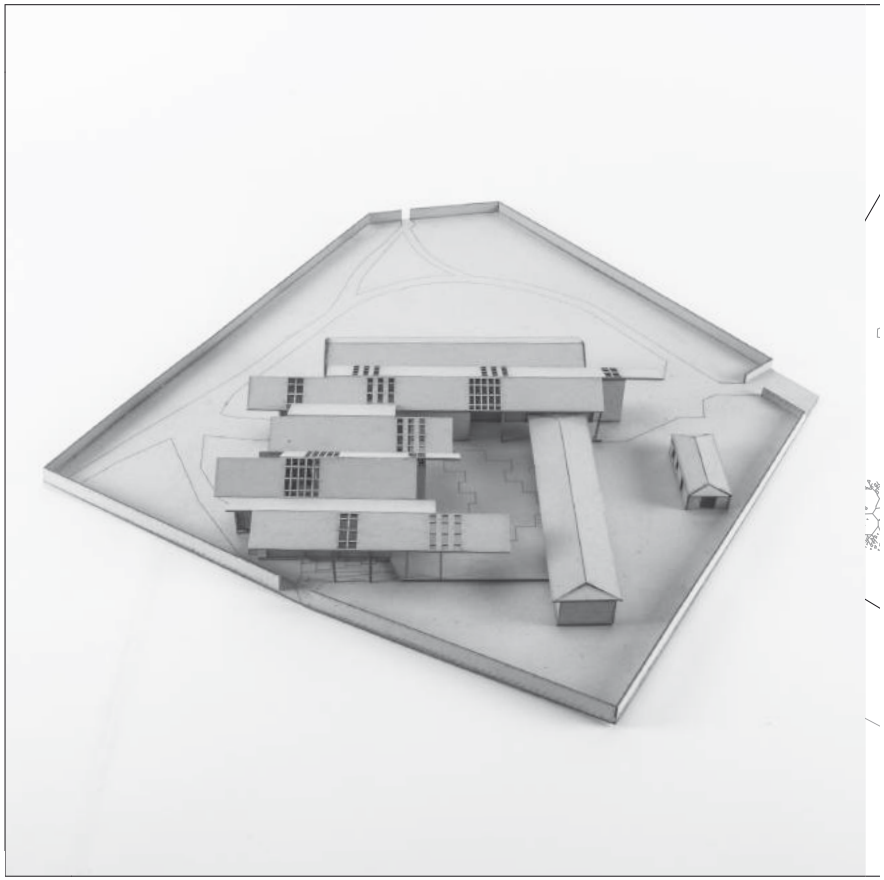
Ⓒ Schema *Yard*, Nikolaus Peer, Ivana Stojisavljevic, see fig. pp. 122-129



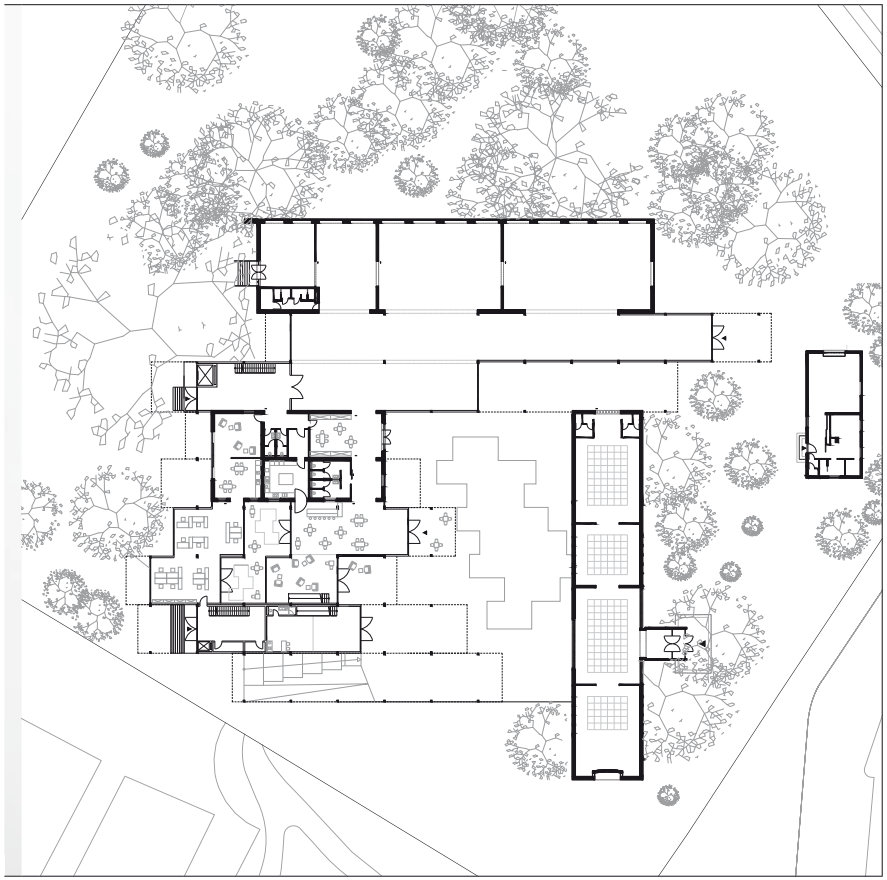
Ⓓ Schema *Landscape*, Tu-Minh Nhan, Mario Scheinecker, see fig. pp. 130-137

③ cf. *Museum Fort Vechten*, Anne Holtrop, Utrecht, 2015, see fig. p. 12

Transformation



Roof – Aline Eriksson,
Emanuela Gronkiewicz



Model 1:100
Floor plan

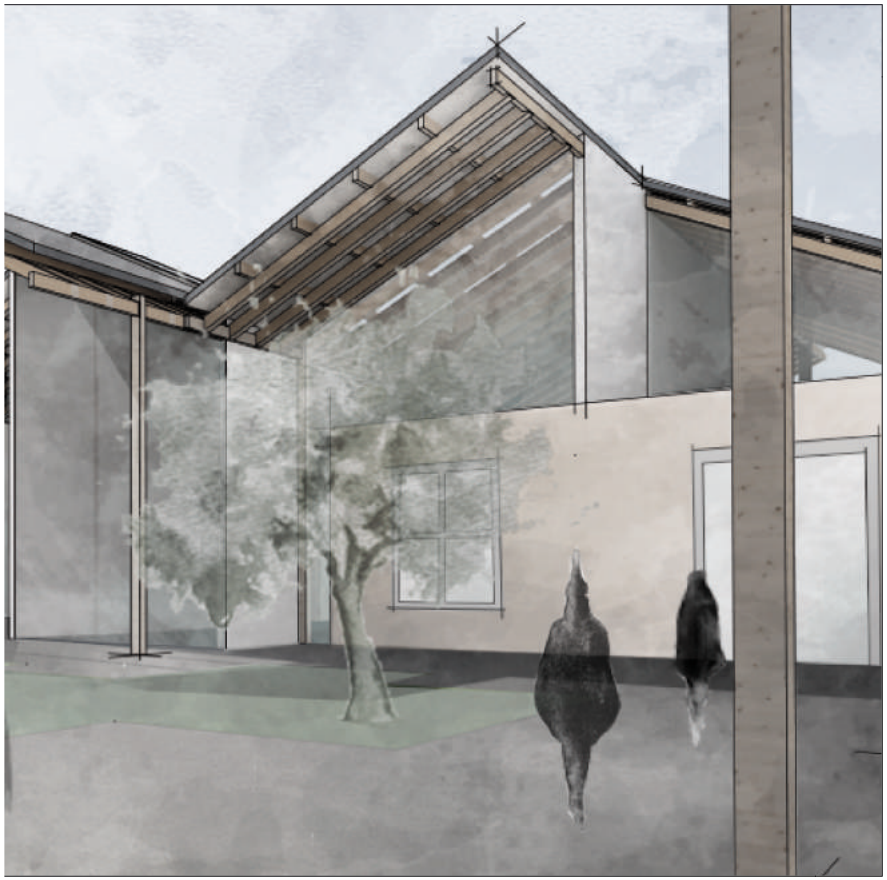
Transformation

**Roof – Aline Eriksson,
Emanuela Gronkiewicz**

Model 1:50 – Fragment

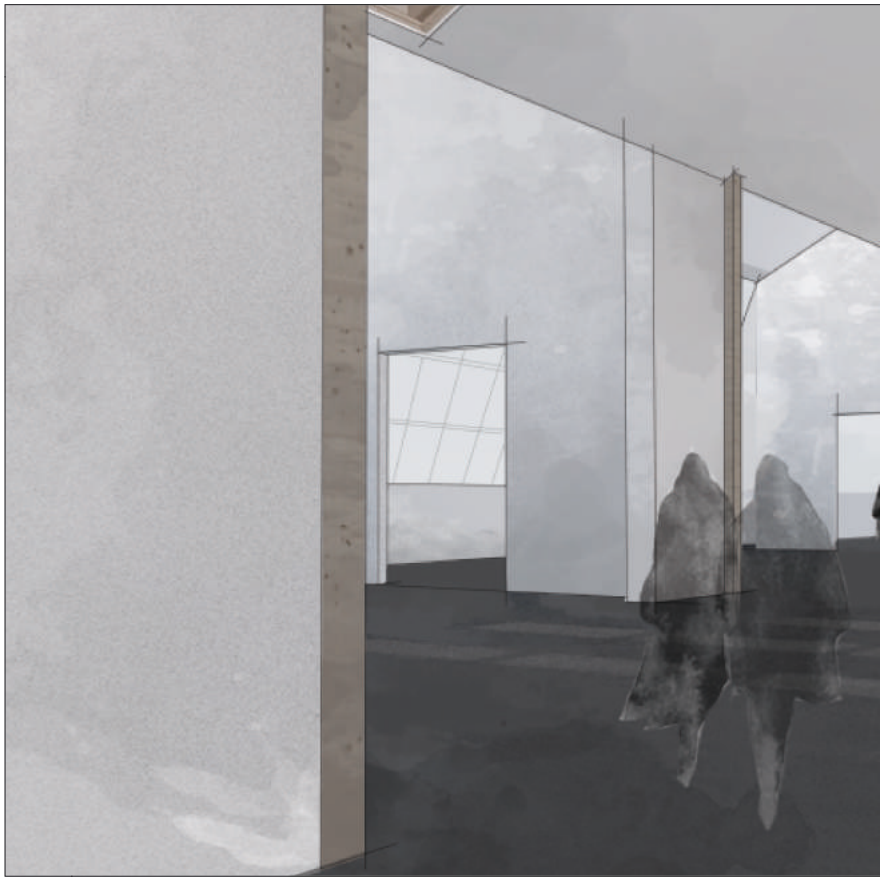
Transformation

**Roof – Aline Eriksson,
Emanuela Gronkiewicz**

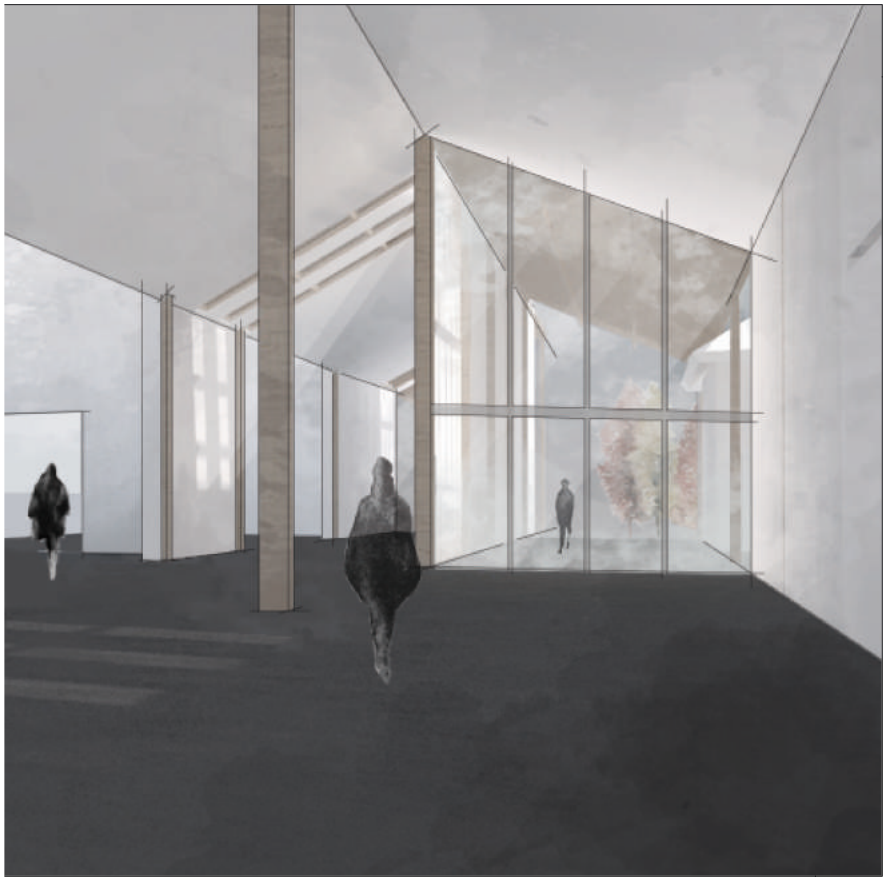


Perspective drawing – View from courtyard

Transformation



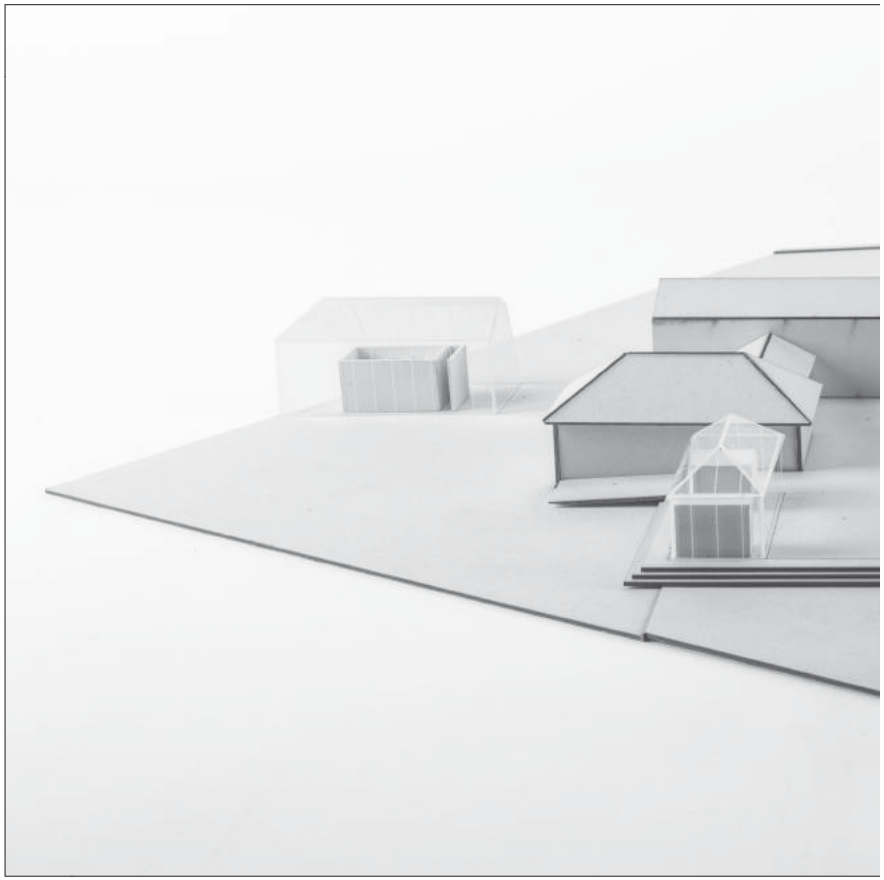
Roof – Aline Eriksson, Emanuela Gronkiewicz

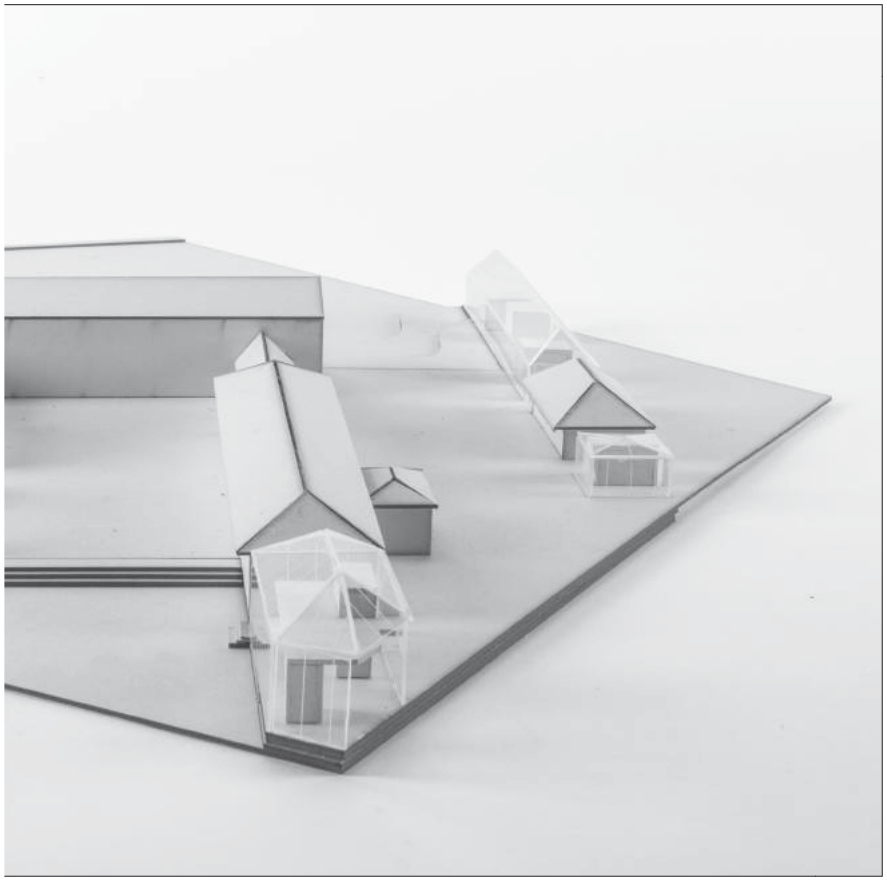


Perspective drawing – Merging with the existing building under the roof

Transformation

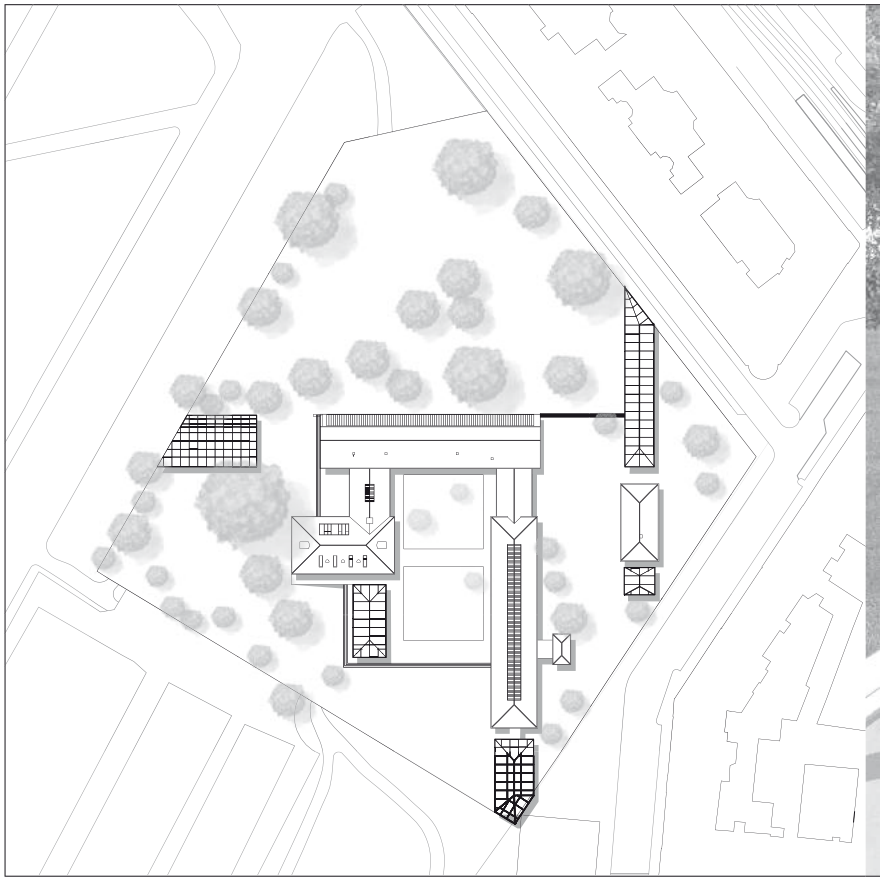
Copy – Viktoria Lélek,
Hannes Schachner, Diana Shtereva



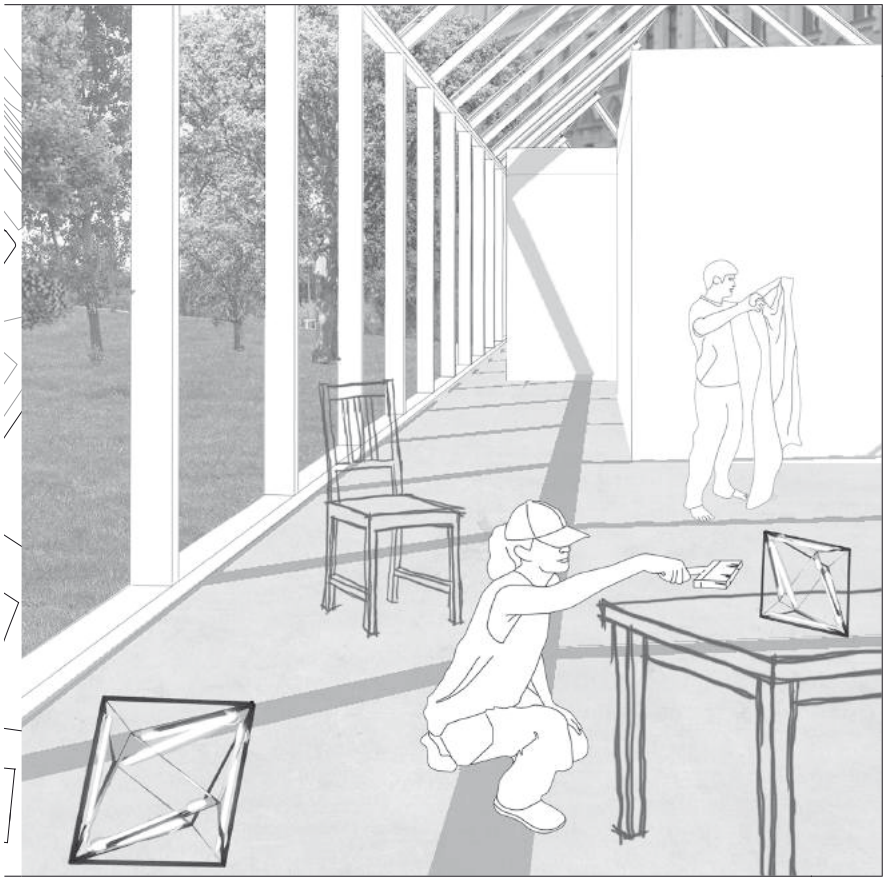


Model 1:200

Transformation



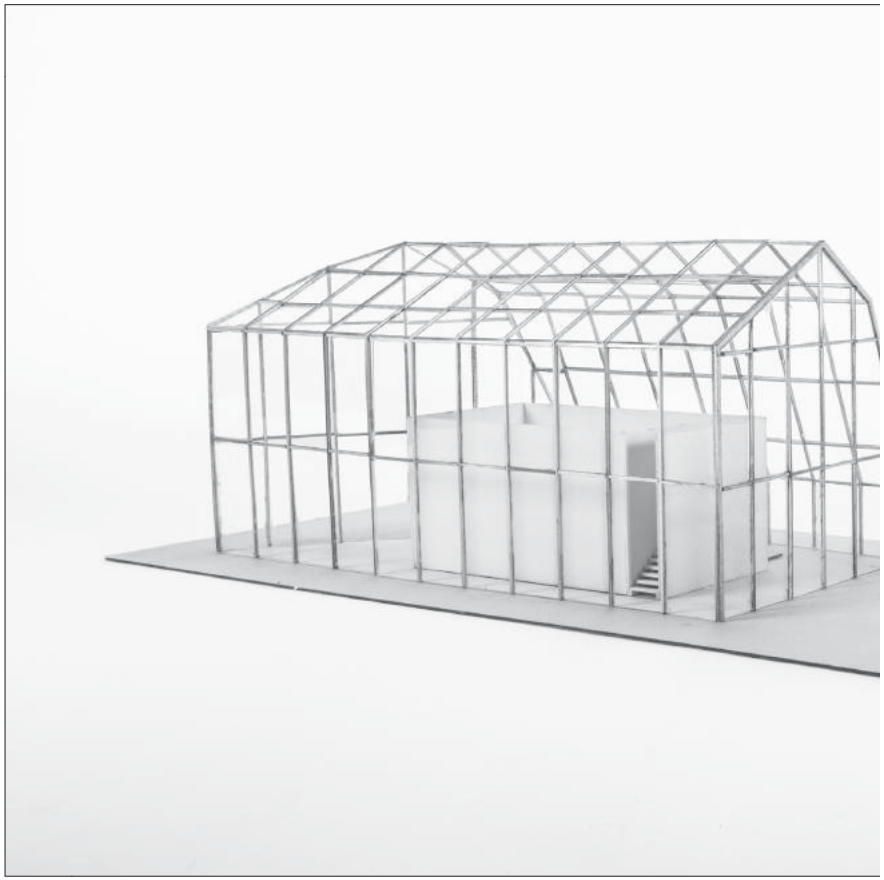
**Copy – Viktoria Lélek,
Hannes Schachner, Diana Shtereva**



Site plan
Collage – Artists in residence

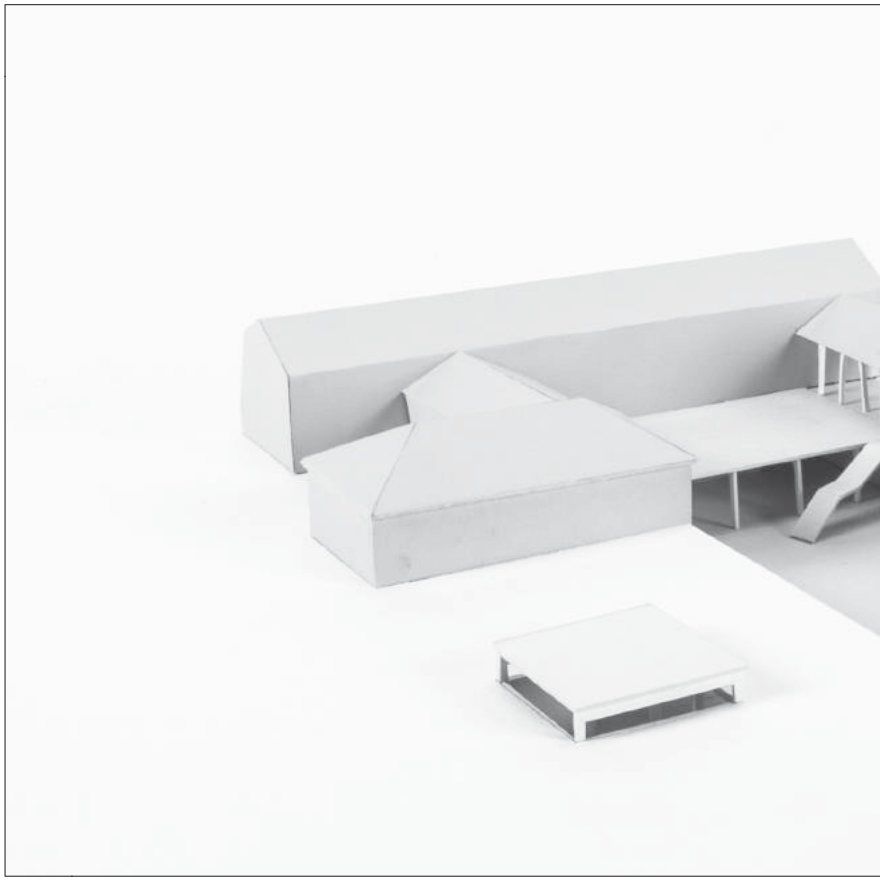
Transformation

**Copy – Viktoria Lélek,
Hannes Schachner, Diana Shtereva**

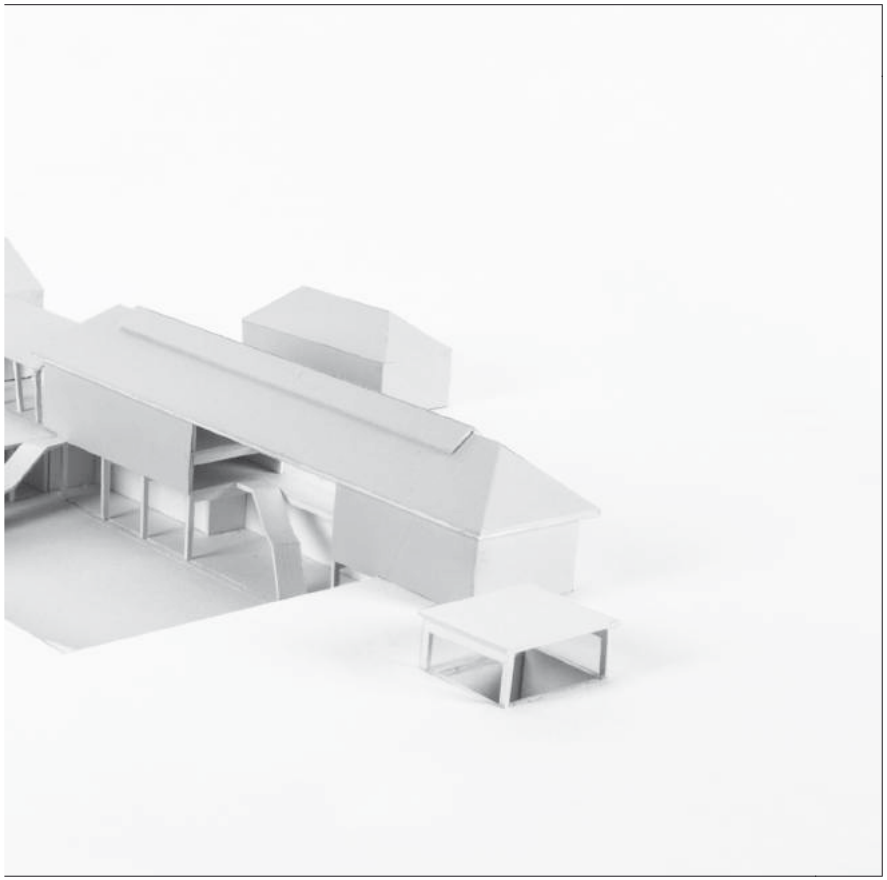


Model 1:50 – Relation between 'original' and 'copy'

Transformation

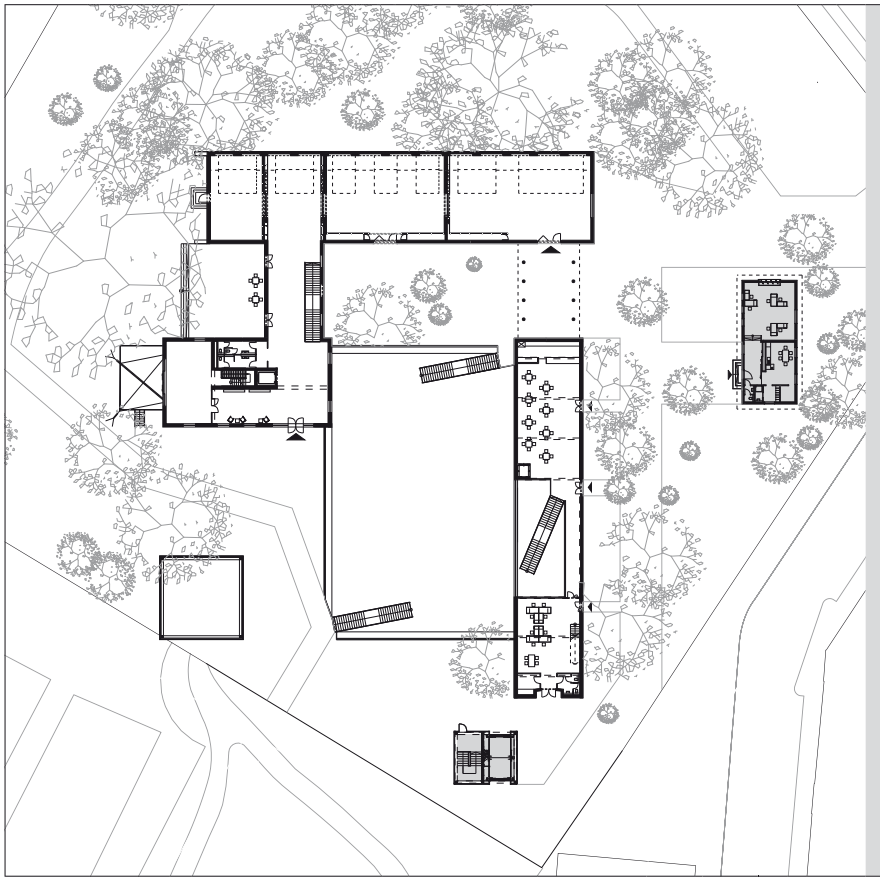


**Yard – Nikolaus Peer,
Ivana Stojisavljevic**

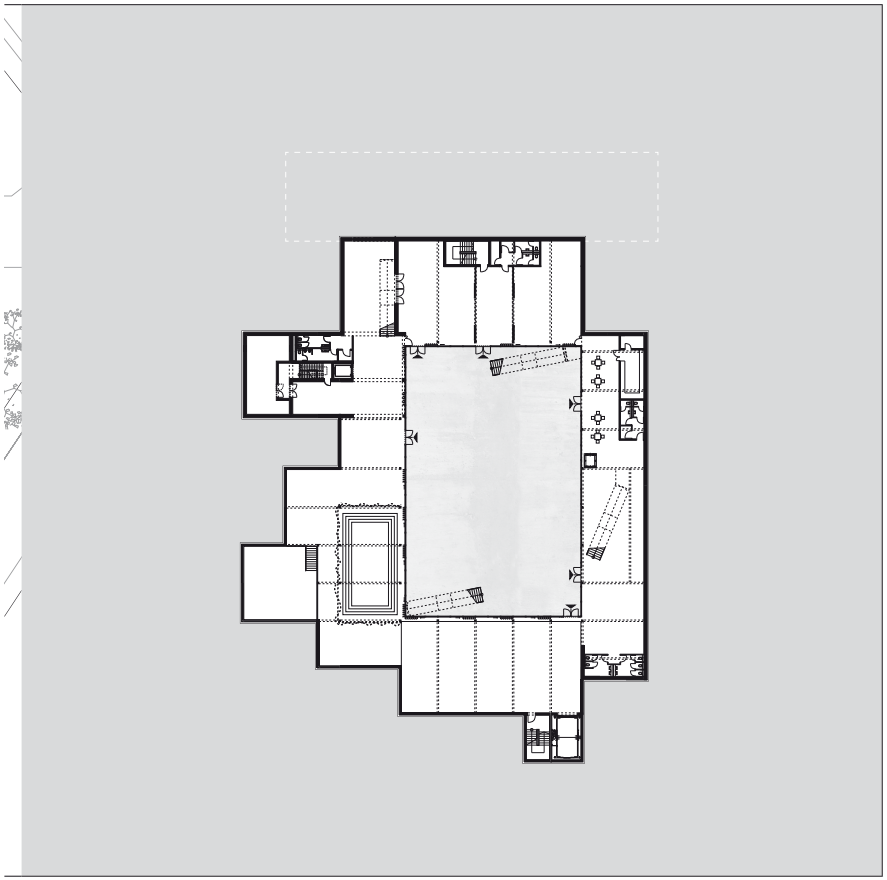


Model 1:200

Transformation



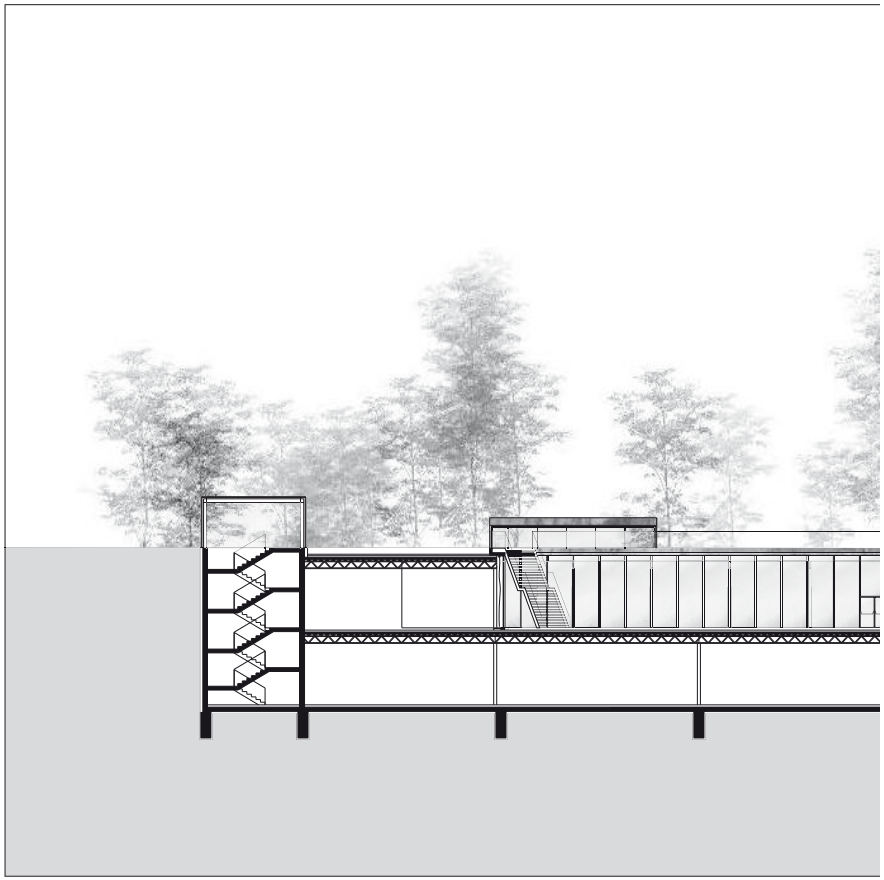
Yard – Nikolaus Peer,
Ivana Stojisavljevic

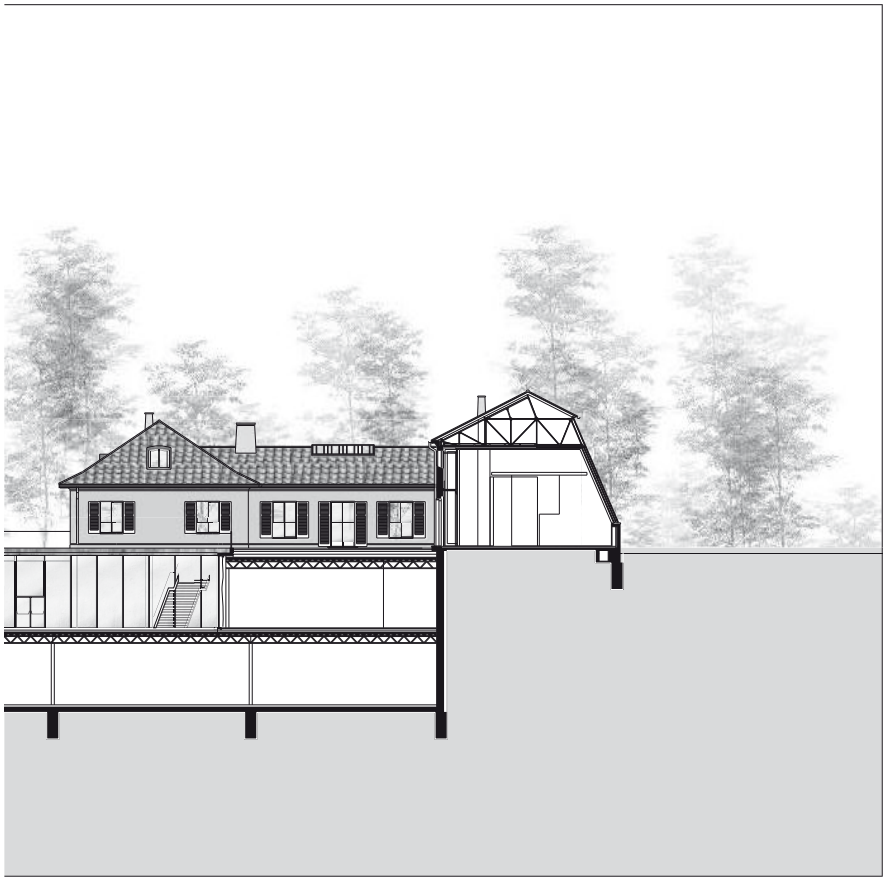


Floor plan – Ground floor
Floor plan – Basement

Transformation

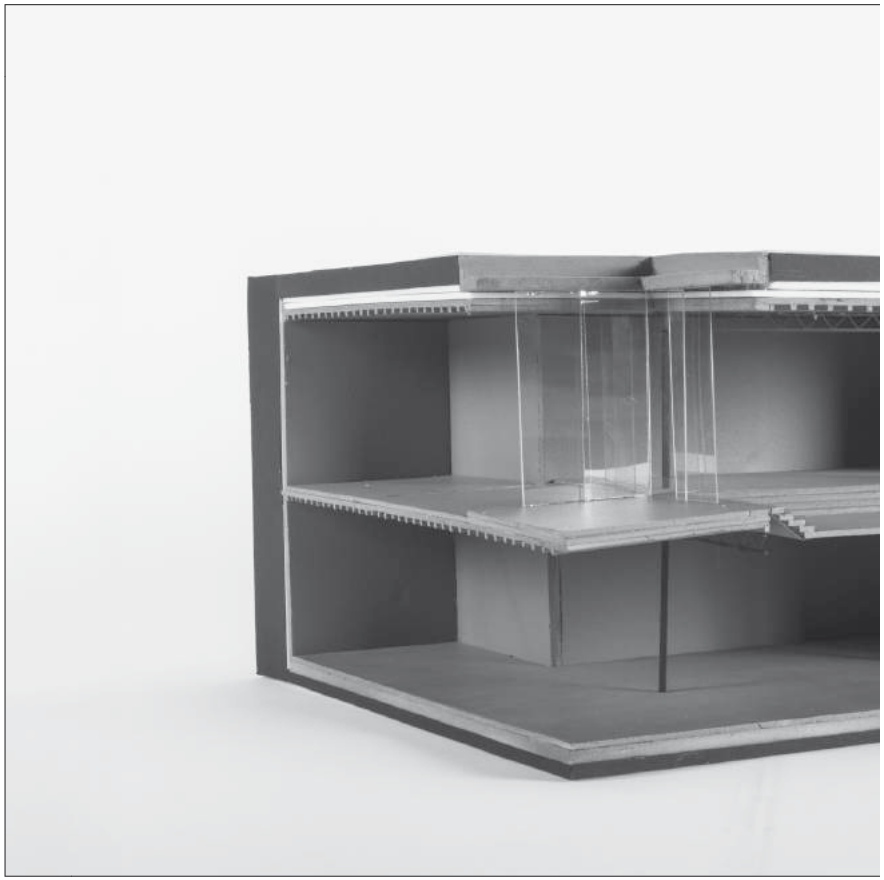
Yard – Nikolaus Peer,
Ivana Stojisavljevic





Section

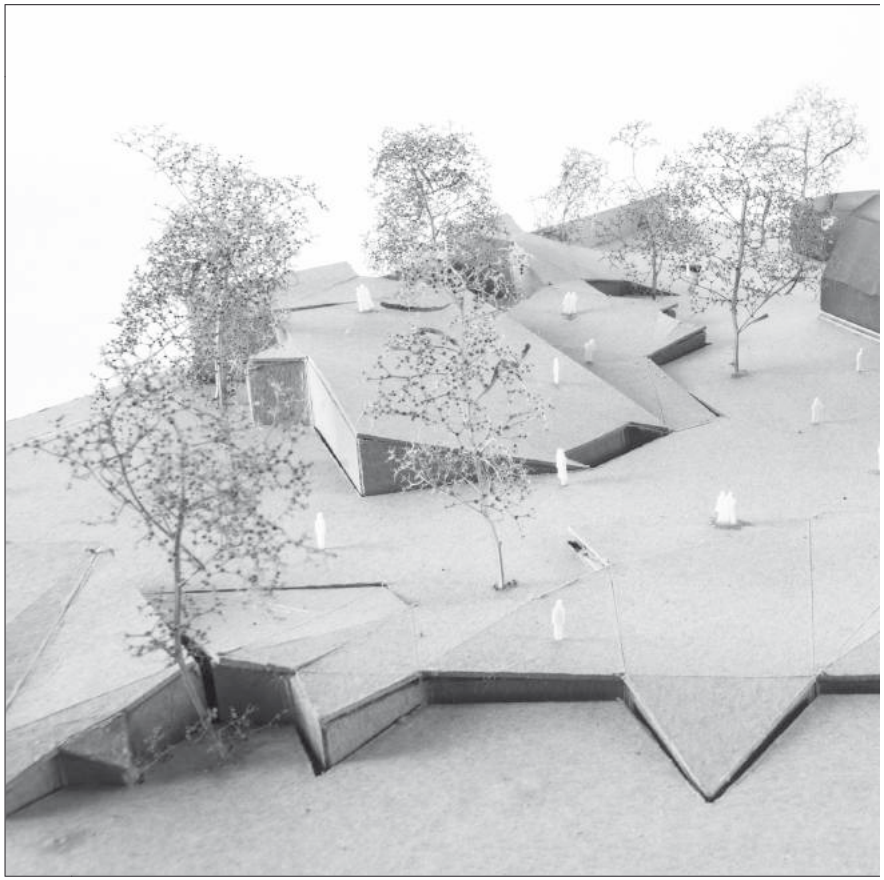
Transformation



Yard – Nikolaus Peer,
Ivana Stojisavljevic

Model 1:50 – Fragment/section through storage, courtyard and exhibition spaces

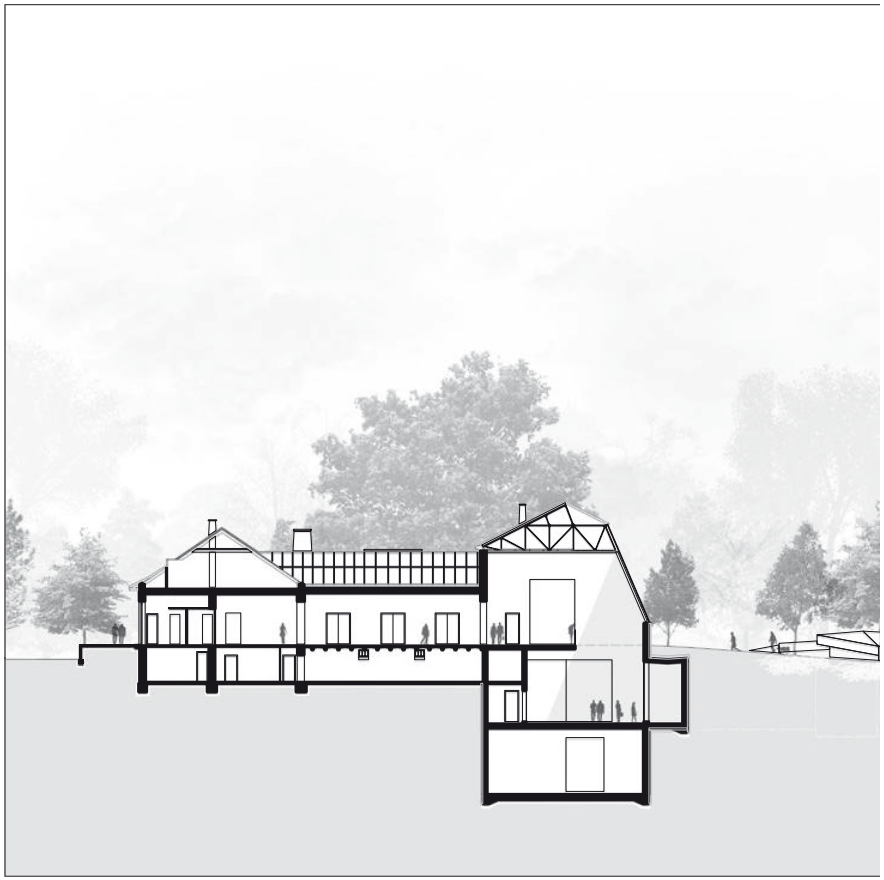
Transformation



Landscape – Tu-Minh Nhan, Mario Scheinecker

Model 1:200

Transformation

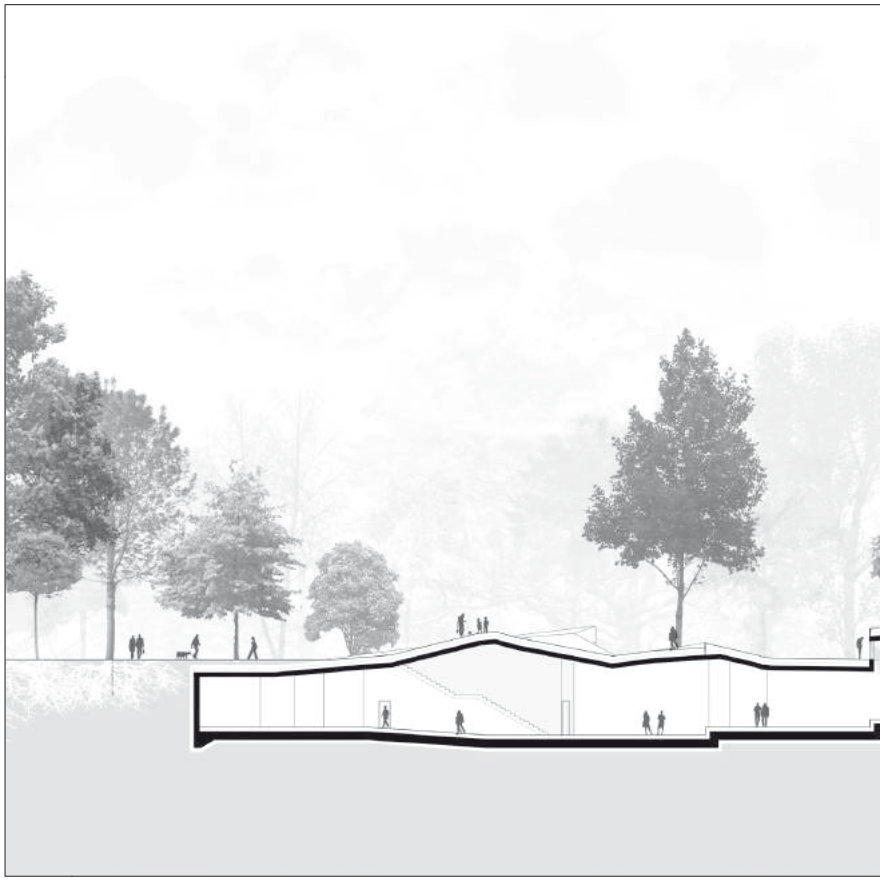


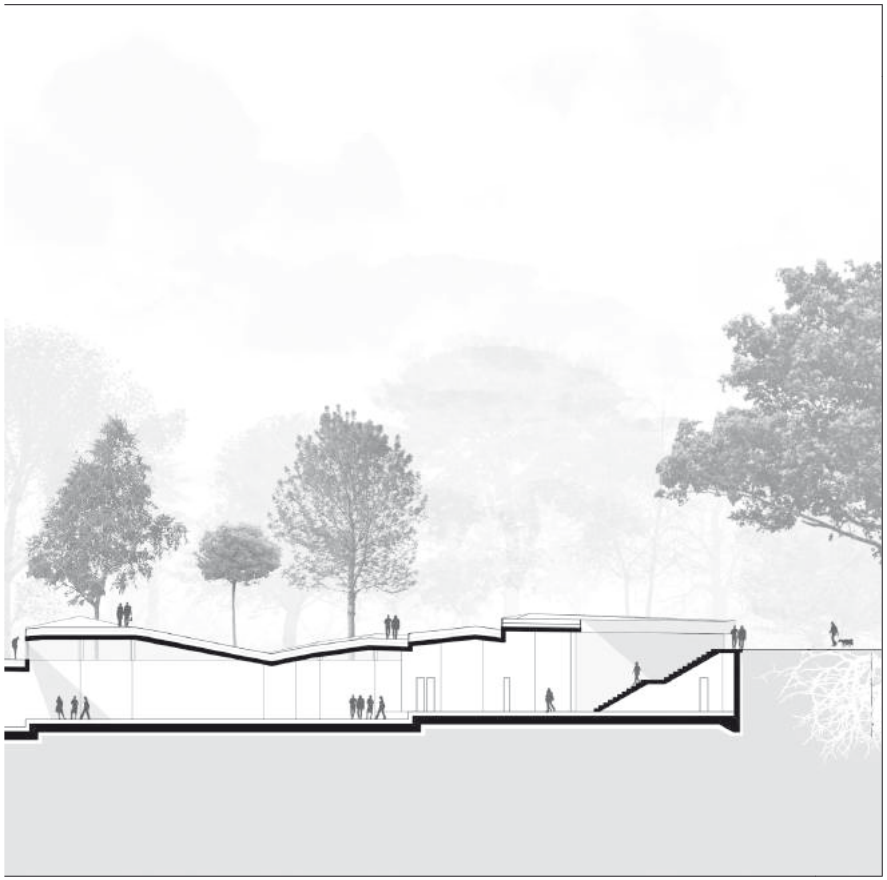
**Landscape – Tu-Minh Nhan,
Mario Scheinecker**

Section – Connection to the existing building

Transformation

**Landscape – Tu-Minh Nhan,
Mario Scheinecker**





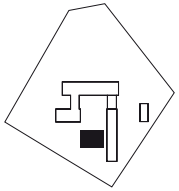
Section – Folded landscape

Transformation

Landscape – Tu-Minh Nhan, Mario Scheinecker

Collage – Performance space

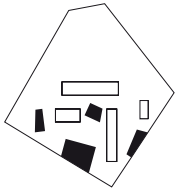
Project Overview



Tower – Cortina, Folwark

BA: 270 m²
GFA: 1620-3780 m²
NUS: 1380-3215 m²
VC: 4050 - 12150 m³
IC: 8100 m³

pp. 30-37



Village – Bernhard, Kampl

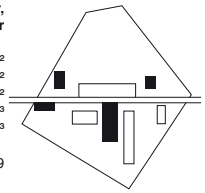
BA: 1100 - 1290 m²
GFA: 2040 - 2230 m²
NUS: 1735 - 1895 m²
VC: 5475 - 6255 m³
IC: 3160 m³

pp. 16-23

Line – Baumgartner, Klapper

BA: 1160 m²
GFA: 1520 m²
NUS: 1290 m²
VC: 2730 m³
IC: 3200 m³

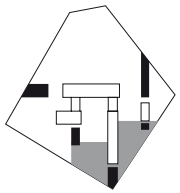
pp. 24-29

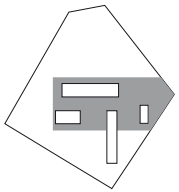


Copy – Lélek, Schachner, Shtereva

BA: 2780 m²
GFA: 3540 m²
NUS: 3010 m²
VC: 4050 m³
IC: 7600 m³

pp. 116-121

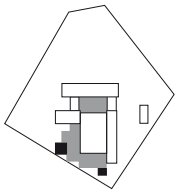




Platform – Kuttner

BA: 4800 m²
GFA: 6100 m²
NUS: 5185 m²
VC: 4800 m³
IC: 33600 m³

pp. 40-47



Yard – Peer, Stojisavljevic

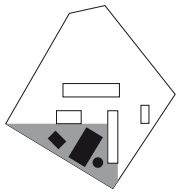
BA: 2990 m²
GFA: 5010 m²
NUS: 4260 m²
VC: 440 m³
IC: 21840 m³

pp. 122-129

Time Storage – Huber, Vrdoljak

BA: 3075 m²
GFA: 4450 m²
NUS: 3785 m²
VC: 2415 m³
IC: 11700 m³

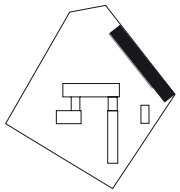
pp. 48-55

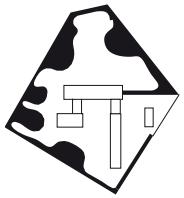


Harbor – John, Süss

BA: 1085 m²
GFA: 7325 m²
NUS: 6225 m²
VC: 15290 m³
IC: 25000 m³

pp. 56-61

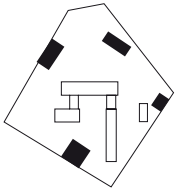




Boundary – Gabl, Qiu

BA: 4055 m²
GFA: 8110 m²
NUS: 6895 m²
VC: 17305 m³
IC: 0 m³

pp. 64-71



Pavilions – Kemetmüller, Braun

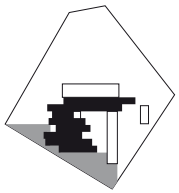
BA: 2890 m²
GFA: 2890 m²
NUS: 2460 m²
VC: 4435 m³
IC: 0 m³

pp. 72-77

Roof – Eriksson, Gronkiewicz

BA: 2125 m²
GFA: 4235 m²
NUS: 3600 m²
VC: 10465 m³
IC: 6640 m³

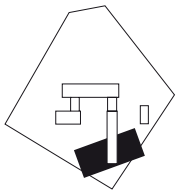
pp. 108-115

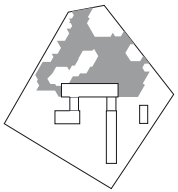


Hall – Buchstätter, Kamenova

BA: 1270 m²
GFA: 1270 m²
NUS: 590 m²
VC: 6350 m³
IC: 0 m³

pp. 78-83

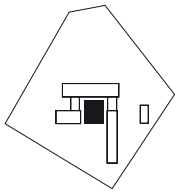




Landscape – Nhan, Scheinecker

BA: 3140 m²
GFA: 4015 m²
NUS: 3410 m²
VC: 4710 m³
IC: 16050 m³

pp. 130-137



Mirror Hall – Ebner, Lang

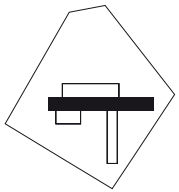
BA: 420 m²
GFA: 420 m²
NUS: 360 m²
VC: 4200 m³
IC: 0 m³

pp. 86-93

Enfilade – Kursuncu, Zillmann

BA: 1150 m²
GFA: 3780 m²
NUS: 3215 m²
VC: 6670 m³
IC: 9200 m³

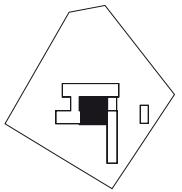
pp. 94-99



Center – Felber

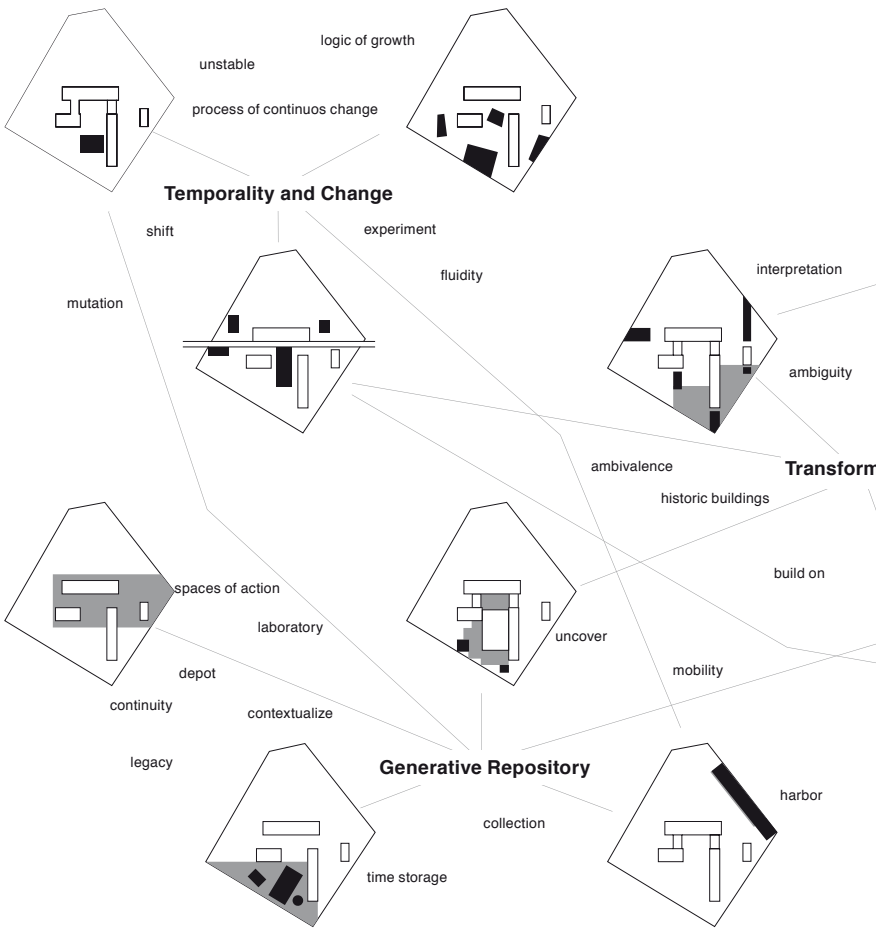
BA: 632 m²
GFA: 3350 m²
NUS: 2950 m²
VC: 10140 m³
IC: 7836 m³

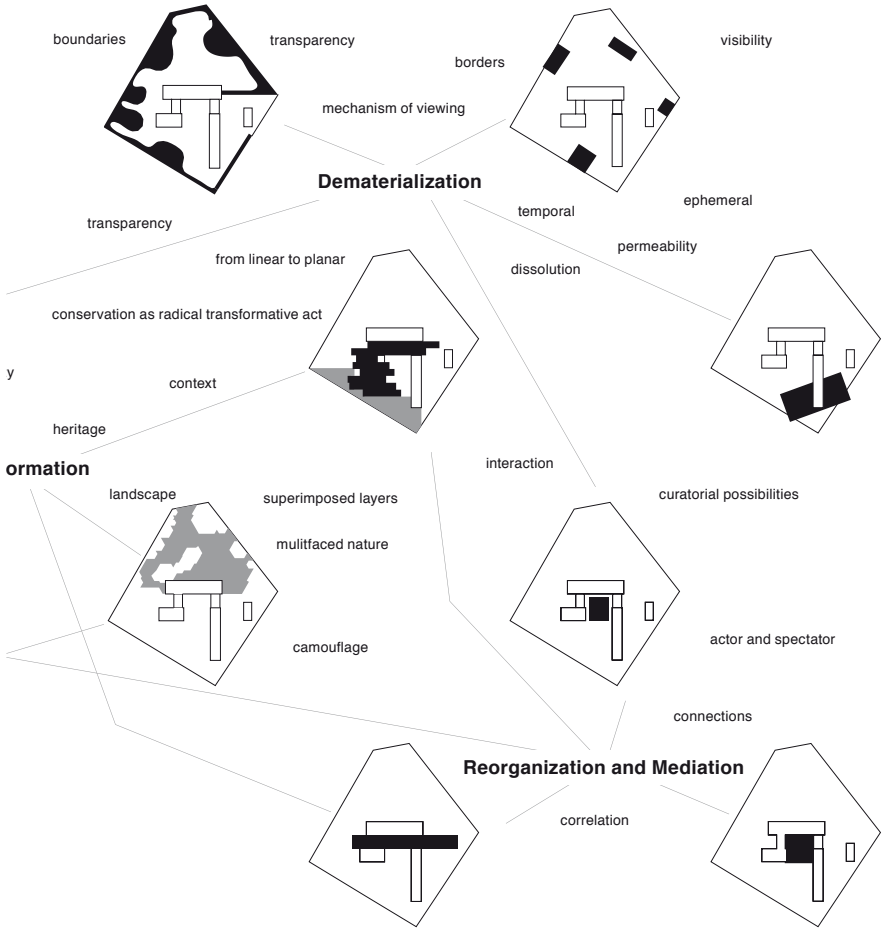
pp. 100-105



BA: Built Area
GFA: Gross Floor Area
NUA: Net Usable Area
VC: Visible Cubature
IC: Invisible Cubature
doesn't include existing structures

Project Overview





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Rafael Baumgartner, Deniz Bernhard, Clemens Braun, Birgit Buchstätter, Alisha Maria Cortina, Laura Ebner, Aline Eriksson, Konstantin Felber, Alexander Folwark, David Gabl, Emanuela Gronkiewicz, Kathrin Huber, Anita John, Yanitsa Kamenova, Lena Kampl, Rosa Kemetmüller, Matthias Klapper, Sule Kursuncu, Peter Kuttner, Julian Lang, Viktória Lélek, Tu-Minh Nhan, Nikolaus Peer, Sicong Qiu, Hannes Schachner, Mario Scheinecker, Diana Shtereva, Ivana Stojisavljevic, Magdalena Süss, Marija Vrdoljak, Renate Zillmann

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