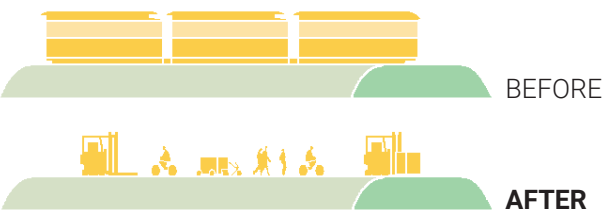


We conceive *Neu Marx* as the **LAB** where to try an architectural strategy that defines a **new urban identity** capable not only of **catalyzing hybrid situations** - where ideation, design, production, leisure and housing happen simultaneously in a highly natural environment- but of making explicit those values that define **Vienna as a knowledge-based service metropolis**.



THE PRODUCTIVE FOOTPRINT  
Promoting creative synergies

One of Vienna's most attractive morphological characteristics is the presence of its elevated railway infrastructure, whose reappropriation over time – like the case of western Gürtel – has built a very particular identity. However, **can we build another kind of identity based on the absence of this infrastructure?** Or rather, can we build another kind of identity from a living reminder of this infrastructure? In line with the innovation expert Richard Florida (2002), we understand that “the quality of a place refers to the unique set of characteristics that make it attractive.” Thus, the first step in creating a place with enough personality to generate highly creative synergies is to identify the characteristics that make it “so different, so appealing.”



In this sense and in line with Alison and Peter Smithson's agonistic thinking, we **understand that the plot itself, “as found”, has a certain value and, above all, “capability.”** As the Wanderer above the Sea of Fog by Caspar David Friedrich, we thus appreciate the existing super-elevated spontaneous nature as a kind of “landscape garden” by Lancelot “Capability” Brown, in which its sublime beauty emerges from its apparent randomness and abruptness, while making explicit its layers of history through the present ruins.



So, as a starting condition, we propose to turn this footprint of the past into a “capable” image of the future, alluding in a certain way to the challenge of learning to live among ruins defended by the Belgian philosopher Isabelle Stengers. To do this, the project proposes two strategic actions on the slope - on which the train used to run:

**1 /** The ground floor is conceived as a large diaphanous space, which allows to transversally cross the site, and where the mound stands in the middle, acting as a physical, visual and programmatic buffer between one side and the other. With a height difference of almost 3.5m between its both ends, the mound presence leads to a multiplicity of possible situations caused by the diversity of its interior sections. From a programmatic point of view, the ground floor is the ideal place to foster those uses related to the Open Industry and which are the ones with the greatest capacity to generate synergies between the different agents that inhabit this place. We picture the ground floor as a relational ecosystem of business, education, research, and culture where the central mound becomes the main protagonist.

**2 /** The upper part of the mound, that is to say, **the former train's footprint, now becomes the place of celebration of the longitudinal transit of people and goods as well as the access to all mechanized vertical circulation systems** (lifts, freight elevators, ramps...). What was once the place for the passage of the train is now the place for the passage of pedestrians, bicycles, forklifts, cargo bikes...

THE “CAPABLE” GRID  
Promoting uncertainty by structural adaptability

Once identified the natural elements of sublime beauty that characterize the place and once assumed the reality of management by phases and aware of the problematic of occupying the upper part of the underground train, the strategic operation becomes very direct and simple: two strips of 11m wide for productive, commercial or residential uses + other 2 adjacent serving strips of 5m wide for horizontal and vertical circulation of people and goods, soft mobility, facilities, collective toilets or, simply, air -in favour of privacy and intimacy in the residential part. In these strips, the corridors are given an oversize of 2.1m. Although in the productive sphere this is the appropriate dimension for the bidirectional transport of goods, in the residential area it allows undetermined situations that go beyond simple wandering: from the crossing of 2 bicycles to its subjective reappropriation by means of domestic objects. Actually this is what the so celebrated Viennese housing model have taught us.

The structural division in 8m spans allows multiplicity of possibilities both in the productive and residential areas. For the determination of these measures, characteristic examples of the architectural culture have been observed:

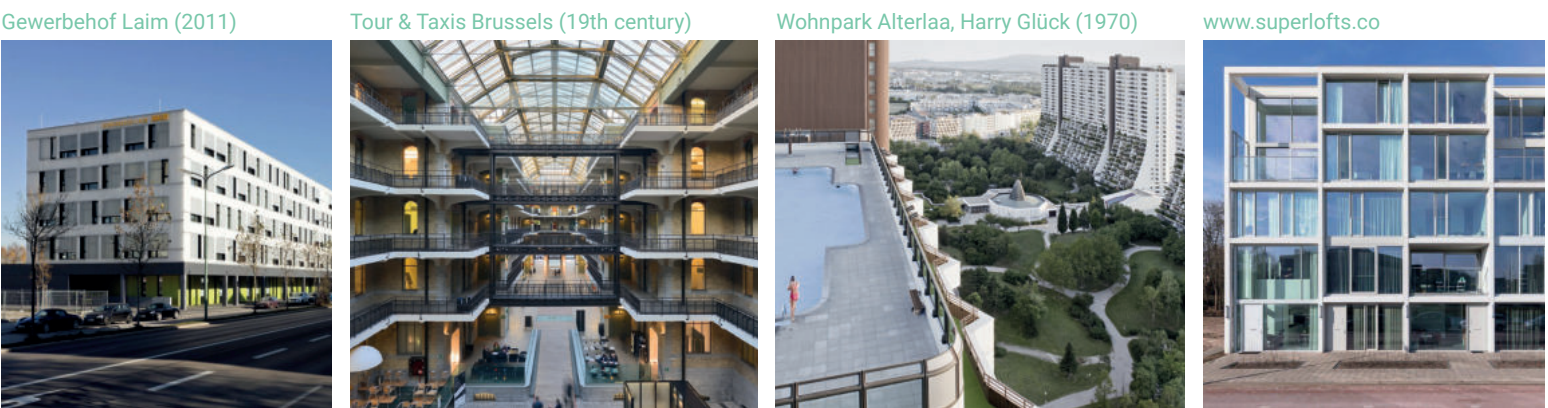
**Productive buildings:** the *Gewerbehof* typology has been analyzed - paying special attention to those in Munich - as well as several hybrid production spaces in Brussels, especially the *Tour & Taxi* and the *Greenbizz*.

**Residential area:** in addition to several examples of well-known European megablocks such as Robin Hood Gardens by Alison and Peter Smithson, Jean Nouvel's *Neumausus*, etc., special attention has been paid to the local context, given the great tradition in social housing in Vienna. In this sense, we have analyzed from Red Vienna's typical buildings to recent works such as *Sargfabrik* or winning proposals from *Europan*, through works by architects such as Harry Glück or Rüdiger Lainer, among others.

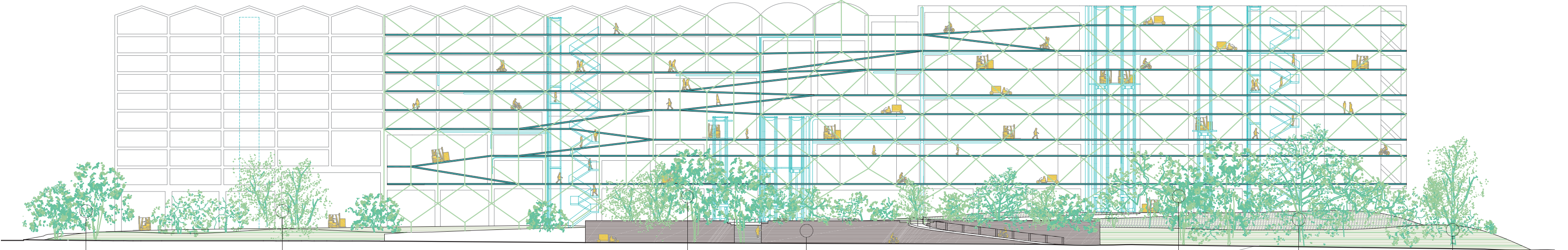
On the other hand, the strategy for vertical occupation follows the same idea. Reaching up to the maximum allowed height of 33m, some cells are later removed to give value to different elements of the site: from the mound itself to the large trees, thus facilitating access to sunlight.

It is proposed, in short, a way to build a city, in turn, very Viennese: through very long and thin blocks -present both in its residential Hof's or historic palatial buildings as in many of the new residential developments. The big difference with these turns to be the absence of composition in the façade in favour of the free customization by its future users. As a swarm of “superlofts”, the superblock is defined as a super structure capable of housing any configuration inside as well as any composition on the façade. The project proposes **the design of a “capable” structure, not a final image.** The final image of this structure will be the result of the negotiation process between developers and users where the catalogue will be, possibly, the most appropriate element of mediation.

Thus, we can conclude that what we propose is the design of the hardware in which different realities are housed together. The software must be negotiated and agreed *a posteriori* between the different inhabitants.



LONGITUDINAL SECTION ACROSS THE “CAPABILITY MOUND” AND TOWARDS THE SPECTACLE OF LOGISTICS  
1:500



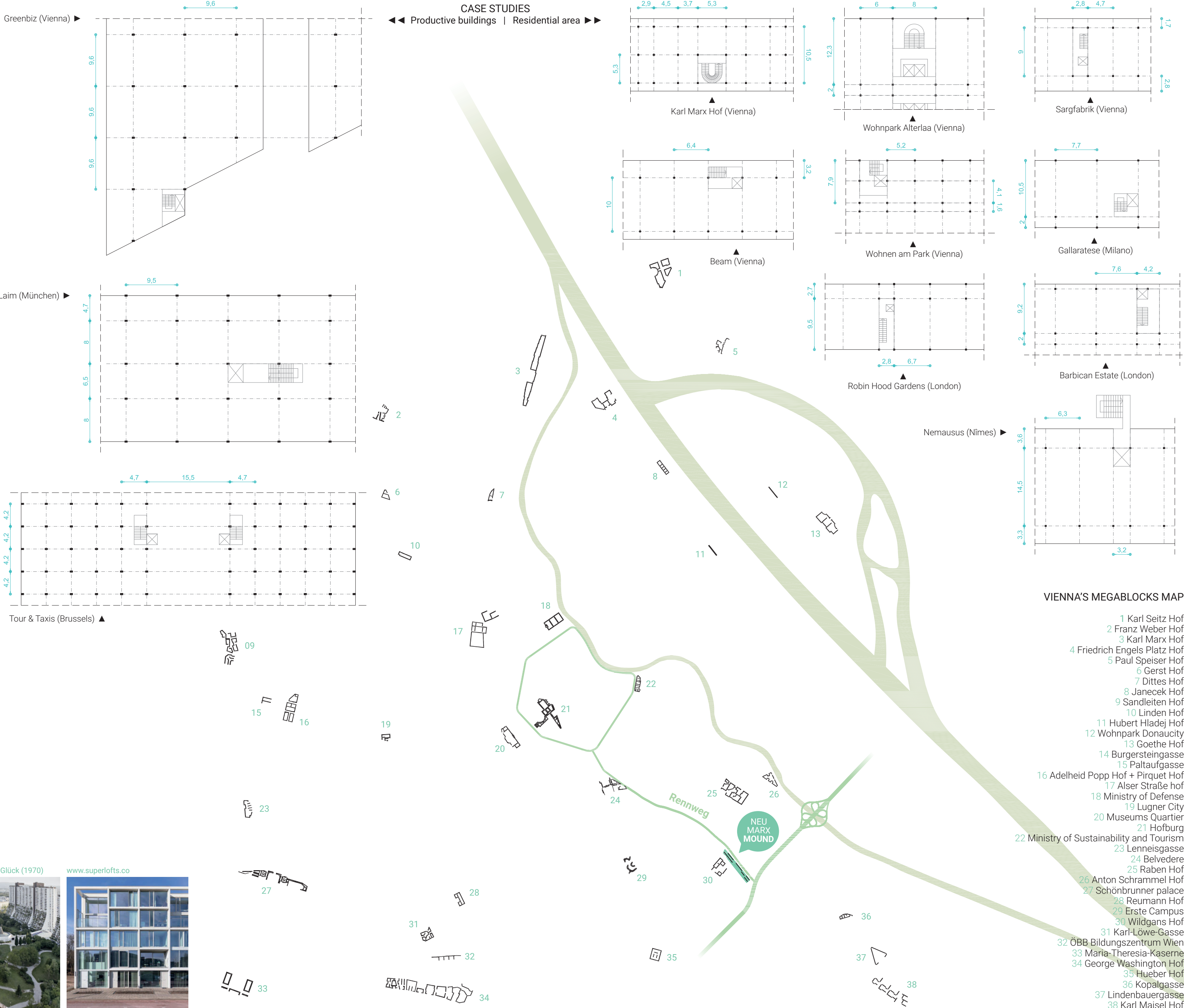
GROUND FLOOR AS LANDSCAPE GARDEN: PRESERVATION OF THE EXISTING PLOT “AS FOUND”  
1:500



NEU MARX MOUND

INDUSTRY ►►►

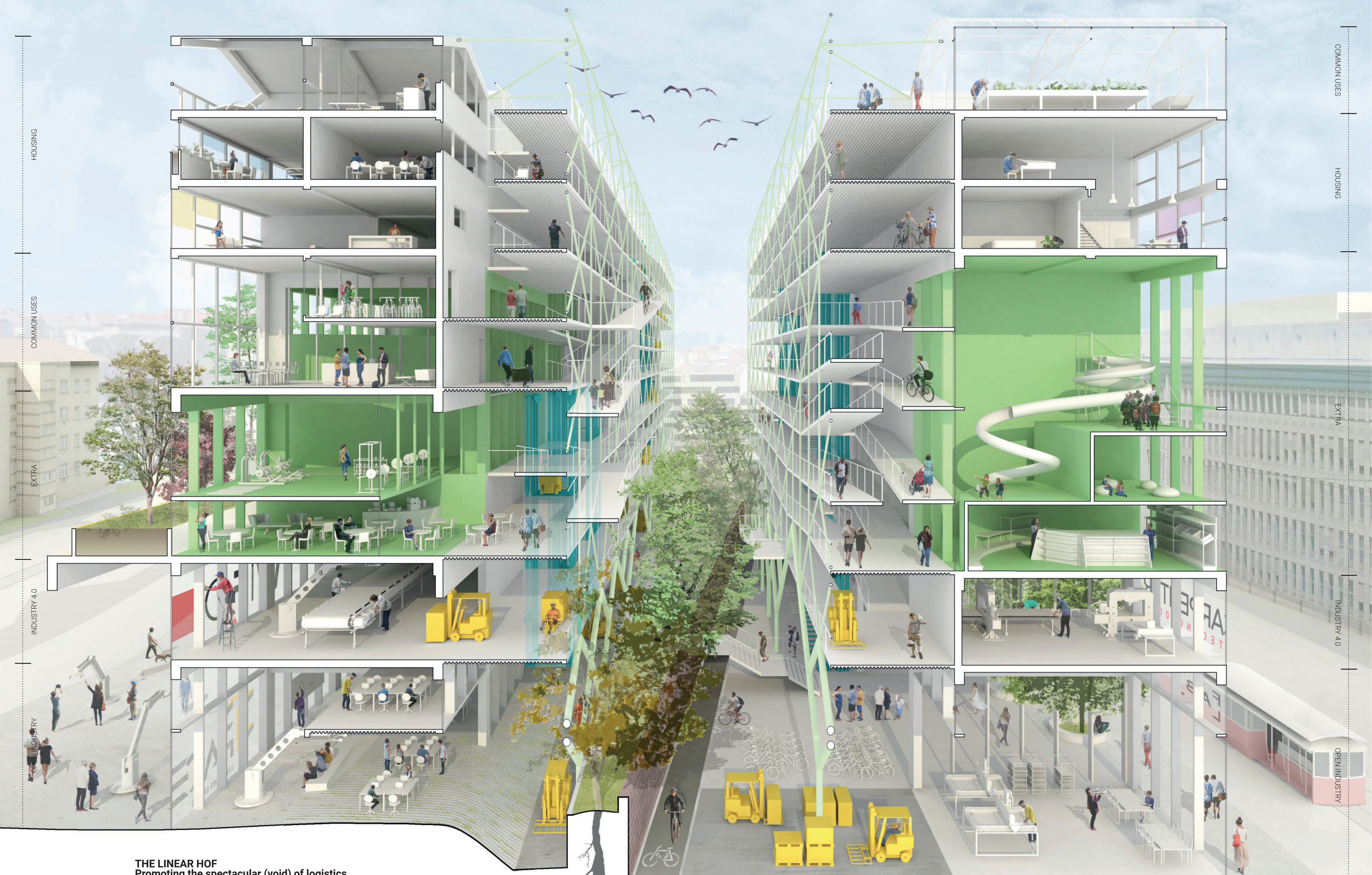
◄◄◄ HOUSING



VIENNA'S MEGABLOCKS MAP

- 1 Karl Setz Hof
- 2 Franz Weber Hof
- 3 Karl Marx Hof
- 4 Friedrich Engels Platz Hof
- 5 Paul Speiser Hof
- 6 Goeth Hof
- 7 Dittes Hof
- 8 Janacek Hof
- 9 Sandliten Hof
- 10 Linden Hof
- 11 Hubert Hladaj Hof
- 12 Wohnpark Donaueity
- 13 Goethe Hof
- 14 Burgersteingasse
- 15 Paltaufgasse
- 16 Adelheid Popp Hof + Pirquet Hof
- 17 Alser Straße hof
- 18 Ministry of Defense
- 19 Lugner City
- 20 Museums Quarter
- 21 Hofburg
- 22 Ministry of Sustainability and Tourism
- 23 Lenneisgasse
- 24 Belvedere
- 25 Raben Hof
- 26 Anton Schrammel Hof
- 27 Schönbrunner palace
- 28 Reumann Hof
- 29 Erste Campus
- 30 Wildgans Hof
- 31 Karl-Löwe-Gasse
- 32 ÖBB Bildungszentrum Wien
- 33 Maria-Theresia-Kaserne
- 34 George Washington Hof
- 35 Huber Hof
- 36 Kopalgasse
- 37 LindenbauerGasse
- 38 Karl Maisel Hof





THE LINEAR HOF  
Promoting the spectacular (void) of logistics

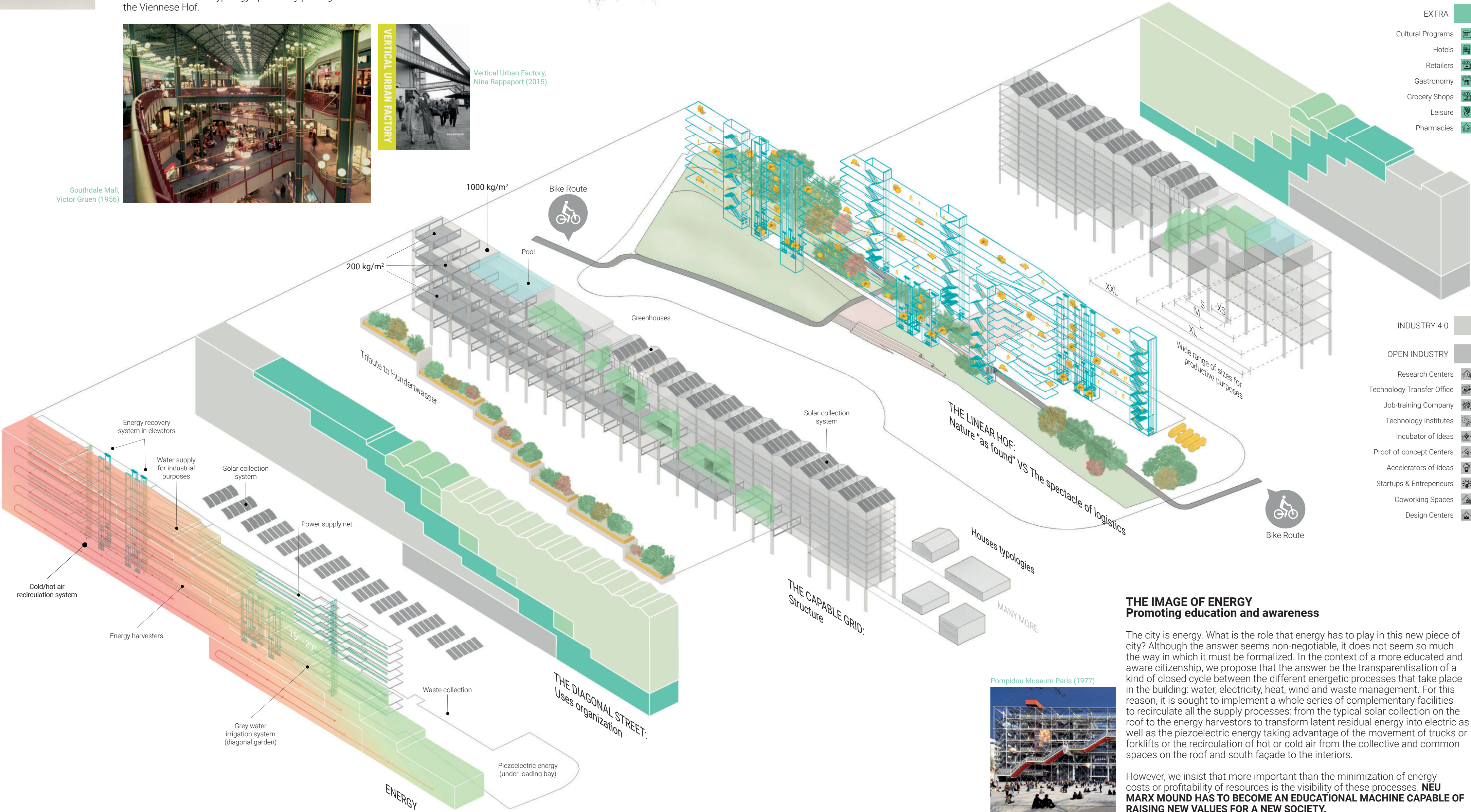
What the project proposes to build over the former train's footprint is precisely the spectacle of logistics referred by Nina Rappaport as a necessary condition to "involve the public in the cycles of production, consumption and recycling necessary to create a self-sufficient city." In this case, and partly motivated by the reality of phases as well as the presence of grown trees -liable of being preserved, a large volume of air is left over this footprint. And it is on both "banks" of this void where all circulation and distribution elements are located, referring, on the other hand, to some kinds of shopping centres where these voids encourage visual relationships between the different commercial premises. Reappropriating this typology - tested for the first time in 1956 by the Viennese Architect Victor Gruen in the USA - we propose an evolution **from the spectacle of consumption to the spectacle of production**. However, the project varies this typology allowing the coexistence of natural green elements in its interior and opening its both ends allowing the free circulation and, thus, converting it into a public space on its own right. We understand that these variations make this typology specific by placing it in relation to the tradition of the Viennese Hof.

CROSS SECTION  
Ideation + Design + Production + Leisure + Housing = Urban Complexity



Vertical Urban Factory,  
Nina Rappaport (2015)

Southdale Mall,  
Victor Gruen (1956)



THE IMAGE OF ENERGY  
Promoting education and awareness

The city is energy. What is the role that energy has to play in this new piece of city? Although the answer seems non-negotiable, it does not seem so much the way in which it must be formalized. In the context of a more educated and aware citizenship, we propose that the answer be the transparentisation of a kind of closed cycle between the different energetic processes that take place in the building: water, electricity, heat, wind and waste management. For this reason, it is sought to implement a whole series of complementary facilities to recirculate all the supply processes: from the typical solar collection on the roof to the energy harvesters to transform latent residual energy into electric as well as the piezoelectric energy taking advantage of the movement of trucks or forklifts or the recirculation of hot or cold air from the collective and common spaces on the roof and south façade to the interiors.

However, we insist that more important than the minimization of energy costs or profitability of resources is the visibility of these processes. **NEU MARX MOUND HAS TO BECOME AN EDUCATIONAL MACHINE CAPABLE OF RAISING NEW VALUES FOR A NEW SOCIETY.**

Pompidou Museum Paris (1977)





