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

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

The architectural act, the Venice Biennale contribution, unfolds within the social life of Vienna and its refugee populations.

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

Let me start by going back to Vitra Huis, an architecture to question. In 2016, on the occasion of the Venice Architecture Biennale, I wrote an article on this building in the German magazine "Möbel". The article ran under the title "A New Architecture: Work-Living" and is included in the book "Architecture and Beyond: Work-Living" which will be published at the beginning of March by Lars Müller Publishers. The book contains ten essays by leading architects, including Peter Zumthor, Shigeru Ban, and Zaha Hadid, discussing the concept of "Work-Living". The essays explore the idea that architecture should be used for more than housing and shelter, but for a wider range of human activities, including work, learning, and entertainment. The concept of "Work-Living" is a response to the growing trend of urbanization and the need for more flexible and adaptable spaces that can accommodate different needs and uses. The essays in the book are accompanied by interviews with the architects, who discuss their ideas and experiences in detail. The book is a valuable resource for anyone interested in the future of architecture and the role that it can play in shaping our cities and communities.

References:

"WORK-LIVING" AND OTHER HYBRID MOWNEJENDERS

Mayer-Thornton University and University of Florida's Center for Architecture and Urban Theory

OM. What kind of theory is that? It seems a little bit too long to read this in a kind of a monologue. But my first question would be: What kind of theory is that? You are talking about a theory of architecture.

MTH. Yes, there are a lot of theoretical strands and references throughout this text, which is very important in terms of formatting and structuring. What we are trying to do is to develop a completely non-linear approach to theoretical thought, where the possible combinations and permutations of the different theoretical concepts are not limited to the world of literature and architecture.

OM. Are you trying to say that your approach is more about the literature and architecture of the world?

MTH. I think that we are really entering into a new era of architecture, where we are developing a completely new approach. I believe that our approach is more about the literature and architecture of the world, rather than just a single discipline.

OM: This text is really a form of the racialised illegal human in transit across the globe. The bodies in need of support for their public actions, as competitors. And, in particular, the refugee sub-

MTH. The analysis of the "biopolitical paradigm, where the artistic and artistic imperative. The term "exhibitionary" is owed to the specificity of its use in the political and social life of Vienna and the city's "blank areas" – these open spaces that are to be addressed in our residential projects. What CAN architecture do?

OM. What CAN architecture do?

MTH. Let me start by saying that it is an important question, but also important to ask the question in terms of the specific political, social, and cultural contexts.

OM: Yes, I think that's very important.

MTH. I think that the question of what CAN architecture do is a very important one, because it is a question of what architecture can do, not just what it is. And it is a question of what we can do as architects, not just what we do as architects.

OM: And it is this context in which the un-defined space can be understood as a potential space for sub-jective intervention, of conceiving the idea of oscillating between the sides of living together with others.

MTH. That is really important, because it is a question of what architecture can do, not just what it is. And it is a question of what we can do as architects, not just what we do as architects.

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