



## DIPLOMARBEIT

# **PATHS AND WALLS** **European Center for Migration**

ausgeführt zum Zwecke der Erlangung des akademischen Grades  
eines Diplom-Ingenieurs / Diplom-Ingenieurin  
unter der Leitung von

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E 253

Institut für Hochbau und Entwerfen

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# ABSTRACT

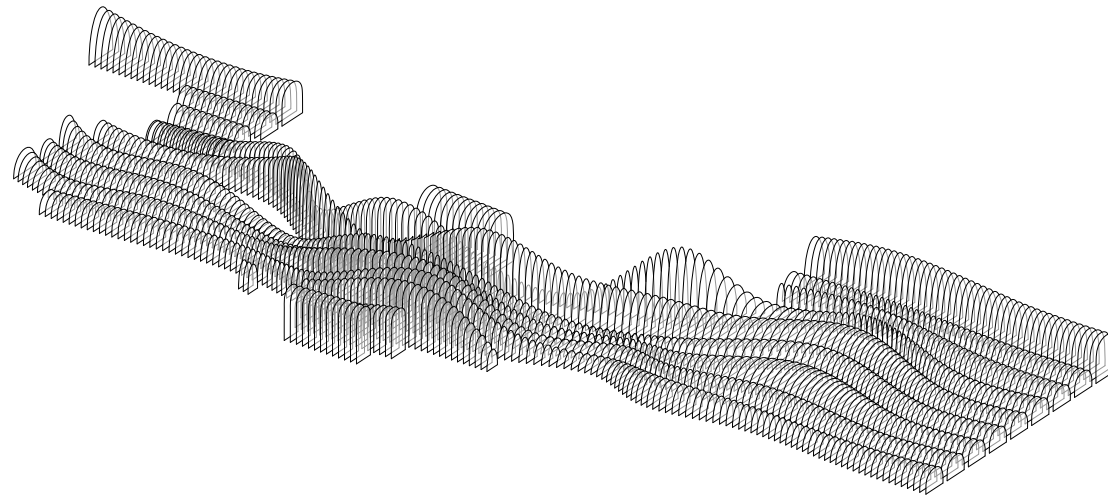
Migration nowadays is a result of interdependencies and complex political, economical and cultural mechanisms. While this knowledge should not be new to us, european awareness still seems very selective, hugely depending on media coverage. In 2015 the migration crisis finally shifted our attention, however our society and its cities still maintain a considerable spatial, social and cultural distance between migrants and locals.

The 'European Center for Migration' tries overcome this distance in order to raise national and international awareness beyond short term media coverage.

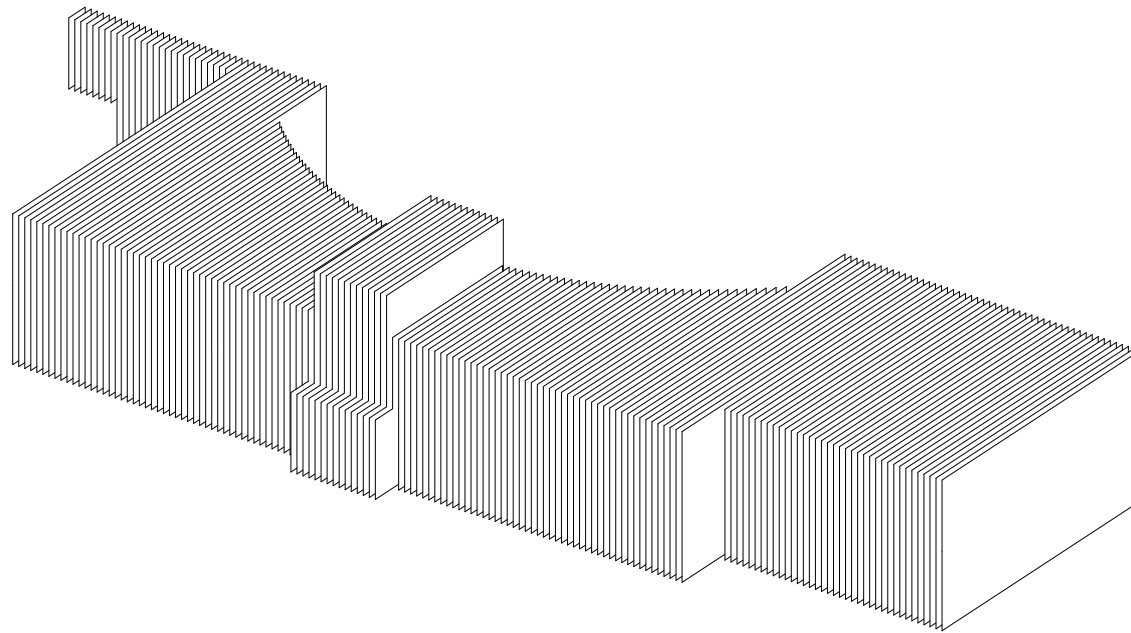
The project therefore offers social support, cultural exchange and political representation to locals, migrants and tourist likewise. Other than most migration related buildings it is located in the heart of Vienna: the 'Heldenplatz'. A location which offers a challenging political and historical setting and which puts the ECM into the urban spotlight it is looking for.

Migration im 21. Jahrhundert ist das Resultat globaler Zusammenhänge und komplexer politischer, ökonomischer und kultureller Mechanismen. Obwohl dies bekannte Tatsachen sind, ist die europäische Wahrnehmung selektiv und stark beeinflusst von dem momentanen medialen Fokus. Die 'Flüchtlingskrise' 2015 ist Migration für einige Zeit zu einem Hauptthema der Medien geworden. Nichtsdestrotz herrscht nachwievor eine räumliche, soziale und kulturelle Distanz zwischen Migranten und lokaler Bevölkerung. Das 'Europäische Zentrum für Migration' versucht diese Distanz zu überwinden und über die Kurzlebigkeit der Medien hinaus nationale sowie internationale Aufmerksamkeit aufrecht zu erhalten. Der Entwurf bietet soziale Unterstützung, kulturellen Austausch und politische Repräsentation für die lokale Bevölkerung, Migranten und Touristen gleichermaßen. Der Heldenplatz im Zentrum Wiens bietet als ein Ort historischer und politischer Bedeutung, genau die zentrale Lage, die das EZM fordert.

# PATHS



# WALLS



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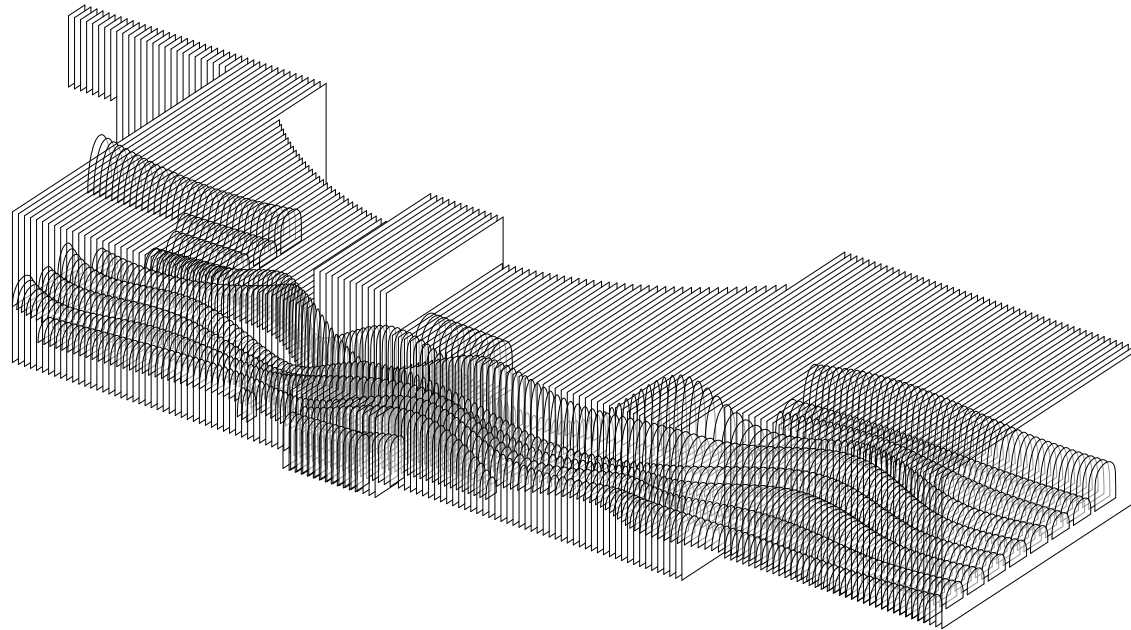
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# EUROPEAN CENTER FOR MIGRATION

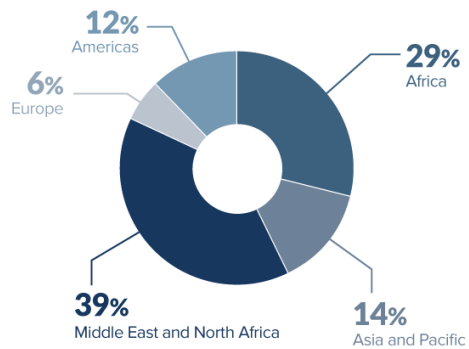


# MIGRATION

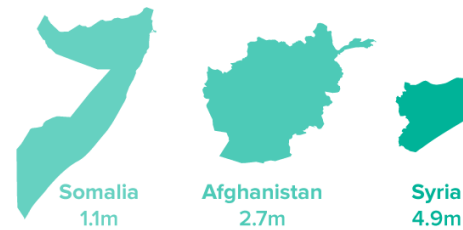




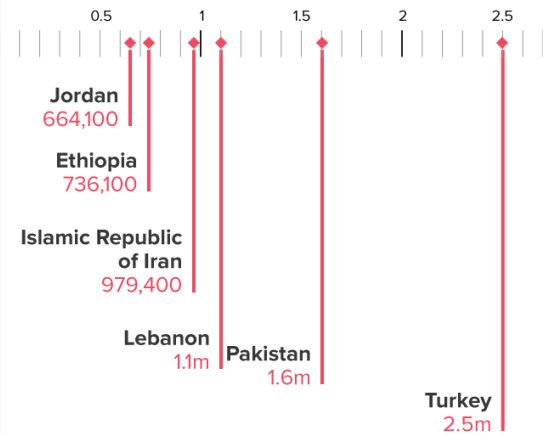
**Where the world's displaced people are being hosted**



**53%** of refugees worldwide came from three countries



**Top hosting countries**



**33,972** people  
a day forced to flee their homes because of conflict and persecution

**10,700** staff  
UNHCR employs 10,700 staff (as of 31 October 2016)

**128** countries  
We work in 128 countries (as of 31 October 2016)

We are funded almost entirely by voluntary contributions, with 86 per cent from governments and the European Union.

fig. 1 displaced people world wide, figures at a glance UNHCR, 2016

Migration has been a part of human history and culture ever since: from pre-historic mass movement, the biblical exodus and the Migration Period to the colonization of the Americas and to the forced displacements of World II. While human mobility today has taken on a very different form, motivations remained similar: escaping conflicts, catastrophes and a lack of perspectives and on the other hand searching for new possibilities and hopes for a better life. After World War II the world faced a constant rise in migration due to increasing human population and mobility, globalisation, a high number of conflicts as well as an uneven distribution of wealth.

According to the UNHCR in 2015 65.3 million people worldwide are forcefully displaced<sup>1</sup>: 68% of which from the Middle East and Africa. In general developing countries and neighbouring countries of conflict zones host the majority of refugees with Turkey taking in the highest absolute number of 2,5 million people and Lebanon the highest per capita number of 183 refugees per 1000 inhabitants. In comparison the European Union received close to 1.3 million asylum applications in 2015, a number that almost tripled since 2013.

One of the main reasons for this rapid increase was the ongoing conflict in Syria with 49% of mediterranean arrivals in Europe coming from Syria and 21% from Afghanistan.

While 2015 put the spotlight on the issues of migration, major tragedies made into the headlines of European Newspaper before. Notably when 360 migrants near Lampedusa died in

<sup>1</sup> this number includes internally displaced people (IDPs), in general the UNHCR uses different terms to precisely define the political statuses of a person, however in this thesis for the ease of reading 'refugee' is used as a general term for forcefully displaced people

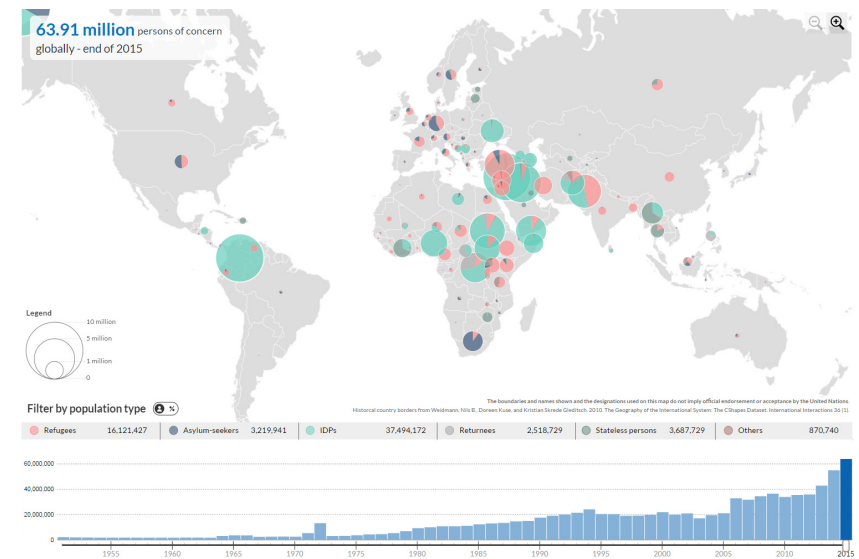


fig. 2 overview population of concern UNHCR, 20 June 2016

an attempt of crossing the mediterranean. One of many tragedies that have been documented by a group of journalist in a project called "The Migrant Files"<sup>2</sup>. Since 2000 more than 23 000 fatalities related with migration to Europe were documented. Countries such as Spain, Greece or Italy have been confronted with similar events and a high number of migrants since many years, serving as a buffer zone for the rest of Europe. However the effects of 2015 migrant crisis brought the attention to all countries of Europe, turning it into a controversial topic among politicians and the population likewise. Austria changing role in the midst of the crisis reflects the different opinions. First being supportive towards German chancellor Andrea Merkel's willingness to take in a bigger number of Syrian refugees, Austria eventually introduced border controls in an agreement with several Balkan states.

Historically seen Austria faced different forms of migration. These include the transit migration during the Cold War, labor migration due to a growing demand for workforce in the 60s and 70s and migrants fleeing the Yugoslavian War in the 90s.

The Federal Ministry for Europe, Integration and Foreign Affairs yearbook on "Migration & integration" (2016) reports that 14,6% of Austria's population are foreigners and 21,4% have a migratory background. In total numbers 118 500 foreigners migrated into Austria in 2015 compared 77 000 in 2014 - a big difference that is mainly the result of the migration crisis.

2 The Migrant Files is a joint project of journalists that document all deaths and all costs related to European Migration using publically available sources such as news paper articles or government reports. All information is collected in a public database on <http://www.themigrantfiles.com/>

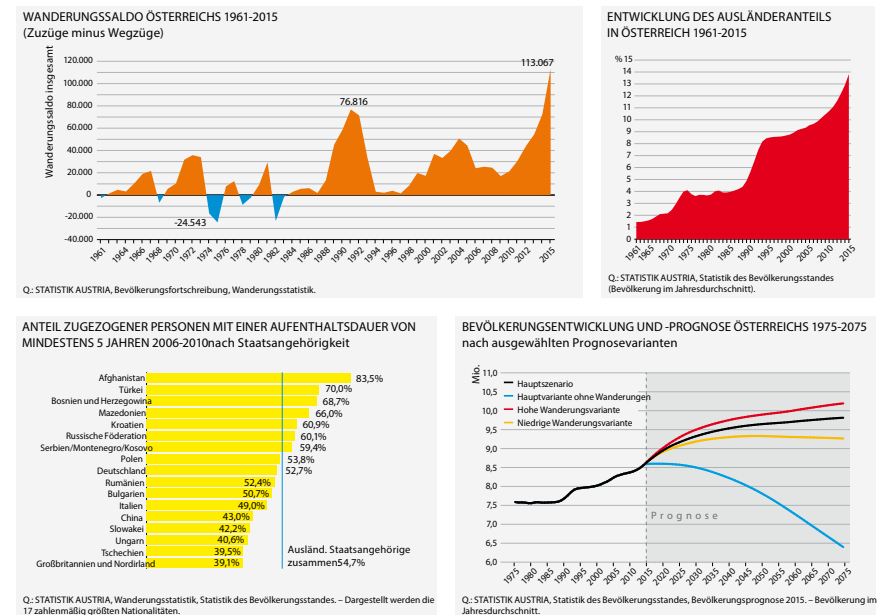


fig. 3 population growth through immigration in Austria  
Statistik Austria, Vienna, 2016

Among all cities of Austria Vienna hosts the biggest number of foreigners: 34,5% of the city's population was born abroad while the Austrian average is 18,3%.

Looking at this background it is obvious that migration had a huge influence on Austria as country and continues to be controversial debate, questioning the cultural, economic and social impact and raising questions in regards integration and diversity. In the local government of Vienna the Municipal Department for Integration and Diversity states the following .

**“To the degree that social and cultural plurality is recognized and accepted, the city views itself as the driving force of the urban societies changing self-conception. Migrants are not reckoned as negligible special group of prime sociopolitical and legal measures, but as self-evident and pari passu fellow citizens. By referring to the city as a whole, the approach prevents the reduction of integration issues to single aspects which can be delegated to single departments of the public administration. As a cross-cutting responsibility for the whole city, it concerns all subareas of the society and all departments and institutions (such as education, business, health, social services, living, urban planning, culture, district offices etc.) and therefore has to be approached not only on a single department level, but as well as on an interdepartmental level.”<sup>3</sup>**

3 own translation, original quote: “In dem Maße, in dem diese soziale und kulturelle Vielfalt anerkannt und bejaht wird, sieht sich die Stadt selbst als Motor für ein verändertes Selbstverständnis der Stadtgesellschaft. Zugewanderte gelten nicht als marginale Sondergruppen von primär sozialpolitischen und rechtlichen Maßnahmen, sondern als selbstverständliche und gleichberechtigte MitbürgerInnen der Stadt. Der auf die Gesamtstadt zielende Ansatz verhindert die Reduktion der Integrationsthematik auf einzelne Aspekte und in der Folge deren Delegation an einzelne Ressorts der öffentlichen Verwaltung. Als gesamtstädtische Aufgabe und Querschnittsmaterie betrifft sie alle gesellschaftlichen Teilbereiche und alle Geschäftsgruppen und Fachabteilungen (wie Bildung, Wirtschaft, Gesundheit, Soziales, Wohnen, Stadtentwicklung, Kultur, Bezirksämter) etc. und ist sowohl in den einzelnen Geschäftsgruppen bzw. Dienststellen wie auch geschäftsgruppen- bzw. dienststellenübergreifend anzugehen.” Guidelines of the Municipal Department for Integration and Diversity

## Wien

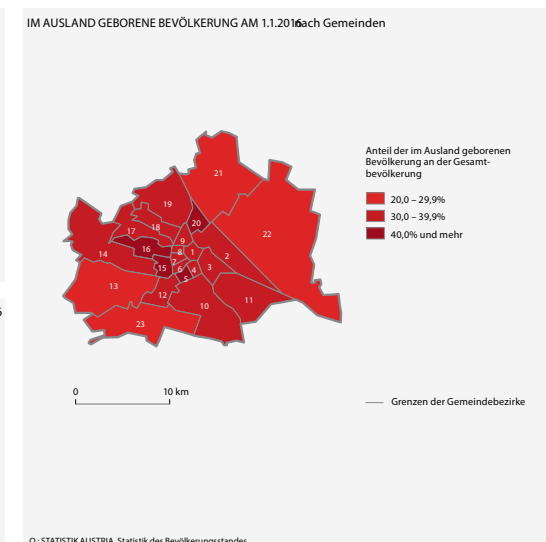
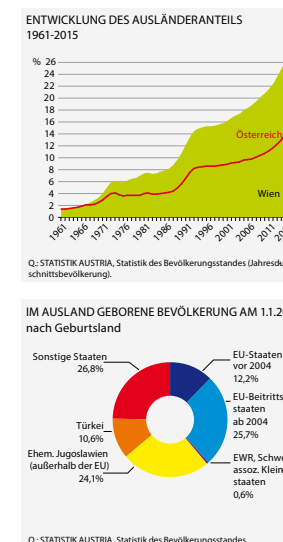


fig. 4 population growth through immigration in Vienna Statistik Austria, Vienna, 2016



# K A I S E R F O R U M

In 1859 Emperor Franz Joseph I initiated expansion plans for Vienna. The former city wall and its fortifications were demolished thus allowing the construction of buildings on the former glacis which separated the city center from the suburbs. A “City Extension Fund” was established to administer and organise the urban development. One of its tasks was to sell parts of the land to private investors and use the revenue to finance the construction of the public buildings.

Among these buildings were the Museum of Natural History and the Museum of Arts History in order to house the extensive collection of the emperor. After a years long debate discussing the location for the museums, Franz Joseph I approved Ludwig Ritter von Försters site proposal.

In 1867 four different projects were submitted throughout a competition. However the jury deemed none of the project as feasible for construction As a result the Swiss architect in the Gottfried Semper had been invited to examine the proposals. Not only did he criticize the designs themselves but the general urban concept of the competition thus proposing a complete urban design concept.

**“... many small things, side by side and stacked on each other, together combined do not resemble something big and fit the least into such a spacious site.”<sup>1</sup>**

As a result Franz Joseph I commissioned Semper to plan the

<sup>1</sup> own translation, original quote: “... vieles Kleine, was nebeneinander gereiht und übereinander getürmt wird, macht zusammen nichts großes und eignet sich am allerwenigsten für so weitläufige Umgebungen”, Gottfried: Das Wiener Kaiserforum, p.80

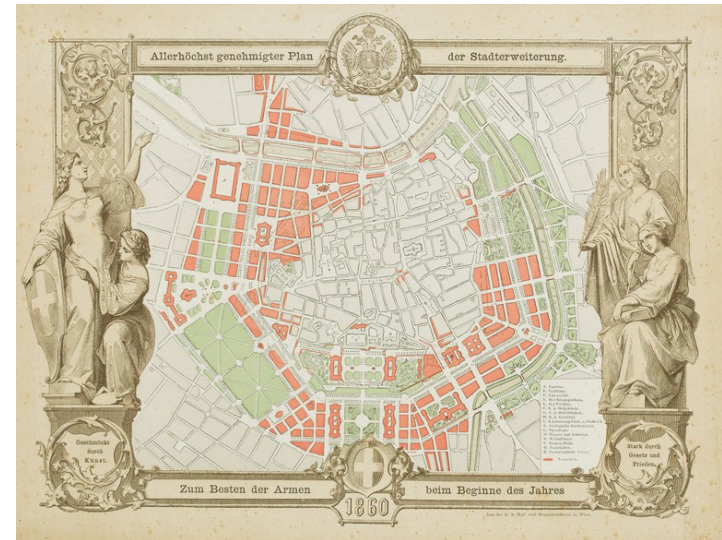


fig. 1. expansion plan as approved by the emperor  
K. k. Hof und Staatsdruckerei, Vienna, 1860

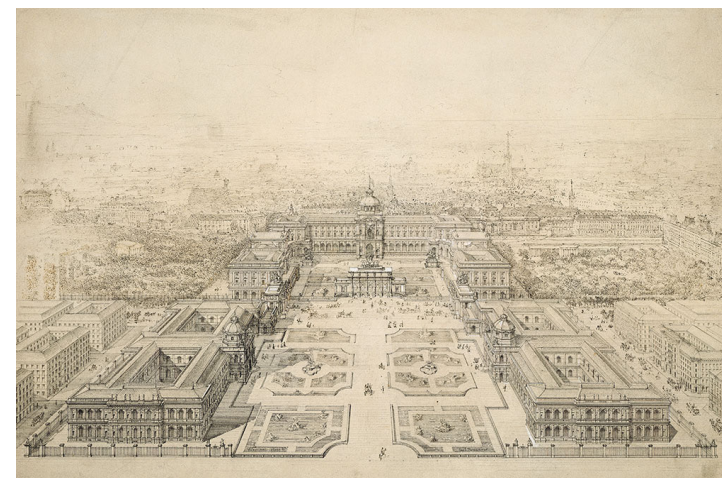


fig 2. first design of the Imperial Forum  
Gottfried Semperl, bird's-eye view, Zurich, 1869

museum and the New Castle (Neue Burg) under the condition to include one of the proposed designs its architect. He chose Carl von Hasenauer and his project.

Together they developed the idea for a so called Kaiserforum by extending the Hofburg with two symmetrical wings on the inner side of the ringstrasse and the a building within the axis where throne room should be located.

**“The aim of Gottfried Sempers urban design concept was to create a connection between the Hofburg Palace and the museums and to emphasize the importans of certain buildings. As with all his forum designs, his main tools are the axis orientation, visual connections between individual buildings as well the creation of an enclosed ensemble.”<sup>2</sup>**

However personal and financial difficulties ended the partnership of Hasenauer and Semper. Semper left Vienna in 1877 in the midst of the museum’s construction and died two years later. Hasenauer continued to work on the project and finally the Museum of Arts History had its opening ceremony in 1891. However the development of the project faced another setback when Hasenauer unexpectedly died on the 9th of January 1894. In the aftermath of his death critics raised their voices and due long construction period questioned if the Hofburg Palace should be finished according to the original plans. Bruno Gruber and Otto Hofer, both employees of

2 own translation, original quote: “Ziel der städtebaulichen Gestaltung Gottfried Sempers in seinem Wiener Forums Entwurf war es, die Verbindung zwischen Hofburg und Hofmuseen herzustellen und wichtige Bauwerke aus ihrer Umgebung herauszuheben. Als Mittel zum Zweck diente ihm, wie bei sämtlichen seiner Forumsentwürfe; die Achsenbezogenheit, die Sichtbeziehung der einzelnen Gebäude untereinander sowie das geschlossene Ensemble.” Gottfried: Das Wiener Kaiserforum, p.84

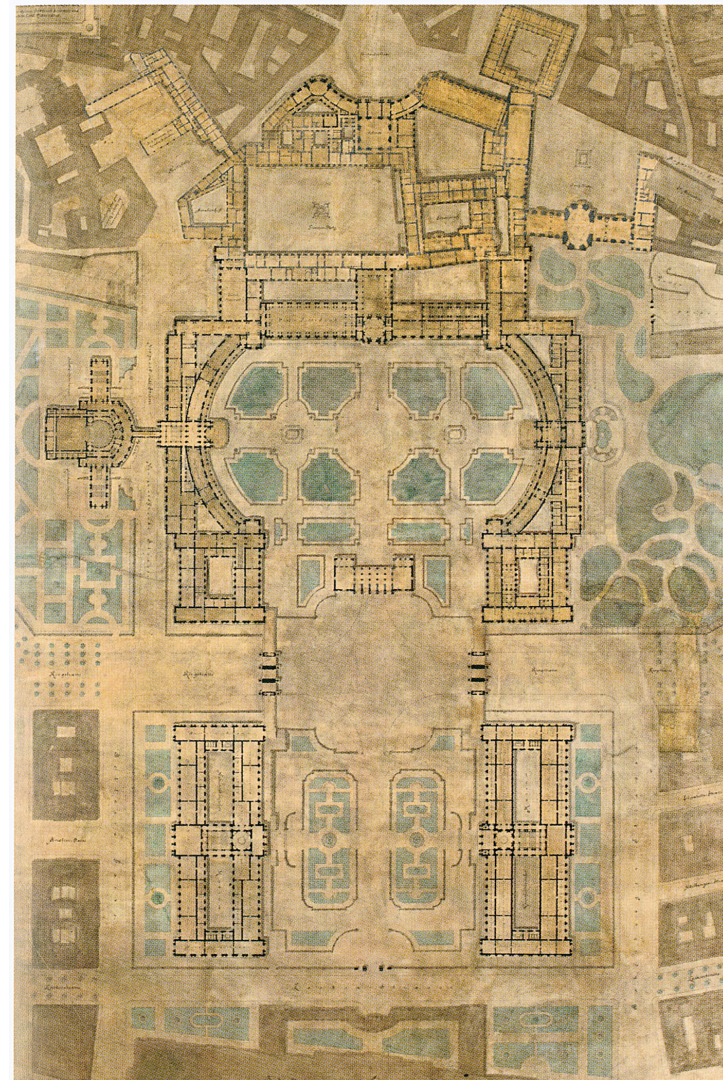


fig 3. Imperial Forum, floorplan beletage  
Gottfried Semper and Carl Hasenauer, 1869



Hasenauer, continued to work on the project but were not able to produce the desired progress and resigned in 1901.

Friedrich Ohmann, Professor for Decorative Architecture, at the Kunstgewerbeschule in Prag was chosen as their successor. He was confronted with the fact that his predecessors left him with a project that was by now considered as unfeasible. Unhappy with slow progress and the financial situation the committee (Hofburgkomité) responsible for developing the Kaiserforum was replaced by Erzherzog Franz Ferdinand. He demanded a revision of the original plans due to the fact that by 1905 half the budget was used while the first wing was still far from completion. Friedrich Ohmann therefore proposed a design version with a smaller second wing consisting of the Corps de Logis connecting to the Hofburg with a simple colonnade instead of a complete building. Again a concept that was rejected.

In 1907 Franz Ferdinand chose Ludwig Baumann, a former student of Gottfried Semper, as Ohmann's successor. He ambitiously intended to build the Burggarten Wing and the Corp de Logis on the Volksgarten side within 10 years. Baumann's goal was to achieve a compromise in terms of urban design while respecting Franz Ferdinand's wishes as much as the time and budget limitations. The general idea of creating a new perpendicular axis connecting the new castle to the Volksgarten resembles Ohmann's idea with the main distinction being the rounded shape of the colonnades, mirroring the facade of the new castle. However this time the emperor Franz Josef I himself was opposing the idea of a counterpart to the Corps de Logis, resulting in his final verdict not to finish the Kaiser-

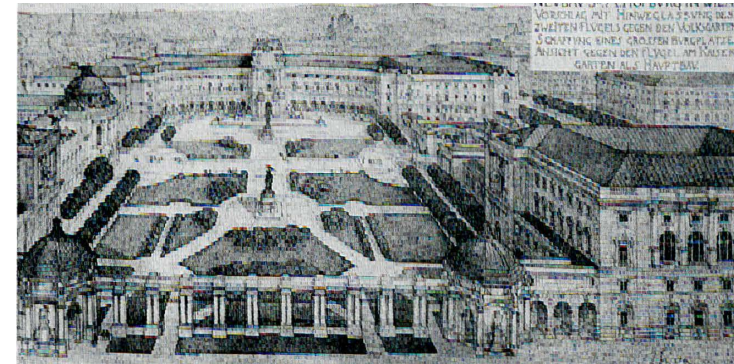


fig. 4. Imperial Forum, alternative design Friedrich Ohmann, bird's eye view, 1906

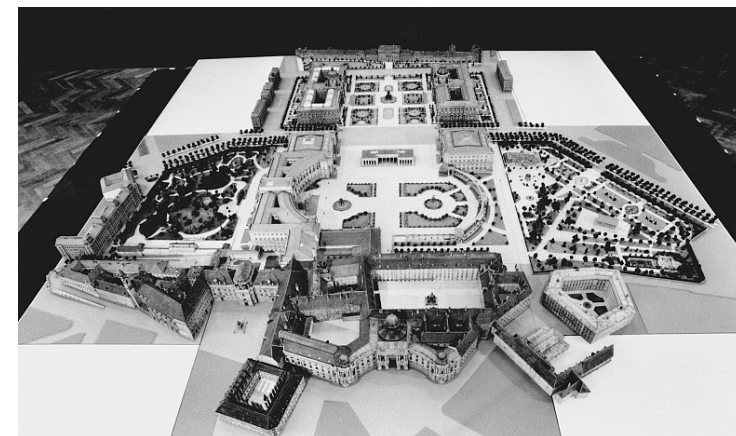


fig. 5. Imperial Forum, alternative design by Ludwig Baumann physical model, courtesy of Bundesimmobilienverwaltung

forum: it was deemed unmodern, too expensive and too big. Nonetheless built part of the Kaiserforum today represents an iconic building of the Hofburg ensemble housing Austrian National Library and several museums and collections: the Ephesos Museum, the Collection of Arms and Armor, the collection of Ancient Musical Instruments and of course the Weltmuseum.

Parallel to the development of the Kaiserforum, there were other students and architects focusing on the idea of Gottfried Semper and proposing alternative, almost utopian designs.

Otto Wagner for example envisioned his own unpublished design for the emperor's jubilee year in 1898. Based on Semper's Kaiserforum he not only envisioned a redesign of the throne room building but also included the Emperor's Stables (Hofstallungen).

His students Hans Mayr and Josef Hannich continued to work on concepts for the Kaiserforum even extending the monumentality of Semper, Hasenauer or Wagner's projects.

In Mayr's 1902 study project he even extended the forum far into today's seventh district by adding a church and a monastery placed along the main axis of Semper's design.

While Baumann was still struggling with the construction and planning process of the New Castle in 1912, Josef Hannich finished his thesis project as student of Otto Wagner. Assuming Semper's project would be finished as planned he adds his own design for the throne room wing and replaces the Hofstallungen with a church housing the Imperial Crypt thus creating a third mirrored pair of buildings along the axis between the stable building and the Hofburg Palace.

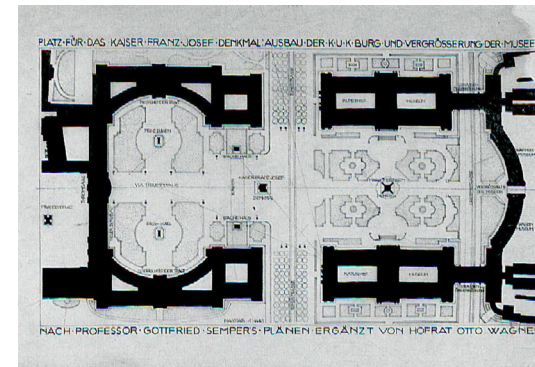


fig. 6 Imperial Forum extension  
Otto Wagner, site plan, 1917

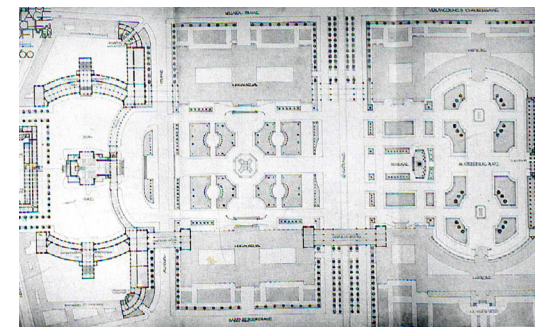


fig. 7 Imperial Forum extension  
Josef Hannich, site plan, 1912

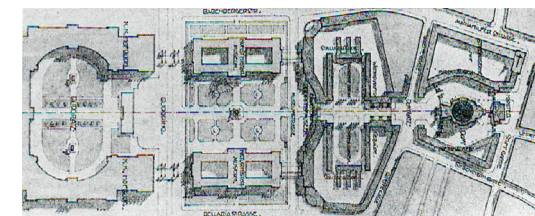


fig. 8 Imperial Forum extension  
Hans Mayr, site plan, 1902



fig. 9 the Hofburg and the museums and the MuseumsQuartier as it is today

# HELDENPLATZ

The “Burgtor” facing the southwestern side of the Heroes Square once was the only passage on this side of Vienna leading through the Hofburg into the city. This fortifications were partially destroyed during the War of the Fifth Coalition by Napoleon’s troops in 1809 and its remaining eventually slighted ten years later. The newly created free space was officially named “Neuer Paradeplatz (New Parade Square) but called “Promenadenplatz” (Promenade Square) by the people from Vienna. These names reflect the contrast of this square which is a place of political showcase and historical significance as much as it is a simple recreational area for the locals. After the inauguration of equestrian statues of Archduke Karl (1860) and Prinz Eugen (1865) the New Parade Square was officially renamed into Heldenplatz in 1878 - a name it is bearing until today.

As described in the Imperial Forum chapter the space as it is today, represents a result of a never finished urban concept. Nonetheless on multiple occasions it became a central point of Austrian history with Hitler’s proclamation of the “Anschluss” the most important one. It remains an iconic image that is not only significant because of its historical importance but is also strongly connected to the place itself.

While it is the best known historic event that took place on the Heroes Square the following timeline presents several others - it should of course be noted that is by no means complete but representative in its diversity<sup>1</sup>:

<sup>1</sup> <http://www.demokratiezentrum.org/wissen/timelines/der-heldenplatz-im-zentrum-der-oesterreichischen-geschichte.html>



fig. 1 Hitler announcing the “Anschluss” on the Heros’ Square  
Bildarchiv Austria, Vienna, 1938

30.11.1916

funeral procession for Franz Joseph I., emperor of Austria

6.9.1930

celebrating the 10 years anniversary of the Austrian Armed Forces - until today on Austrian National Day showcases its troops and vehicles on the Heroes Square

7.12.1932

the football game England vs Austria in London is broadcast live and public to big crowd

15.3.1938

Hitler is declaring the "Anschluss" of Austria to the Third Reich

1943

during WW II a pond for fire fighting was made

1944

The Herpes' Square is used for agriculture

10.9.1983

"Katholikentag" (Catholic Congress): Pope Johannes Paul II visits Vienna

17.6.1992

Concert for Austria: Elie Wiesel is holding a speech on the same balcony on which Hitler proclaimed the "Anschluss" of Austria into the "Dritte Reich"

23.1.1993

Das "Lichtermeer" (the sea of lights): 250.000 people are demonstrating against racism and the popular petition "Österreich zuerst" ("Austria first") initiated by the FPÖ - the Freedom Party of Austria.

June 2008

During the European Soccer Championship which is hosted by Austria and Switzerland together the "Heldenplatz" was declared as part of the fan zone

autumn 2008

In the debate about a possible location for a "Haus der Geschichte" (House of History) the Heldenplatz is among the proposed sites.

03.10, 2015

Voices for Refugees: solidarity concert for asylum seekers with more than 100 000 visitors



EUROPEAN CENTER  
FOR MIGRATION



First thoughts for a European Center for Migration emerged in October 2014 - at this point of time it was however still planned as a Museum for Contemporary Migration. The aim was to raise awareness towards the issue of migration, specifically in regards of the migration flows through the mediterranean sea and its migration related deaths. Thus it has always been clear that this would be a highly controversial project, and especially on the Heroes Squaer as building site. However as described below this objectives slowly evolved from an informative gesture to political representation.

While there has been an increase of migration related exhibitions there has been very little discussion about establishing a Museum solely dedicated to Migration. The only political attempt for such a cultural institution was pursued by member of parliament Alev Korun in 2013, who submitted a proposal in parliament - a proposal that was not further pursued.

However in the past years the Ethnographic Musuem in Vienna re-envisioned its role, thus taking a more reflective and contemporary stance. Ethnographic museums all over the world had to reposition their culturally excluding approach which originated from a colonial west and the rest approach. The result was a rather non political narrative, which was mainly possible by turning the focus towards the aesthetics of the exhibits. The competition brief for the re-design of the Weltmuseum furthermore follows another trend in museum policy by extending its narrative into current issues related to foreign culture and migration.

While there are no further plans for a Museum of Migration so

Eingebracht am 21.03.2013

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## ENTSCHLIESSUNGSANTRAG

der Abgeordneten Alev Korun, Freundinnen und Freunde

**betreffend Schaffung eines Migrationsmuseums**

### **BEGRÜNDUNG**

„Museen haben sich in vergangenen Jahren zu einem einflussreichen massenmedialen und damit meinungsbildenden gesellschaftspolitischen Faktor entwickelt. Ihr Einfluss geht weit über den Kulturbetrieb hinaus. Er betrifft auch soziale, wirtschaftliche und nicht zuletzt politische Handlungsfelder. Es kommt ihnen daher eine zentrale Verantwortung im Rahmen einer sich rasch verändernden nationalen und internationalen Gesellschaft zu“ (Zitat BMUKK Museumsreform).

Österreich bzw. Wien beheimatet ein Uhrenmuseum, ein Kaffeemuseum, ein Sexmuseum, ja sogar ein Heizungsmuseum. Anders als in vielen Ländern, wie zB in den USA (Ellis Island Museum), Schweiz, Australien oder Südafrika gibt es in Österreich aber kein Museum, das sich der Migrationsgeschichte Österreichs bzw. dem Thema Migration, Mobilität und Interkulturalität widmet. Migration ist ein altes wie auch brandaktuelles Thema, das die BürgerInnen, Politik, Zivilgesellschaft und Wissenschaft beschäftigt. Ein Migrationsmuseum mit einer ständigen Ausstellung und wechselnden Ausstellungen kann viel beitragen zur gesellschaftlichen Aufklärung über nationale und europäische Migrationsgeschichte, Mobilität im Zeitalter der Globalisierung, aber auch zu Entstehung und Wandlung von Identitäten, Ein- und Ausschlüssen. Ein kritisches Migrationsmuseum ist – wie an positiven Beispielen in anderen Ländern ersichtlich - ein lebendiger Ort der Diskussion und des Austausches und ermöglicht so auch eine Auseinandersetzung mit den Leerstellen im Gedächtnis von Gesellschaften und der offiziellen Geschichtsschreibung.

Gerade deshalb wäre ein Museum zum Thema Migration, Mobilität und Interkulturalität wertvoll. Das Ausstellungskonzept sollte in Zusammenarbeit mit Wissenschaft, Zivilgesellschaft und MigrantInnen-Initiativen entwickelt und öffentlich breit diskutiert werden.

Die unterfertigten Abgeordneten stellen daher folgenden

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[www.parlament.gv.at](http://www.parlament.gv.at)

fig. 1 parliamentary proposal for a Migration Museum  
by member of parliament Alev Korun, 2013

far, it should be noted that Austria is one of few countries that does not have a National Museum of Austrian History. But it has been part of political debate for many years, with several proposals in terms of concept, location and size. Among the potential building sites was the Heroes Square which resulted in controversial reactions by the public, politicians and architects.

**“The fact that the second wing was not built was good for the square. The Hofburg ensemble has not been touched since nearly 100 years and should not be touched today.”<sup>1</sup> - Eva- Maria Höhl, Federal Monuments Office**

**“If one wants to have World Cultural Heritage one has to build World Cultural Heritage! The Hero’s Square is a very sensitive location - with enough space for modern architecture. Precisely at this site something is missing.”<sup>1</sup> - Bettina Götz, ARTEC architekten**

One of many ideas that was not pursued any further. Instead the Museum for Austrian History is now to be located in the Hofburg side by side with the Weltmuseum, making a smaller redesign of the Hofburg necessary.

Therefore the ECM proposes to include the Weltmuseum within its program. The narrative and curative directions would fit well to a European Museum for Migration and the Weltmuseum became a vantage point for the European Center for

<sup>1</sup> own translation, original quote: “Dass der zweite Flügel nicht gebaut wurde, hat dem Platz gutgetan. In das Gefüge der Hofburg, das seit knapp 100 Jahren nicht mehr angerührt wurde, sollte man heute nicht eingreifen.” - Eva-Maria Höhle, Bundesdenkmalamt  
“Wenn man Weltkulturerbe haben will, muss man auch Weltkulturerbe bauen.” Der Heldenplatz ist ein hochbrisanter Ort - mit ausreichend Platz für moderne Architektur. Gerade an dieser Stelle fehlt eindeutig etwas.” - Bettina Götz, ARTEC, derstandard

Migration. While the project was still stuck in a very early planning phase, in late summer 2015, the migratory flows of became significantly higher and finally were tagged as a Refugee Crisis, suddenly being at the center of European attention.

This change of events resulted in the reevaluation of the project’s role and purpose. The public reactions ranged from “Willkommenskultur” to “Festung Europa”. Meanwhile the unforeseeable development of the crisis made it clear that the individual actions taken by EU member states shook its unity and thus threatened the existence of the European Union itself.

Therefore it seemed necessary to expand the objectives of the European Museum for Migration. Commonly it is the content - ‘the accumulation of things’<sup>2</sup> - that defines the nature of a museum. However the evolving changes of museums currently lead to a more reflective and/or experience based representation, which includes the increasingly interactive relationship between the museum, the city and the public. While this results in the constant repositioning of the contemporary museum, it only partially changes the public accessibility and the programmatically undefined nature of the museum.

The European Center for Migration is attempting to go further by combining and intersecting the Weltmuseum and the Museum for Migration with its social and political program. The

<sup>2</sup> as analysed in “Plenum. Places of Power” [Kühn] and “theatres of democracy” [XML] throughout the World most plenary halls follow the form of U- or graeco theater shapes. The Migrant Parliament however has a circular shape, the most inclusive arrangement of seats, similar to the UN Security Council.

objective is to provide a platform for active cultural exchange and to emphasize on proactive and informative objectives opposed to merely collection things or showcasing historic events.

While the need for raising awareness has vanished, more than before a platform for exchange is needed. Representing interests of different ethnic, religious, social and generational groups its work expands from purely informative and cultural realm to active political objectives. Therefore the new program of the European Center for Migration includes a Cultural Center, a Social Center and a Political Center.

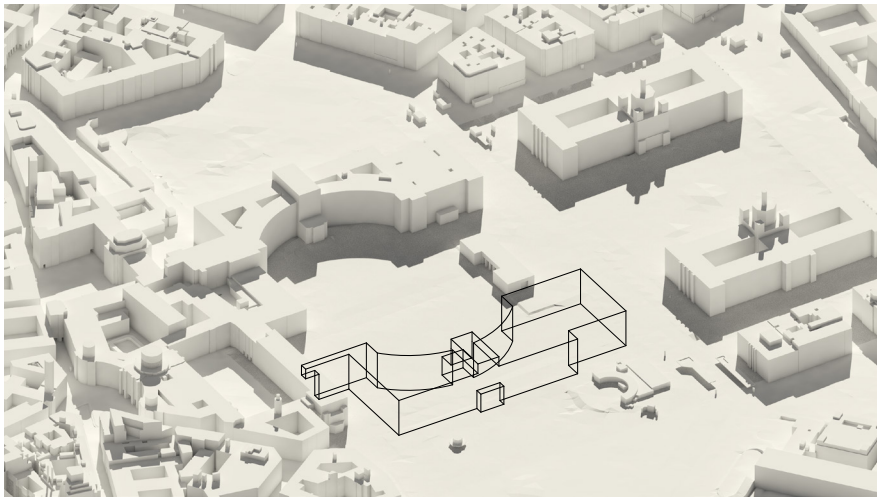
# URBAN CONCEPT

## PHYSICAL MODEL

early working models displaying the concept of mirroring the Hofburg facade and carving the volume facing Volksgarten



# DIAGRAMS



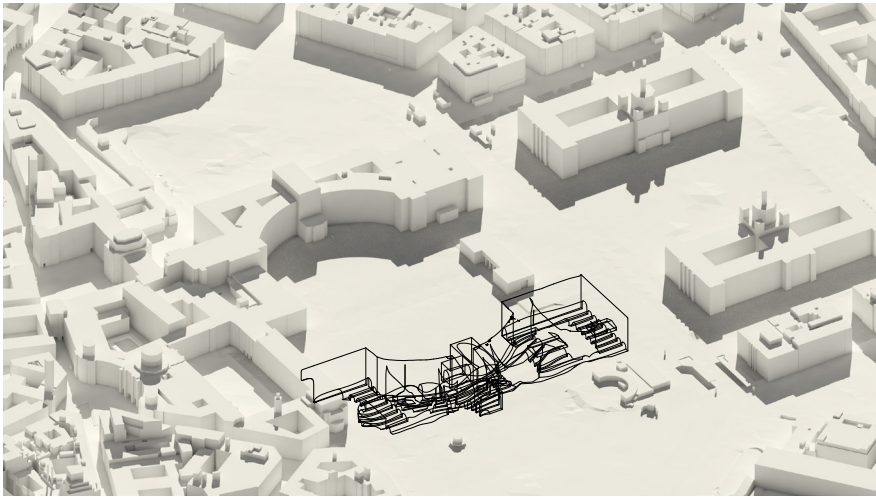
mirroring the New Castle (Neue Burg)  
as proposed by Semper and Hasenauer



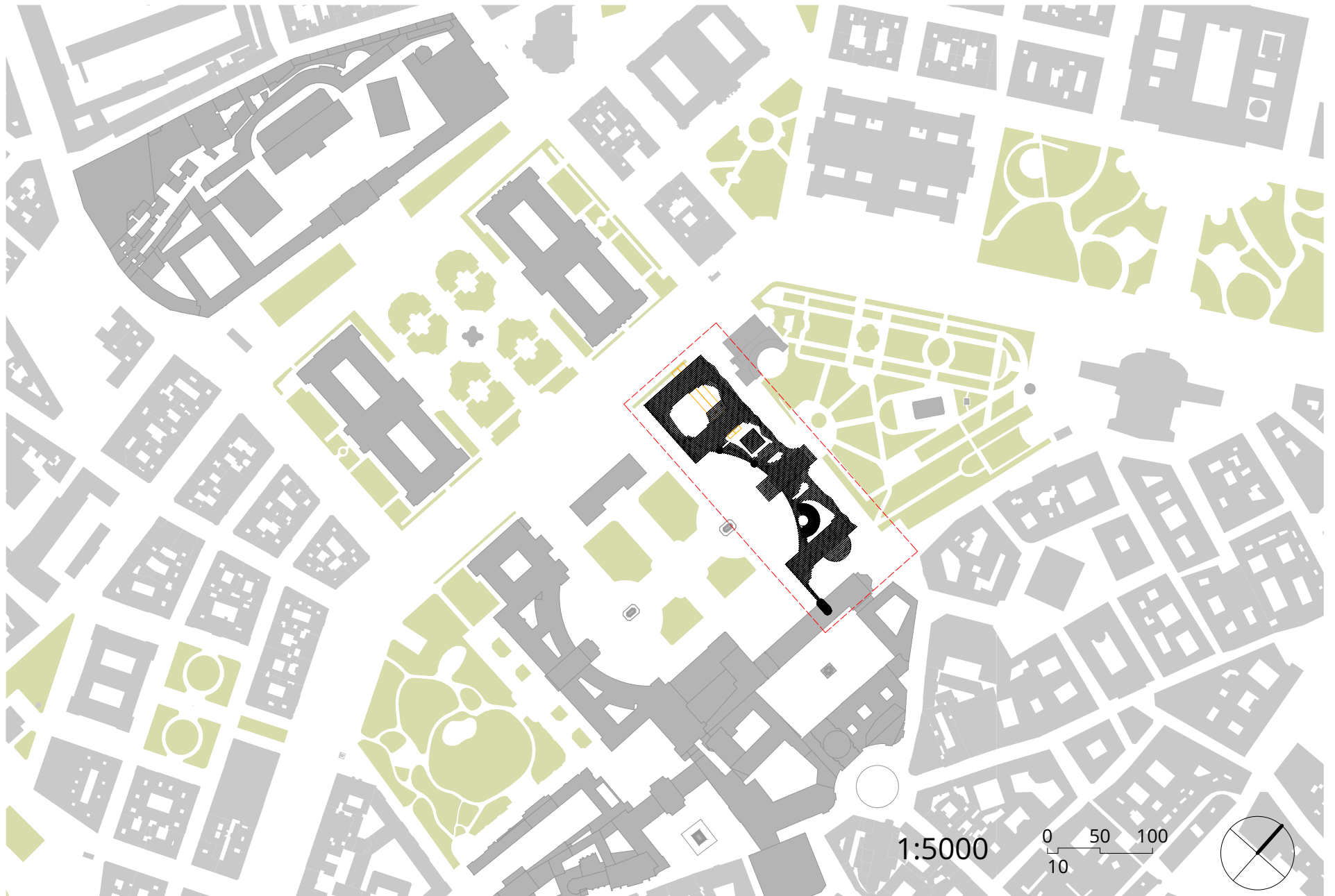
abstraction of the volume by creating section slabs  
allowing views through the building



paths cutting through the volume  
allowing public acces at streetlevel



adapting and carving the volume at the Volksgarten side  
while maintaining the Heldenplatz facade

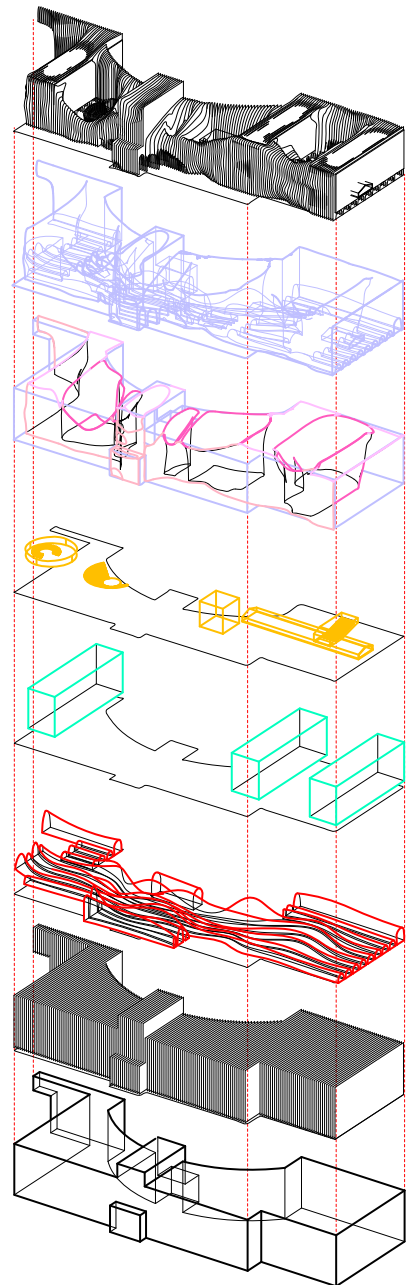








# DESIGN CONCEPT



FINAL GEOMETRY

GEOMETRY  
SUPERPOSITION

CARVED  
ADAPTIONS

SPACES OF  
ASSEMBLY

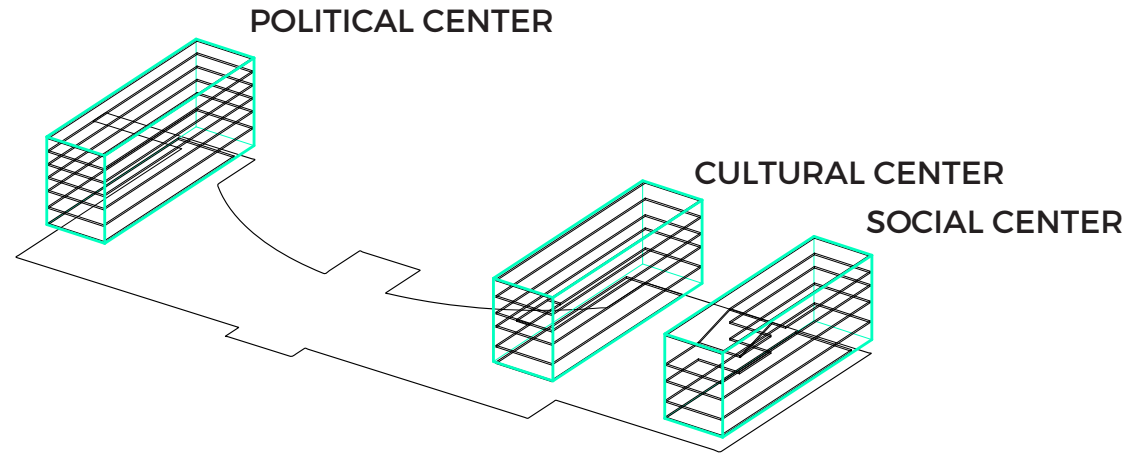
PROGRAMATIC  
VOLUMES

PATHS

WALLS

BASE GEOMETRY

# PROGRAMATIC VOLUMES



| SOCIAL CENTER |                                |       |
|---------------|--------------------------------|-------|
| 00            | ENTRANCE                       | 136   |
| 00            | ENTRANCE                       | 136   |
| 01            | ADMINISTRATION                 | 145   |
| 01            | FOYER                          | 137   |
| 01            | WELCOME CENTER                 | 545   |
| 02            | MIGRATION MUSEUM + EVENT SPACE | 1.019 |
| 02            | SPACES OF ASSEMBLY MARKETHALL  | 1.137 |
| 03            | LIBRARY                        | 277   |
| 03            | WORKSHOP                       | 298   |
| 04            | CO WORKING                     | 298   |
| 05            | LECTURE HALL                   | 400   |
| 05            | RESTAURANT + BAR               | 295   |

**gross area = 4.823 m<sup>2</sup>**

| POLITICAL CENTER |                        |       |
|------------------|------------------------|-------|
| 00               | ENTRANCE               | 136   |
| 01               | ADMINISTRATION         | 141   |
| 01               | INFO + RESEARCH CENTER | 684   |
| 02               | PARLIAMENT             | 1.409 |
| 03               | PARLIAMENT OFFICES     | 1.007 |
| 04               | NGO + GO OFFICES       | 1.007 |
| 05               | NGO + GO OFFICES       | 1.007 |
| 06               | NGO + GO OFFICES       | 1.007 |

**gross area = 6.398 m<sup>2</sup>**

| CULTURAL CENTER |                      |       |
|-----------------|----------------------|-------|
| 01              | ADMINISTRATION       | 141   |
| 01              | FOYER + CAFE + SHOP  | 684   |
| 02              | SPECIAL EXHIBITION   | 1.059 |
| 03              | CHILDREN MUSEUM      | 684   |
| 03              | LIBRARY              | 301   |
| 04              | PERMANENT EXHIBITION | 1.149 |
| 05              | PERMANENT EXHIBITION | 1.154 |

**gross area = 5.172 m<sup>2</sup>**

## Social Center

The Social Center's program is inspired by the competition "Kosmopolis. Center for Migration in Stuttgart"<sup>3</sup>. It is planned as first source of advisory and information for migrants and represents a central meeting point. A lecture hall, a library, co-working spaces and workshops are all publicly accessible and provide migrants with access to facilities they often do not have. The second floor is reserved for the Migration Museum focusing on exhibitions about contemporary issues of migration. It is connected to the Weltmuseum by the Market Hall allowing flexible program, events and combined exhibitions.

## Cultural Center

The Cultural Center is the new site for the Weltmuseum as a reaction of the House of Austrian History being placed in the New Castle. Its program is similar to the original competition brief<sup>4</sup> and while parts of it vary in size, it is connected to the Social Center giving access to additional spaces. While it's collection is historically grown its connection to cultural and political programs and spaces is aiming to diversify cultural identities and give new perspectives on contemporary migration.

3 Kosmopolis. Zentrum für Migration in Stuttgart. 2014-15 studentcompetition 2014-2015  
4 Weltmuseum Wien. Es geht um Menschen. Ein neues Konzept für ein altes Museum. competition brief, 26.02.2013

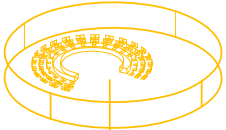
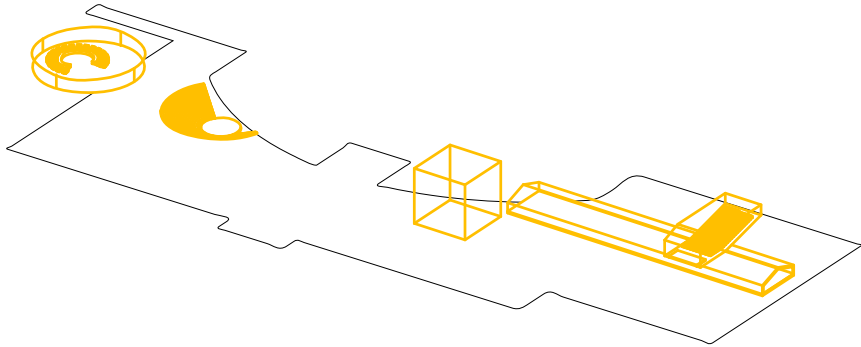
## Political Center

While the ECM's program evolved from a museum that tries to develop a more active social role into a combination of a social and a cultural center it quickly became clear that a more active representative role for migrants are missing. As a migrant, a non-citizen, active political rights are minimal to non-existent. 500 sans papiers tried to gain political leverage by occupying the the National Museum of Immigration History (CNHI) in Paris, interpreting it as a political forum.<sup>5</sup> In a similar way, by using public spaces in order to be heard, the Refugee protest camp from 2013 occupied the Votivpark, Votiv Church and eventually the University of Fine Arts demanding more rights for migrants.<sup>6</sup>

The Political Center of the ECM house governmental institutions and NGOs and a research center. Most importantly it includes a house of parliament allowing migrants to form their own House of Representatives and their own political space. Its center piece is the circle shaped plenary hall.<sup>7</sup>

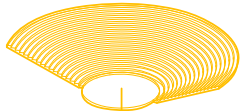
5 European Museums in the 21st Century: Setting the Framework [Peressut, Lanz and Postiglione] 6 Emanzipierter Schutzraum, emanzipierte Stadt [Lucas-Drogan]  
7 as analysed in "Plenum. Places of Power" [Kühn] and "theatres of democracy" [XML] throughout the World most plenary halls follow the form of U- or graeco theater shapes. The Migrant Parliament however has a circular shape, the most inclusive arrangement of seats, similar to the UN Security Council.

# SPACES OF ASSEMBLY



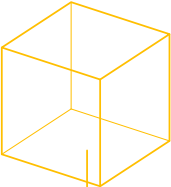
## PARLIAMENT

political space of representation for migrants, circular shape opposed to most plenary hall (graeco, U-shape por oppositional seating (uk)



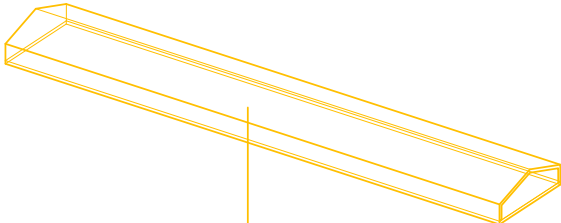
## GRAECO THEATER

archetyp, crowd focusing on central point not programed, public and open space, oriented towards Heldenplatz



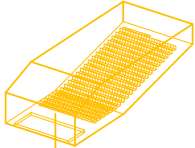
## HOUSE OF PRAYER

neutral geometry, public, all religions, adaptable, lighting only from rooftop



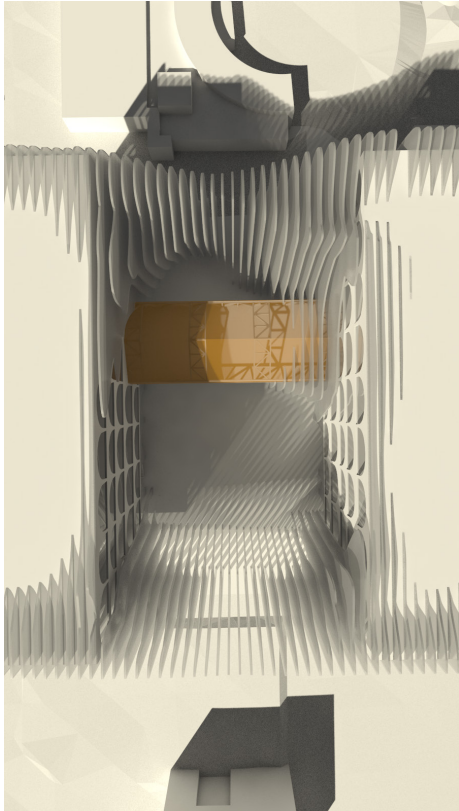
## MARKET HALL

flexible programming, exhibition, event or market, eg food, crafts or fleamarket interior space, semi public, not programed

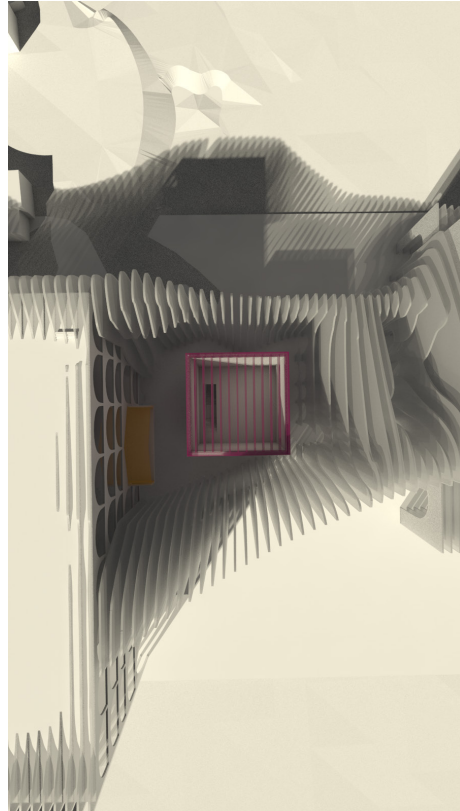


## LECTURE HALL

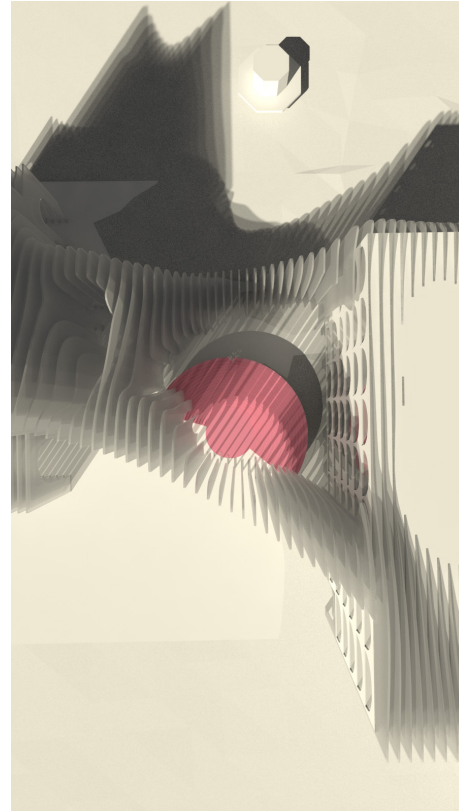
classic box, semi public, view oriented towards city hall, lecture, theater, concert, etc



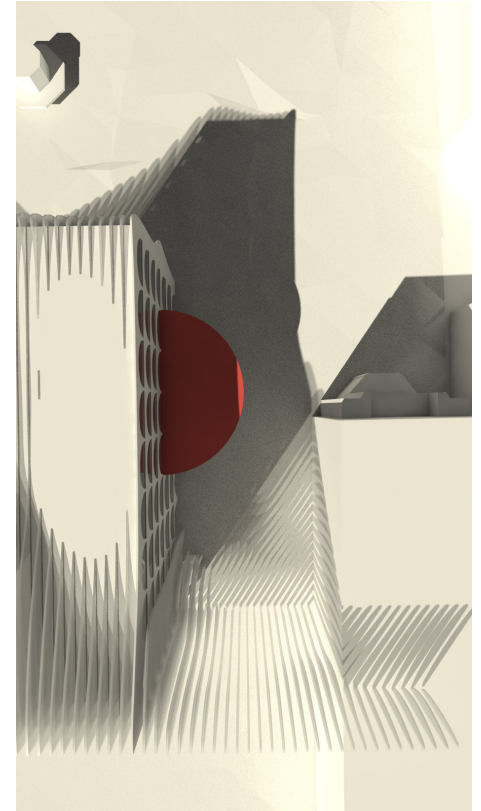
MARKETHALL



HOUSE OF PRAY

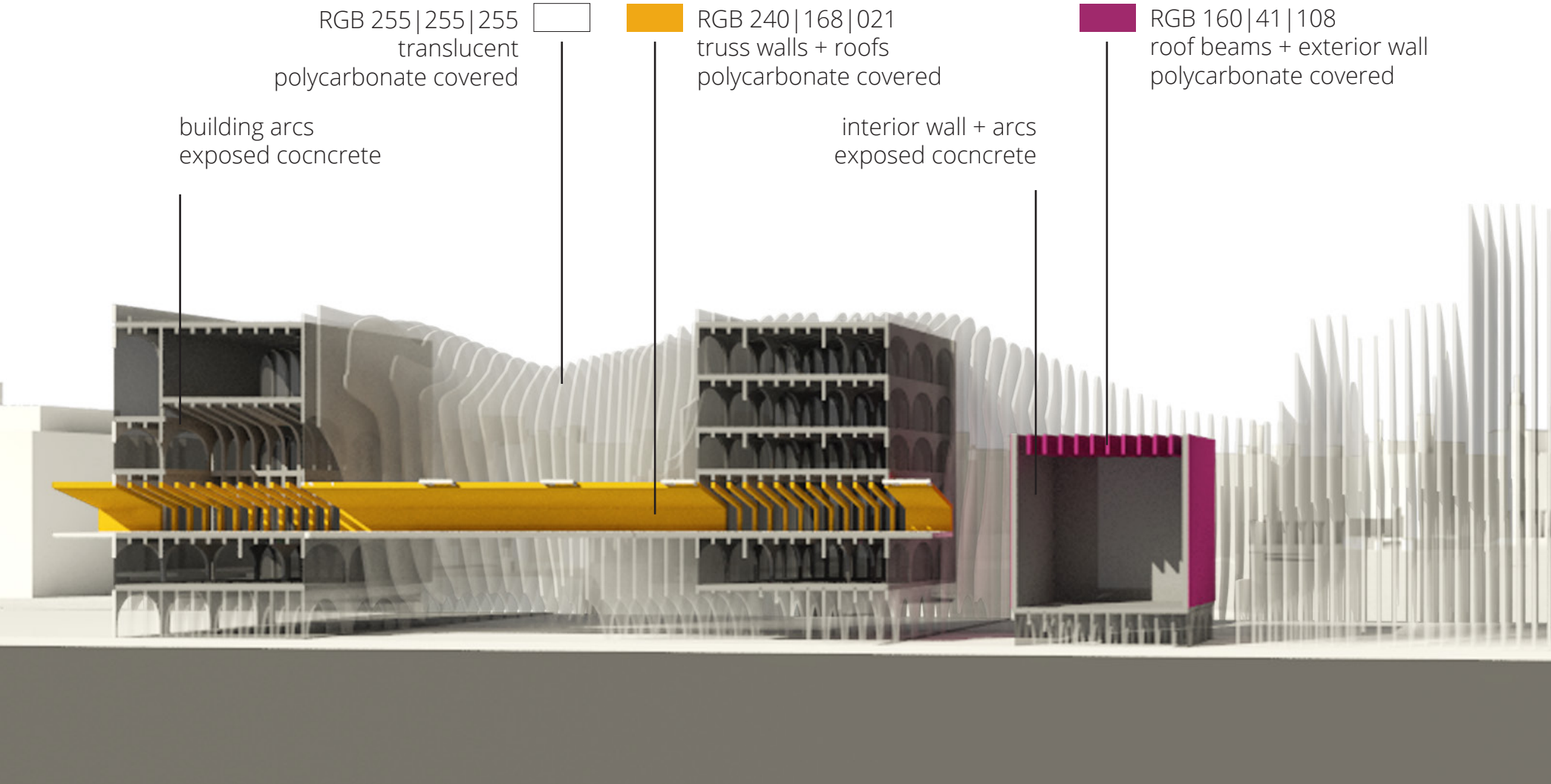


GRAECO THEATER



PARLIAMENT

# LONGITUDINAL SECTION





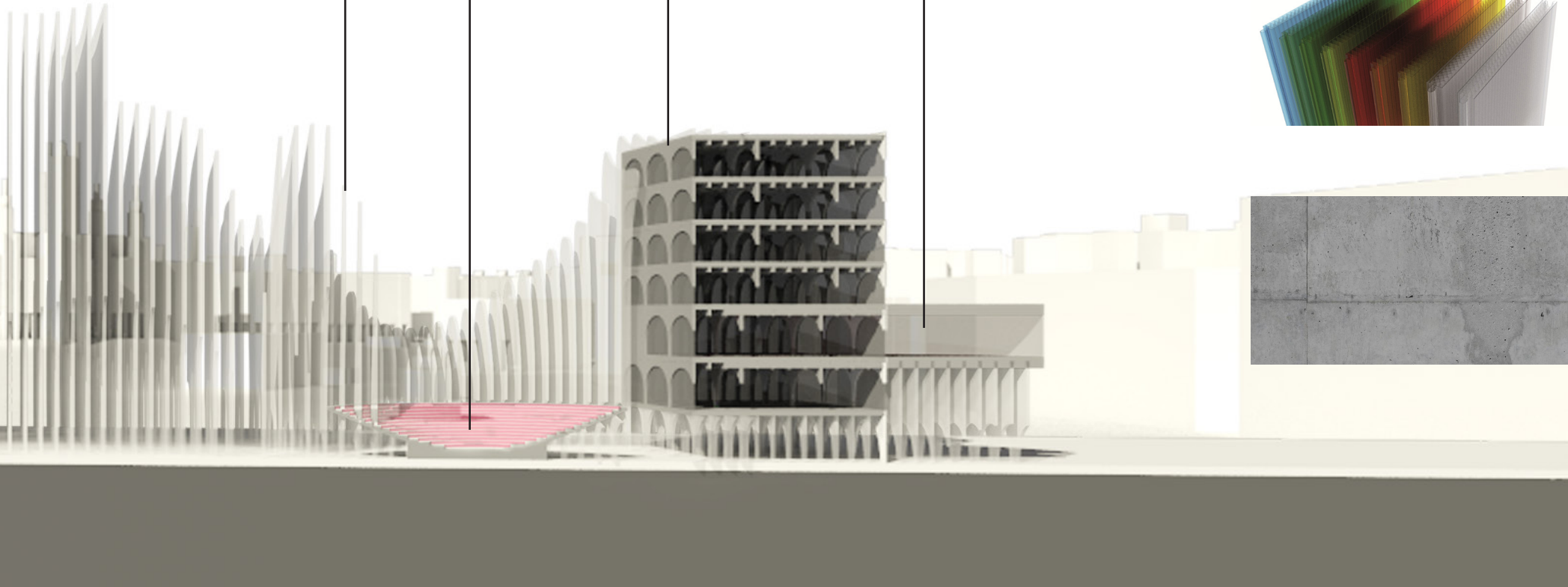
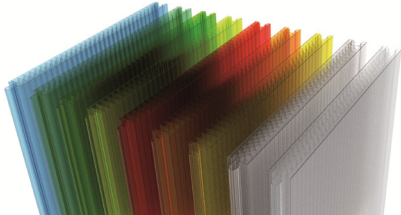
# COLOR CONCEPT

RGB 255 | 255 | 255  
translucent  
polycarbonate covered

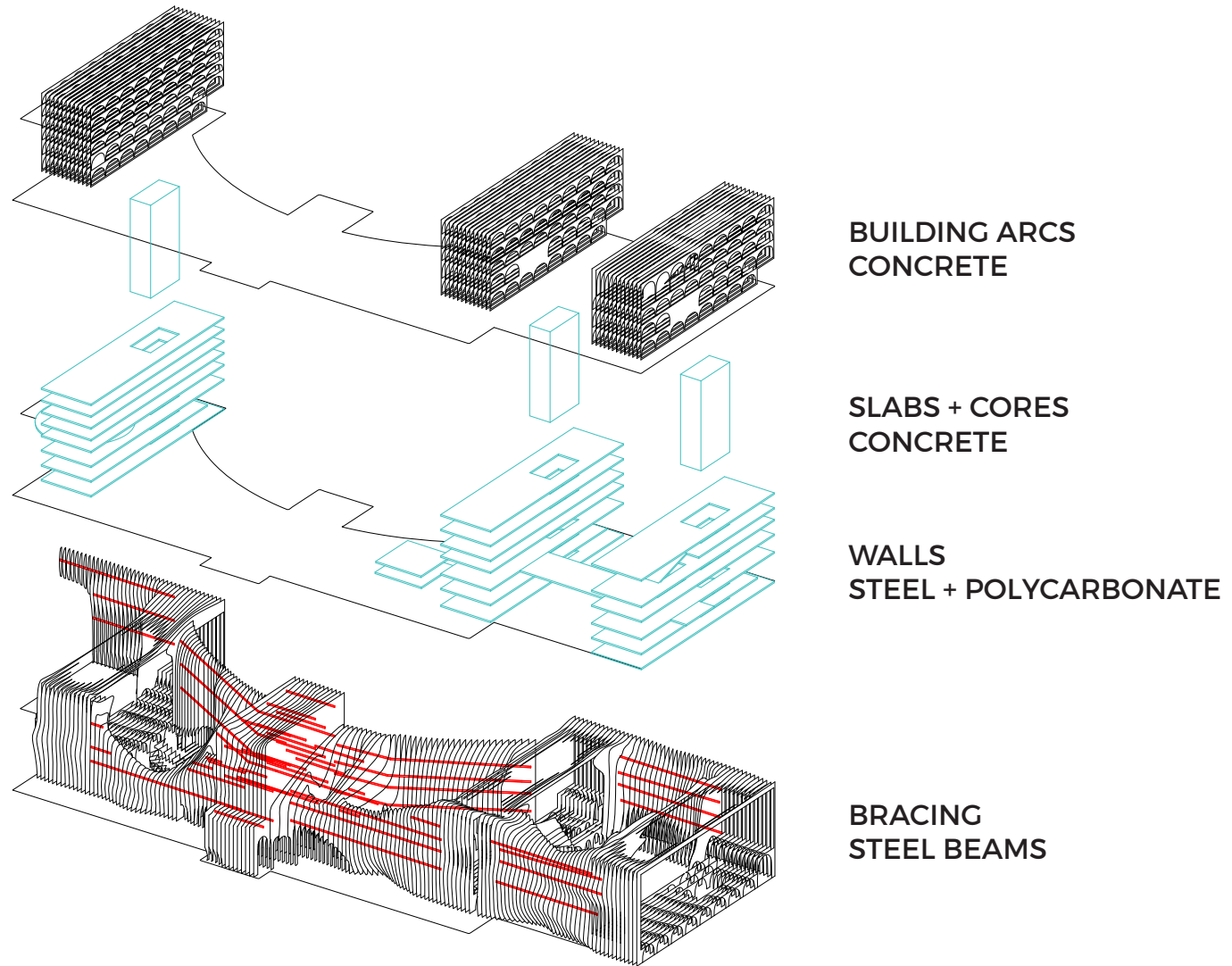
RGB 239 | 062 | 107  
stair riser + outer surface  
polycarbonate covered

RGB 241 | 090 | 083  
ceiling  
polycarbonate covered

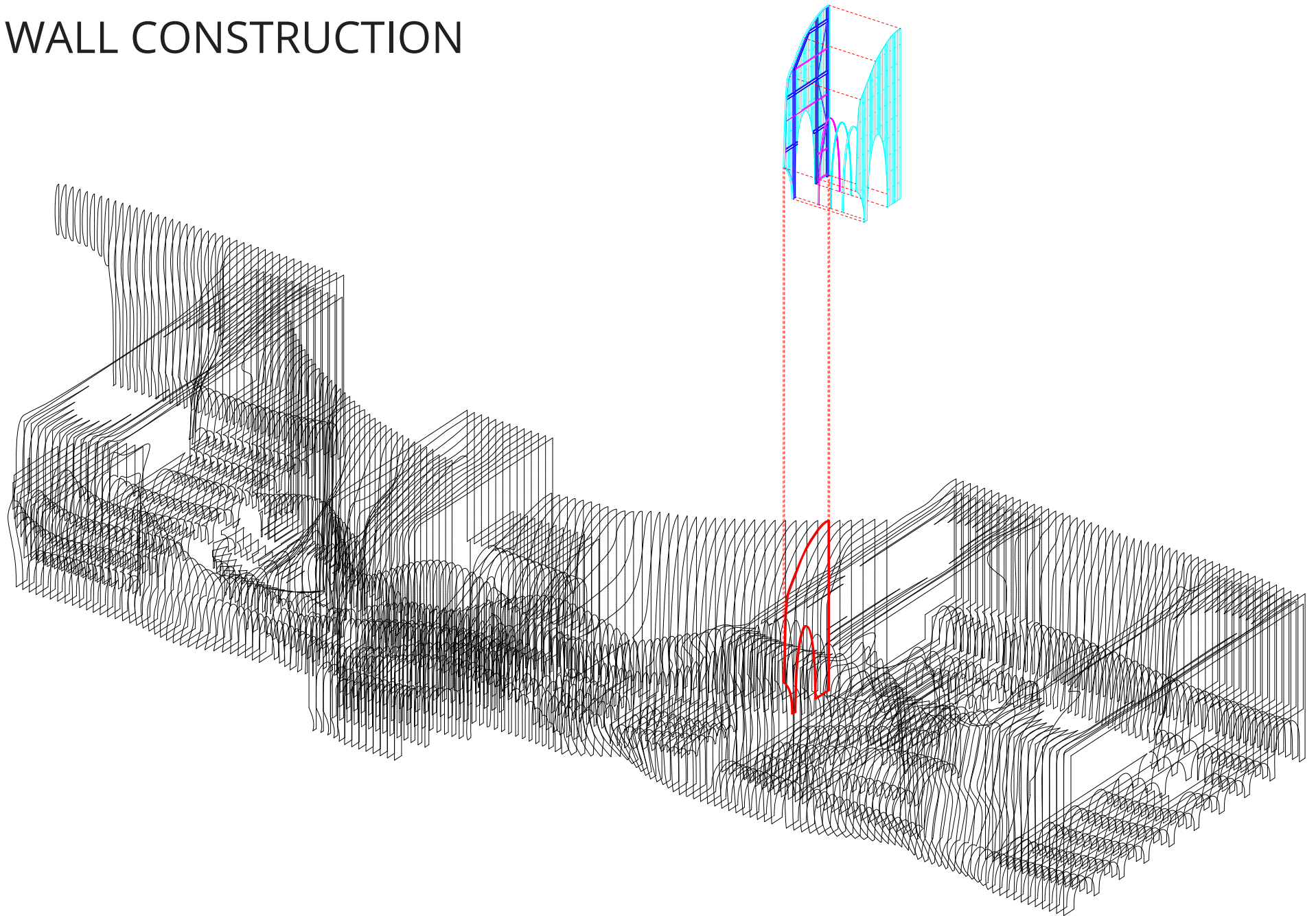
building arcs  
exposed concrete



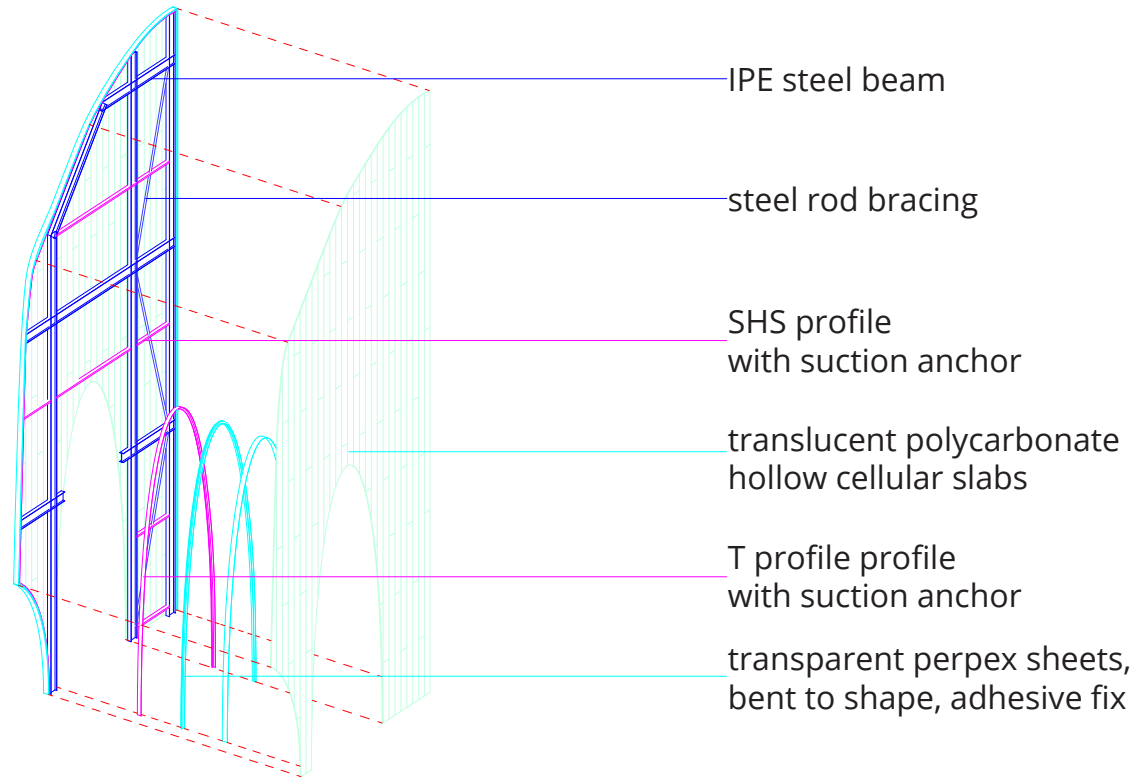
# CONSTRUCTION



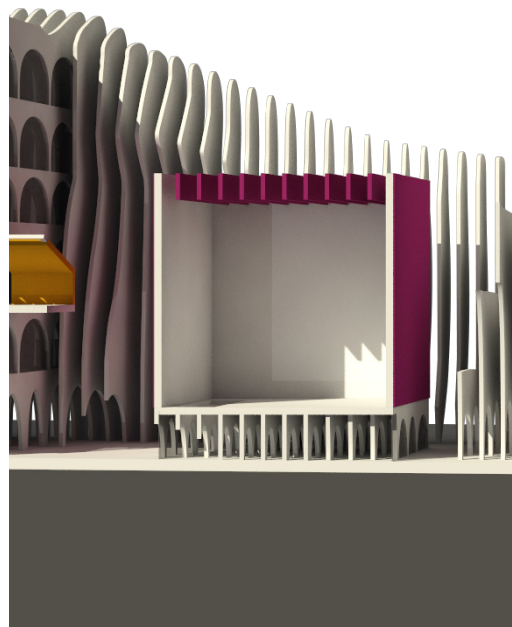
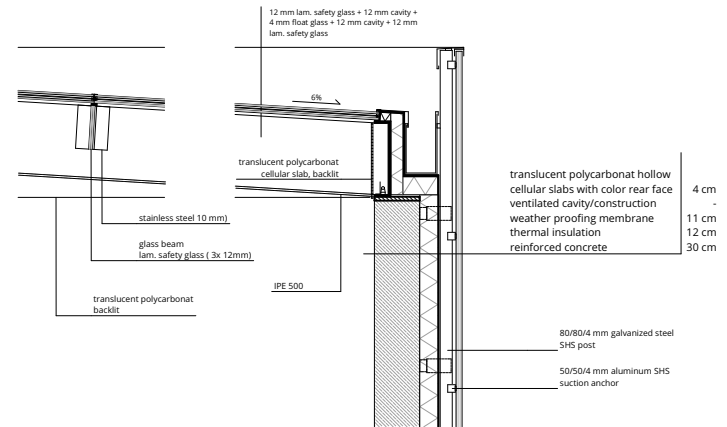
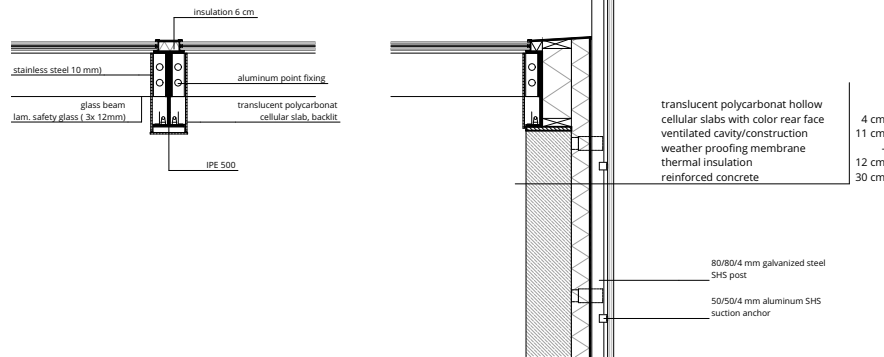
# WALL CONSTRUCTION



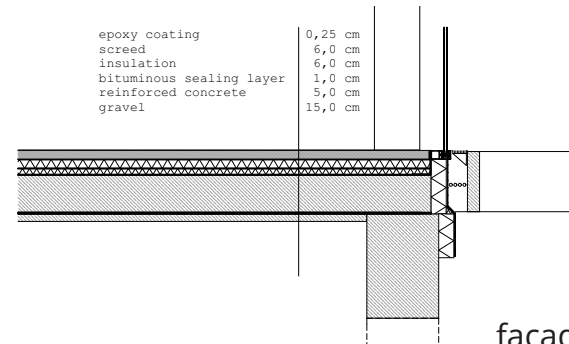
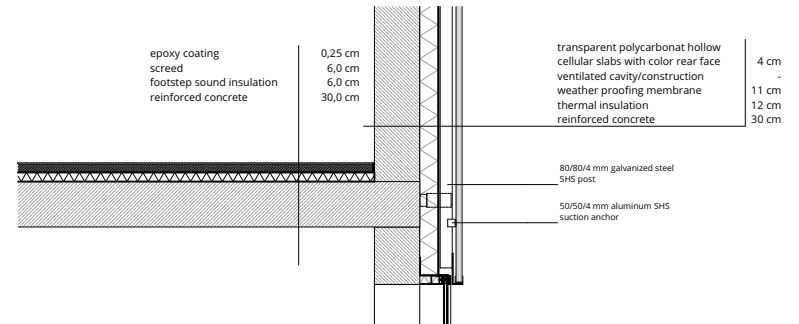
# WALL CONSTRUCTION



# FACADE SECTION



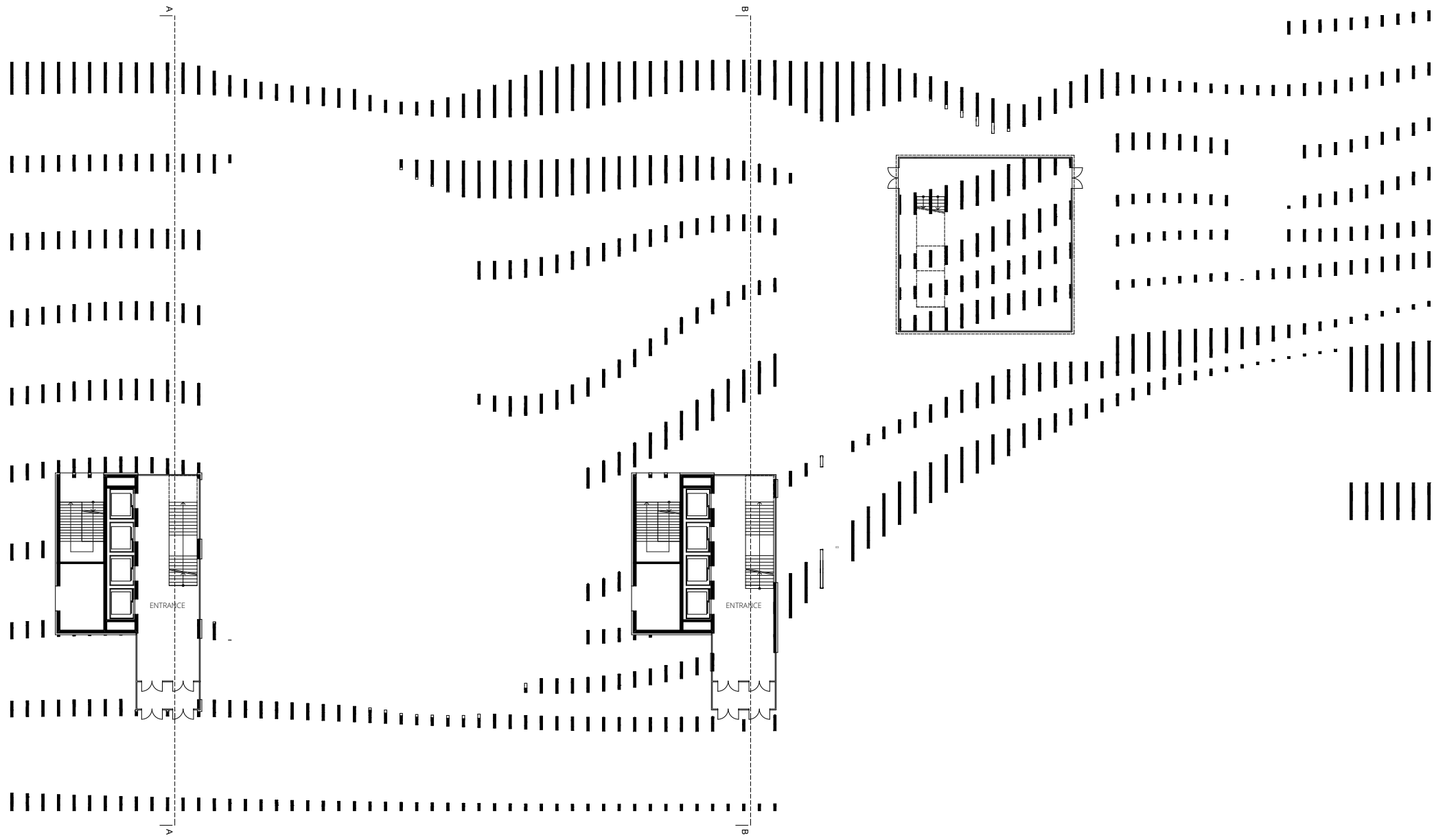
house of prey section



facade section 1:50

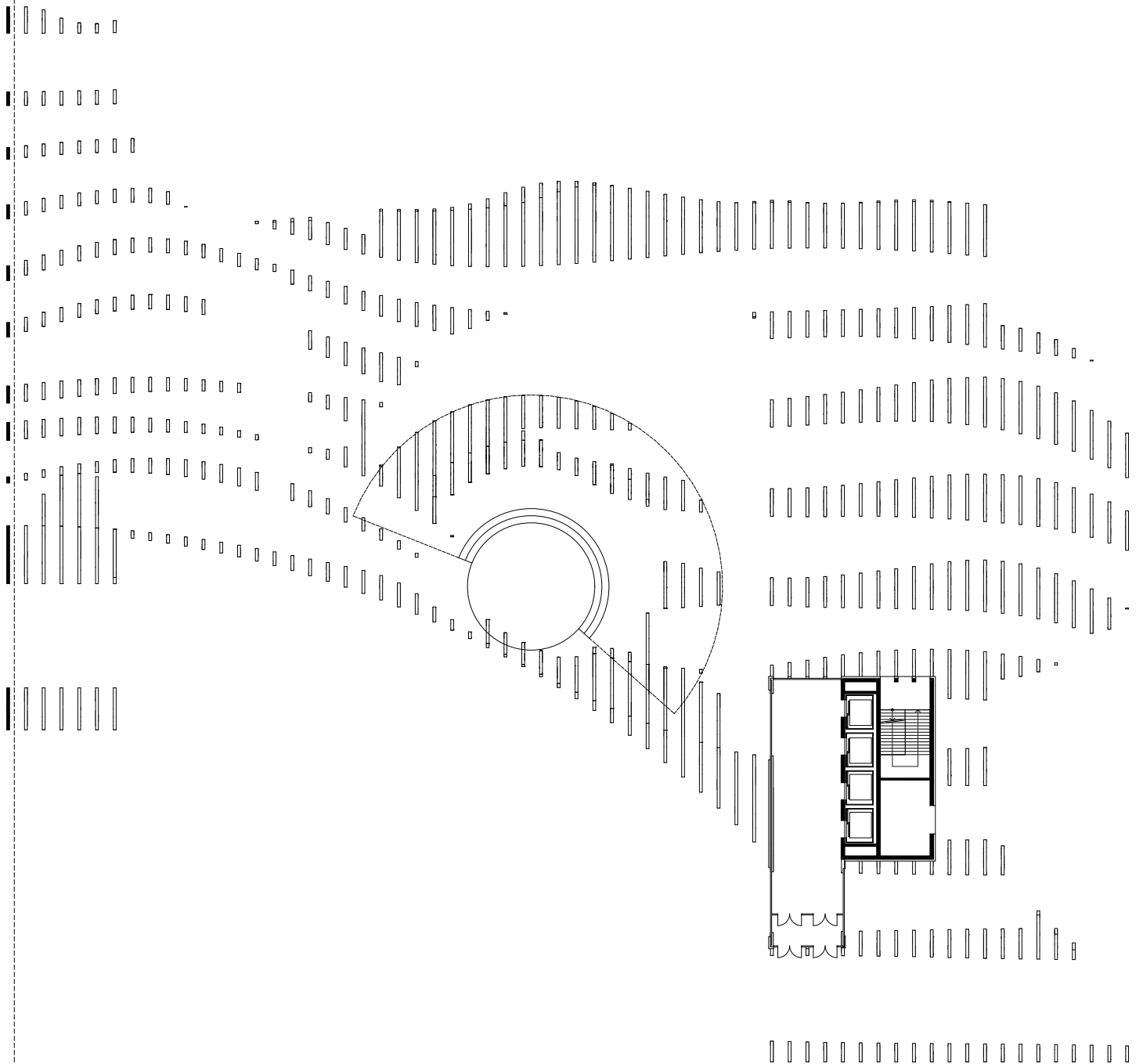
# PLANS







# LEVEL 00

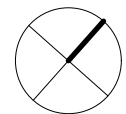
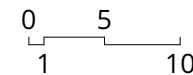


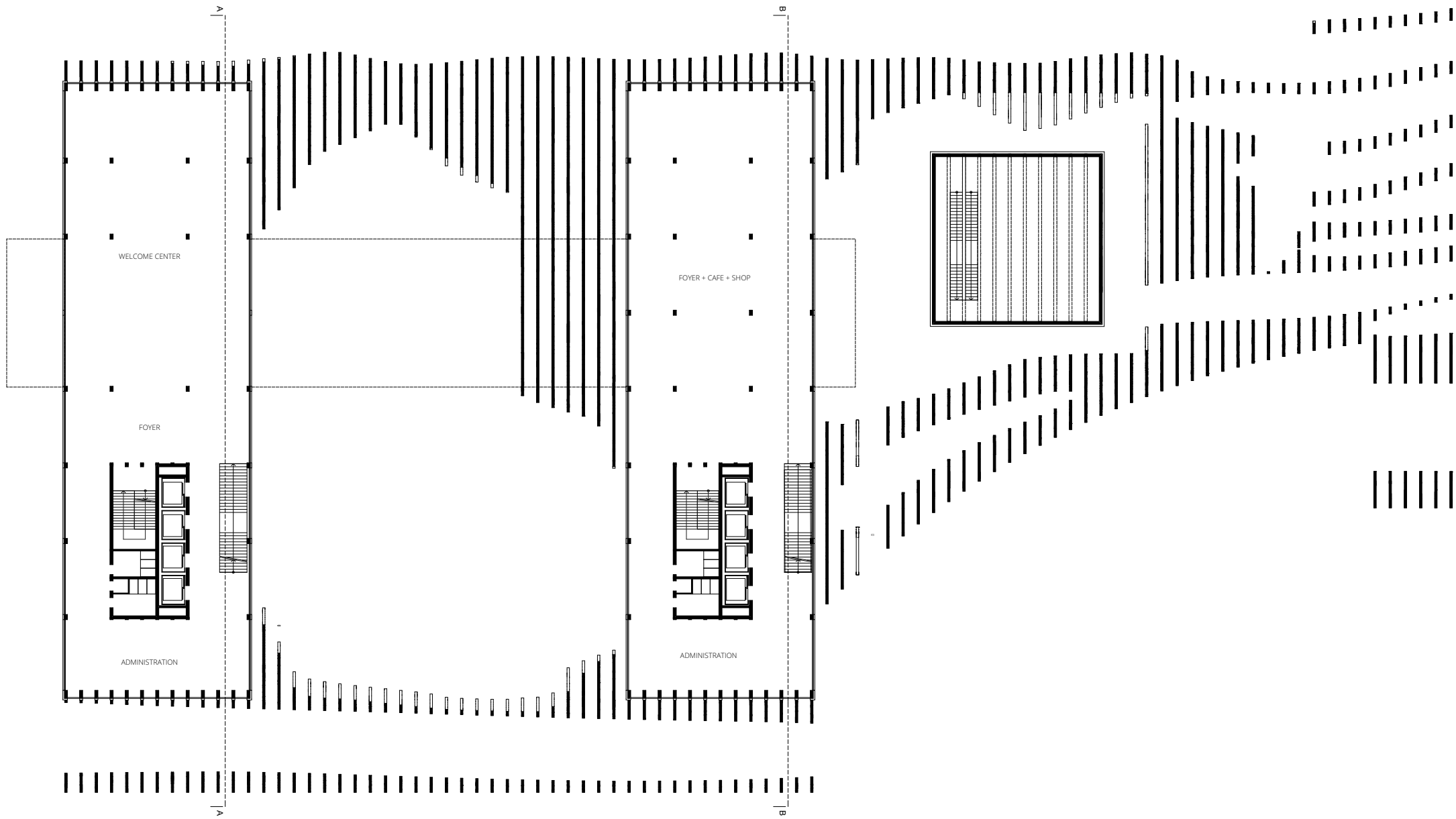
the streetlevel acts as a completely accesible public space with slabs and arcs allowing to move in all directions.

it gives acces to small entrance areas that lead visitors upstairs to the Social, Cultural and Political Center.

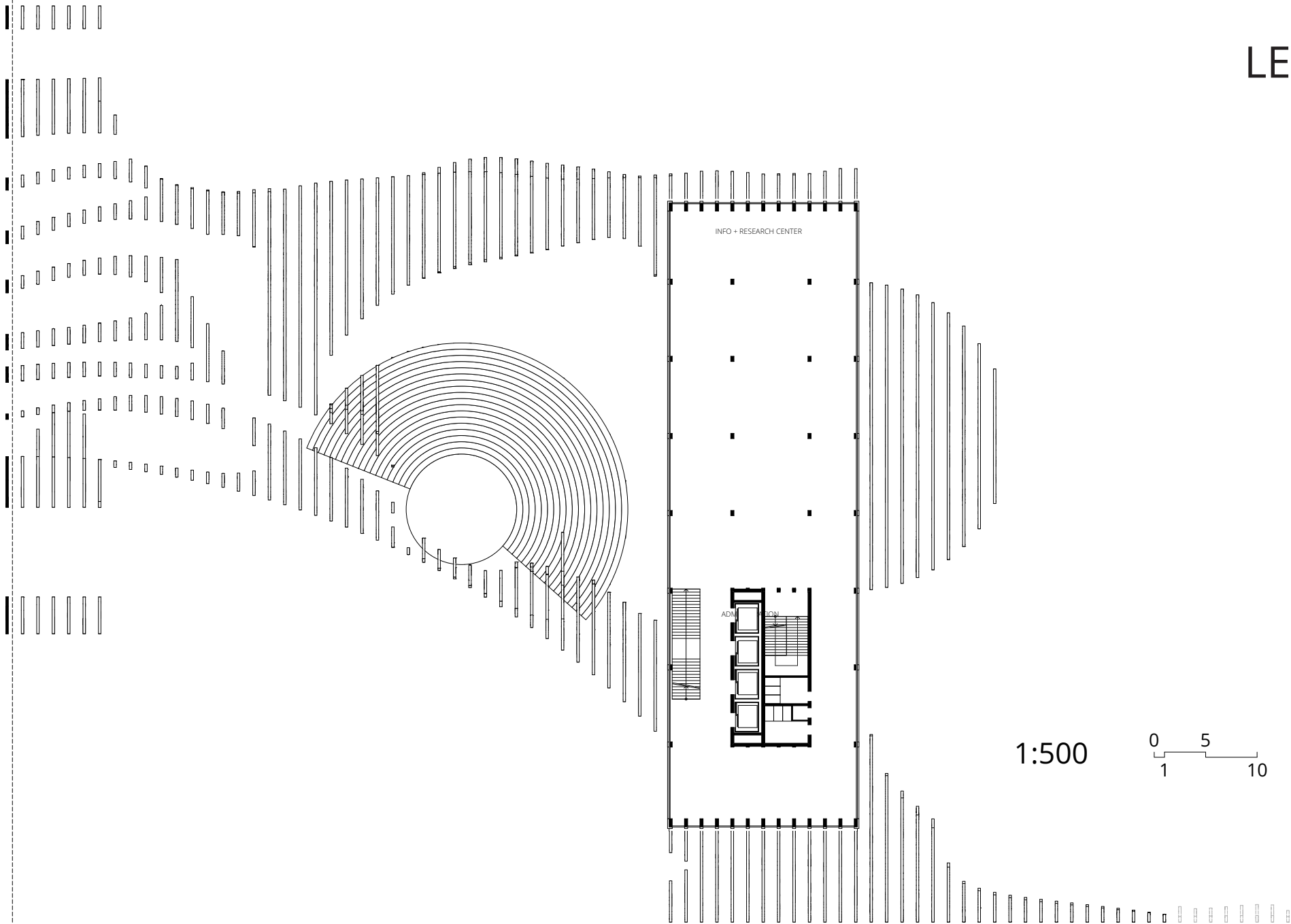
Furthermore it houses the entrance for the house of prey and is openly connected to the Graeco theater.

1:500

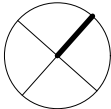
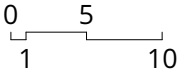


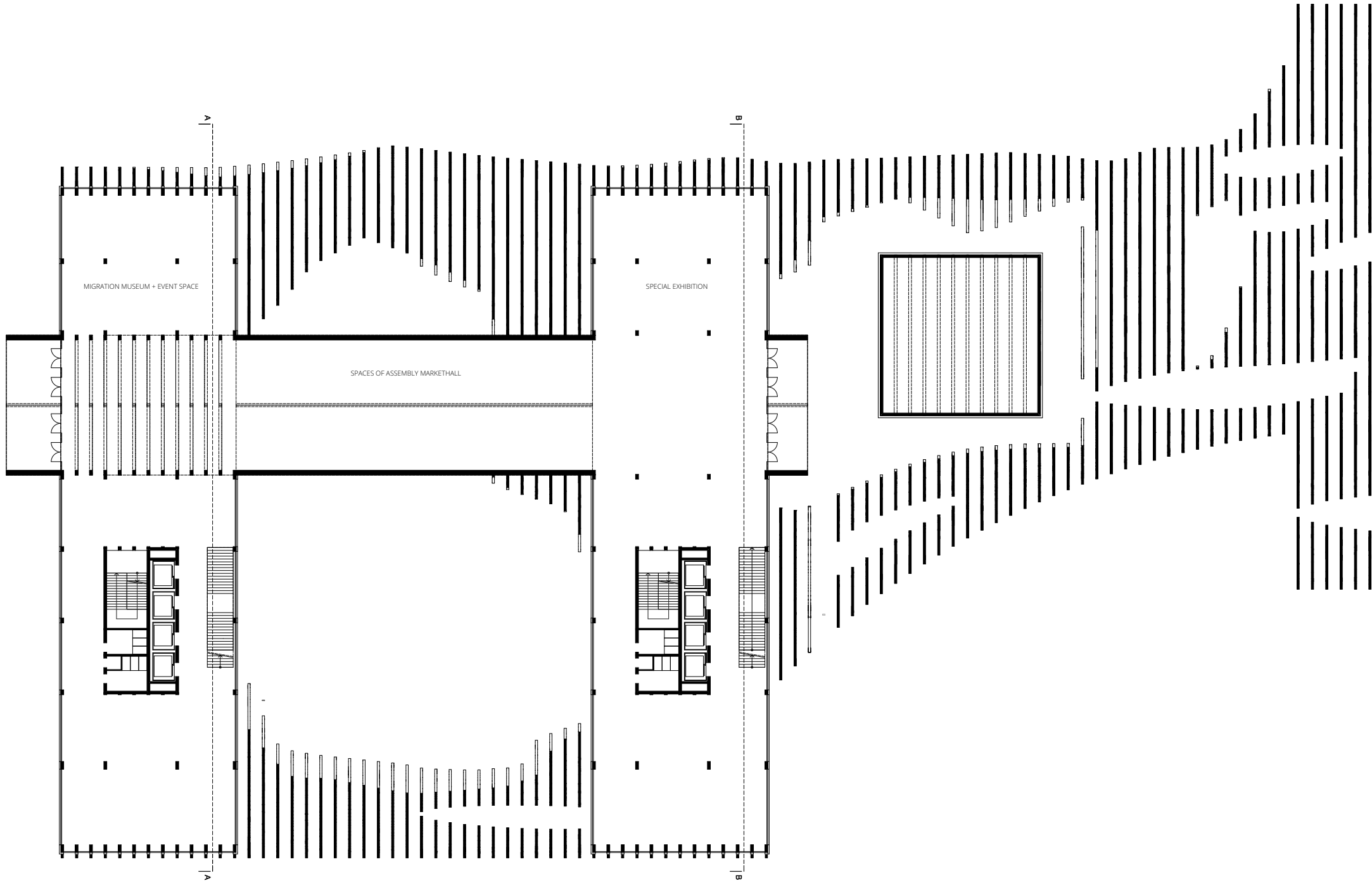


# LEVEL 01



1:500

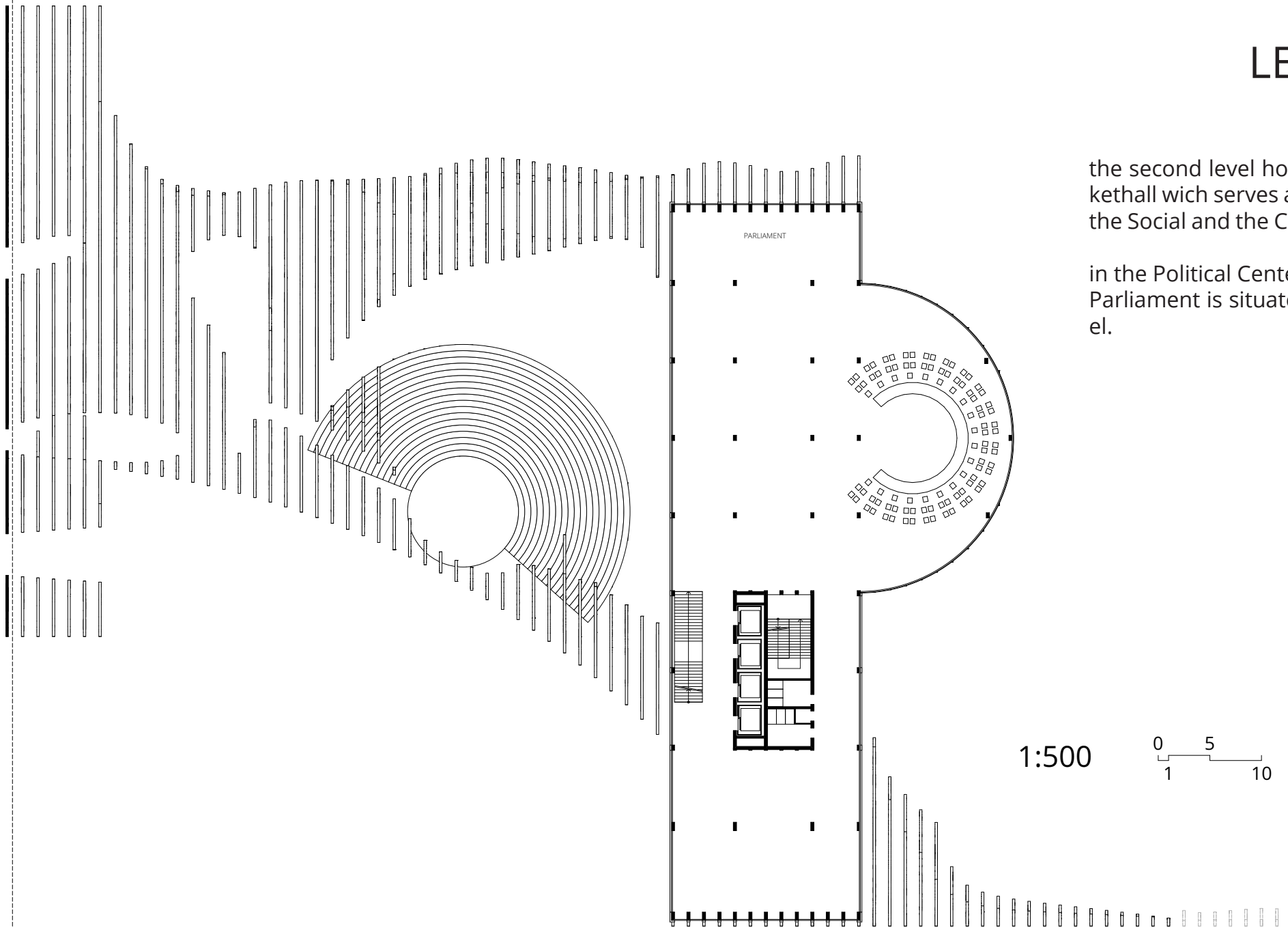




# LEVEL 02

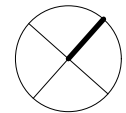
the second level houses the market hall which serves a link between the Social and the Cultural center,

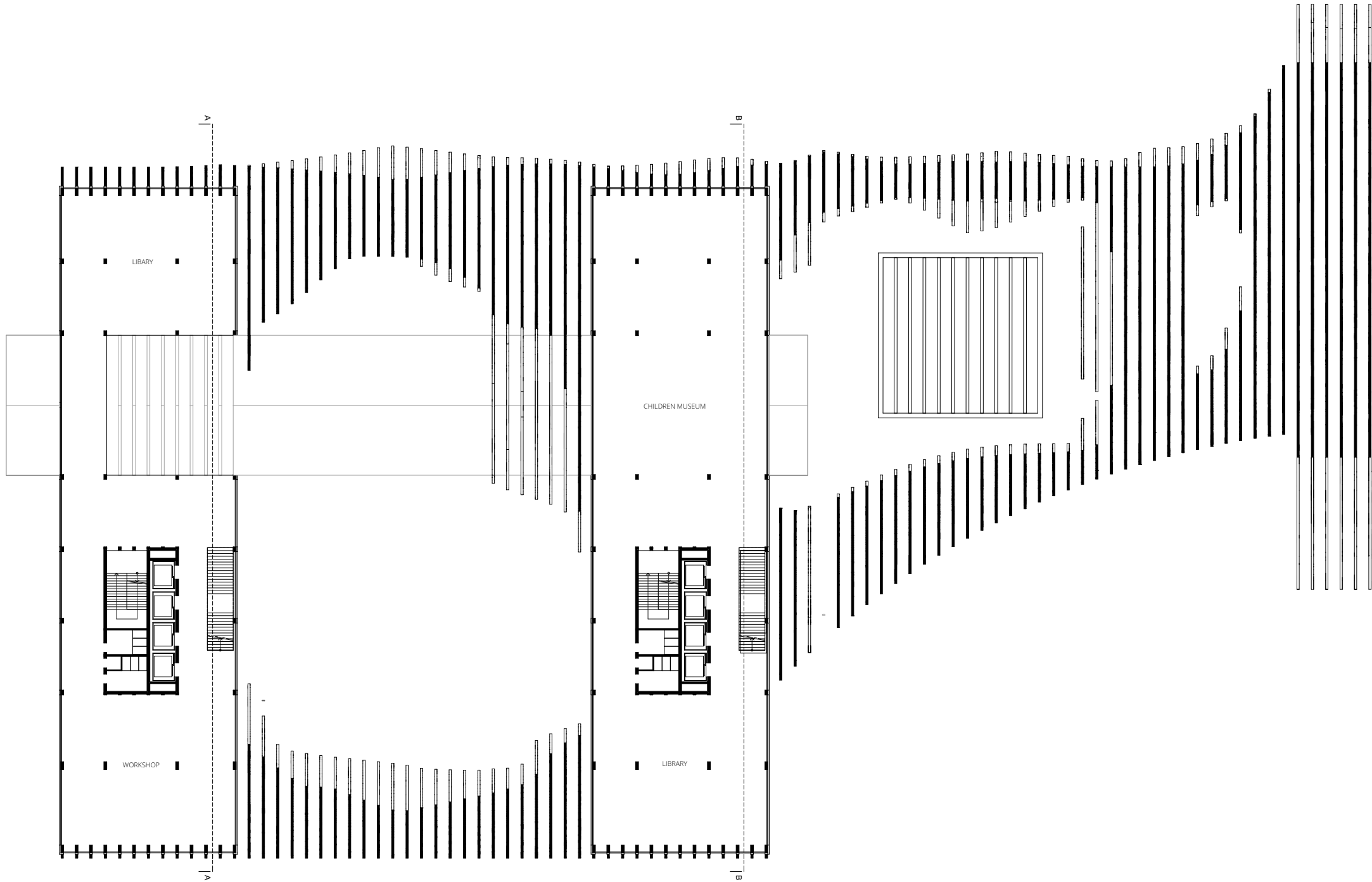
in the Political Center the Migrant Parliament is situated on this level.



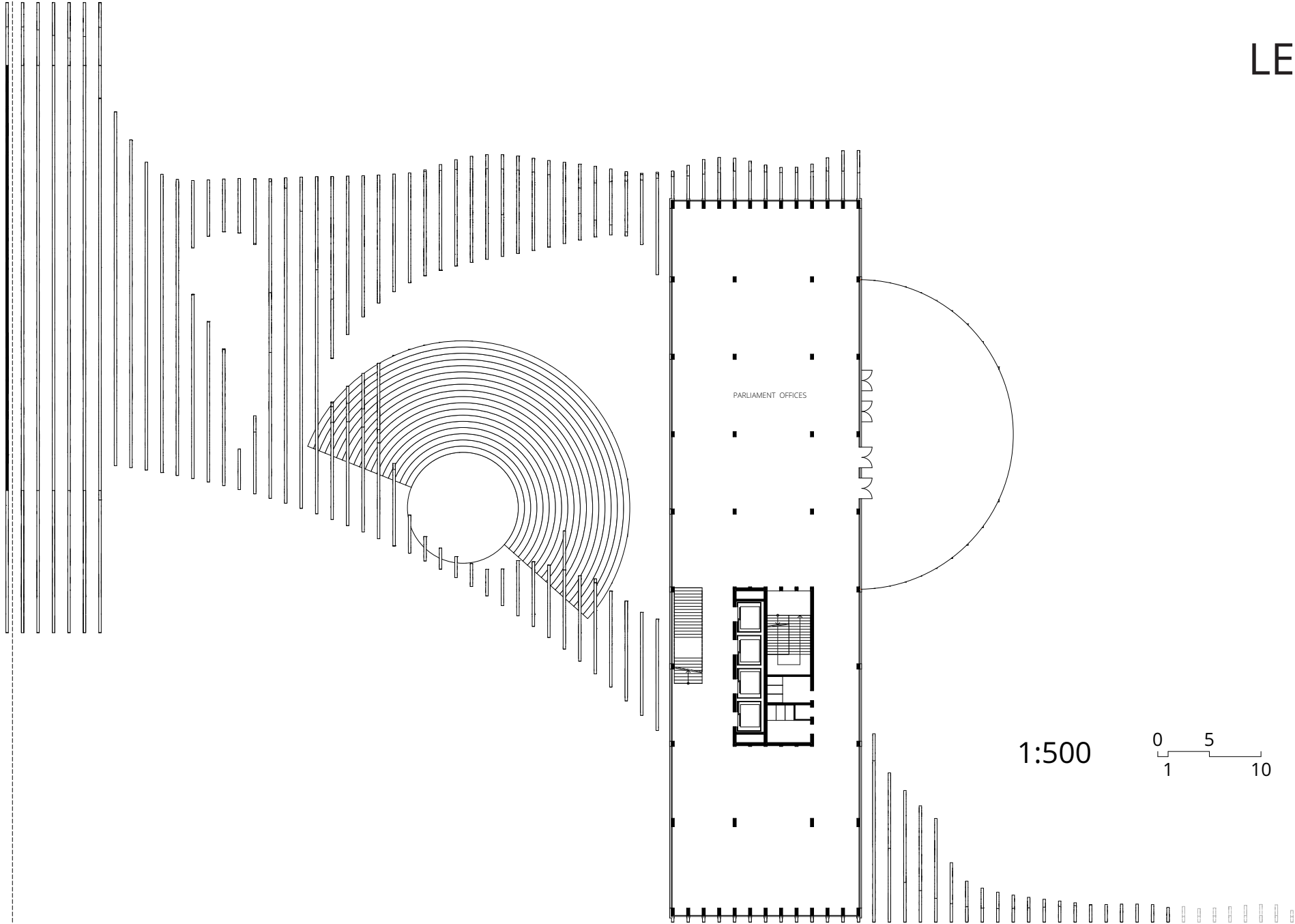
1:500

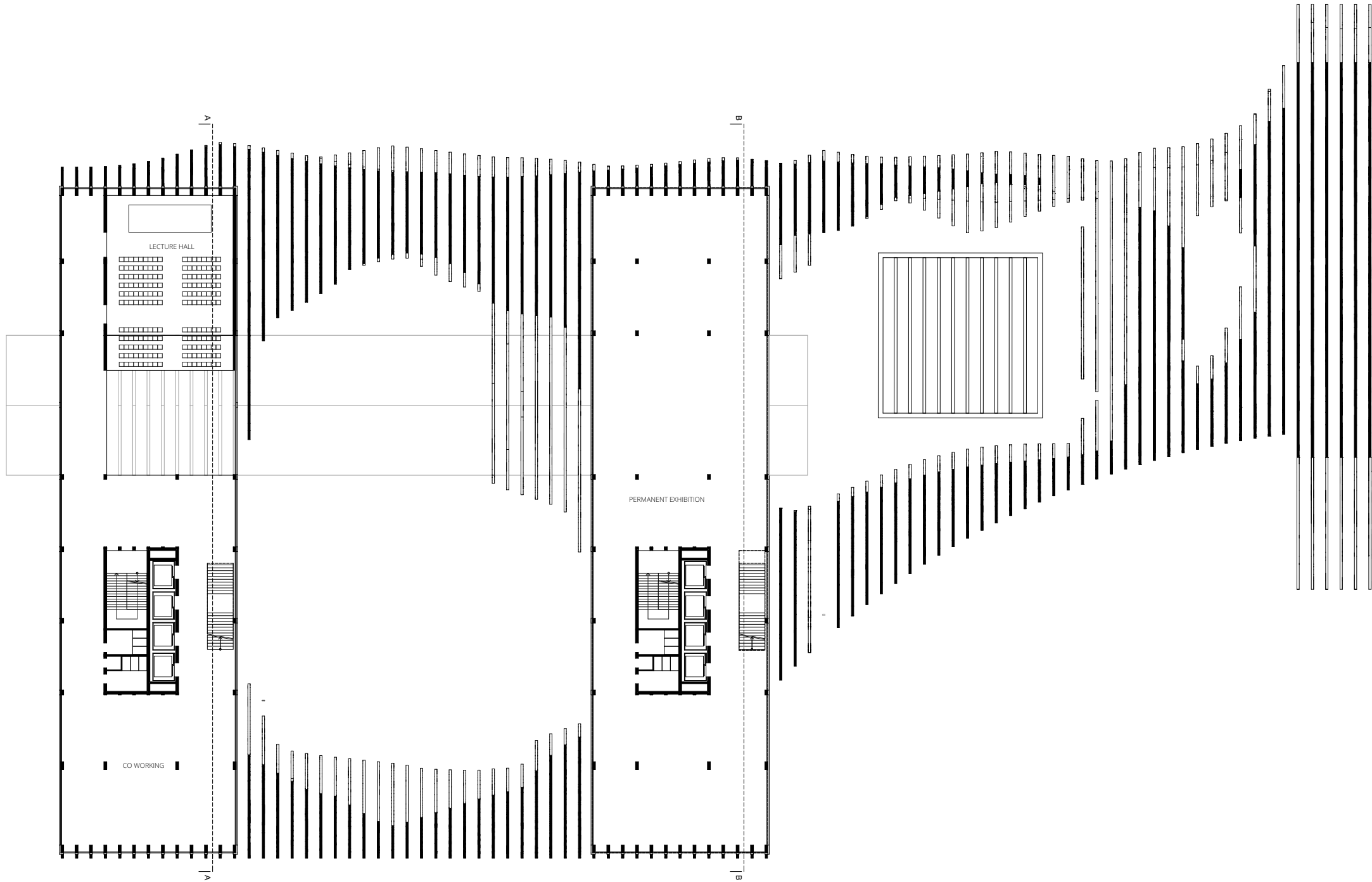
0 5 10  
1





# LEVEL 03

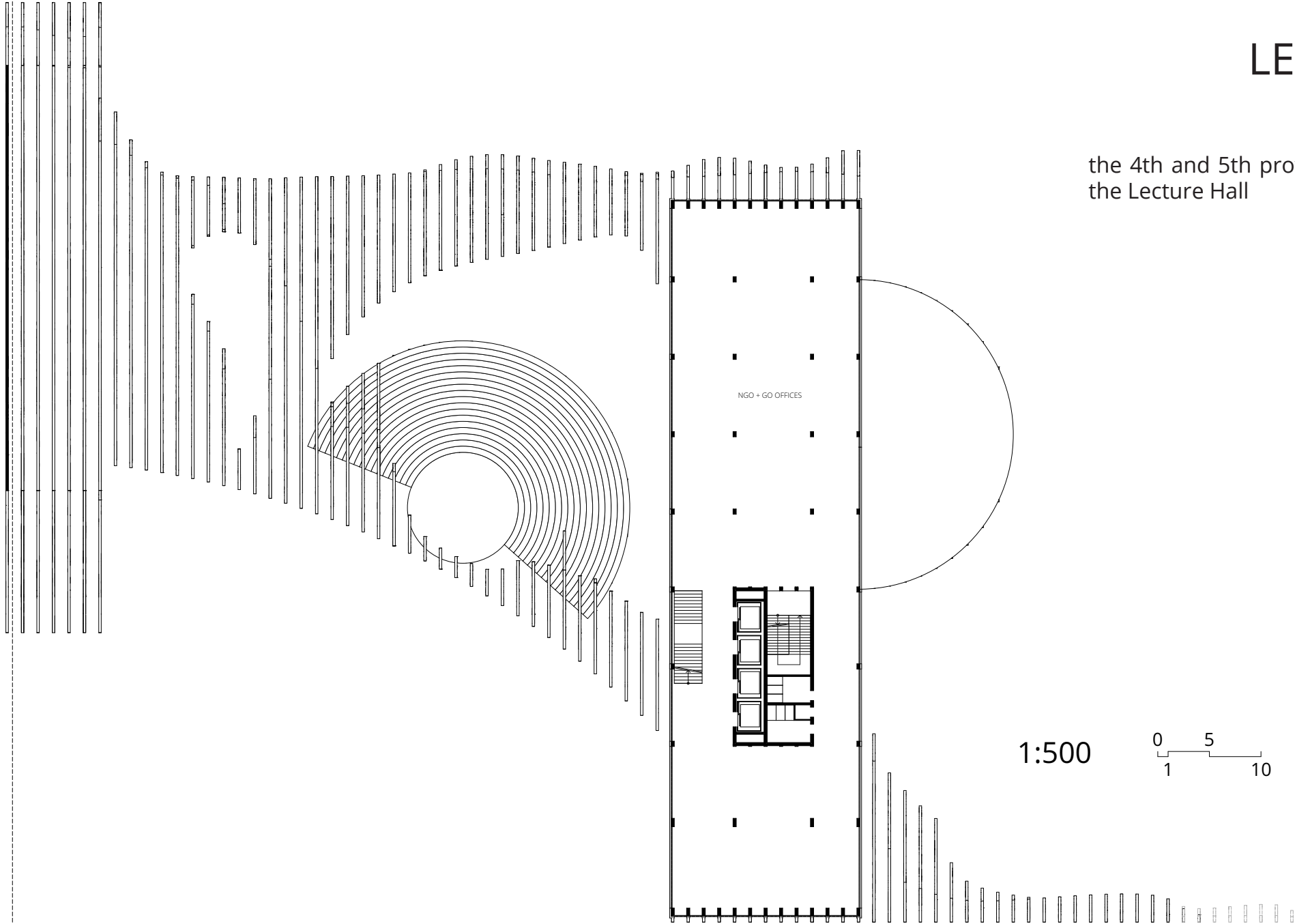




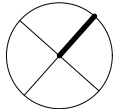
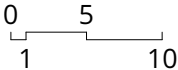


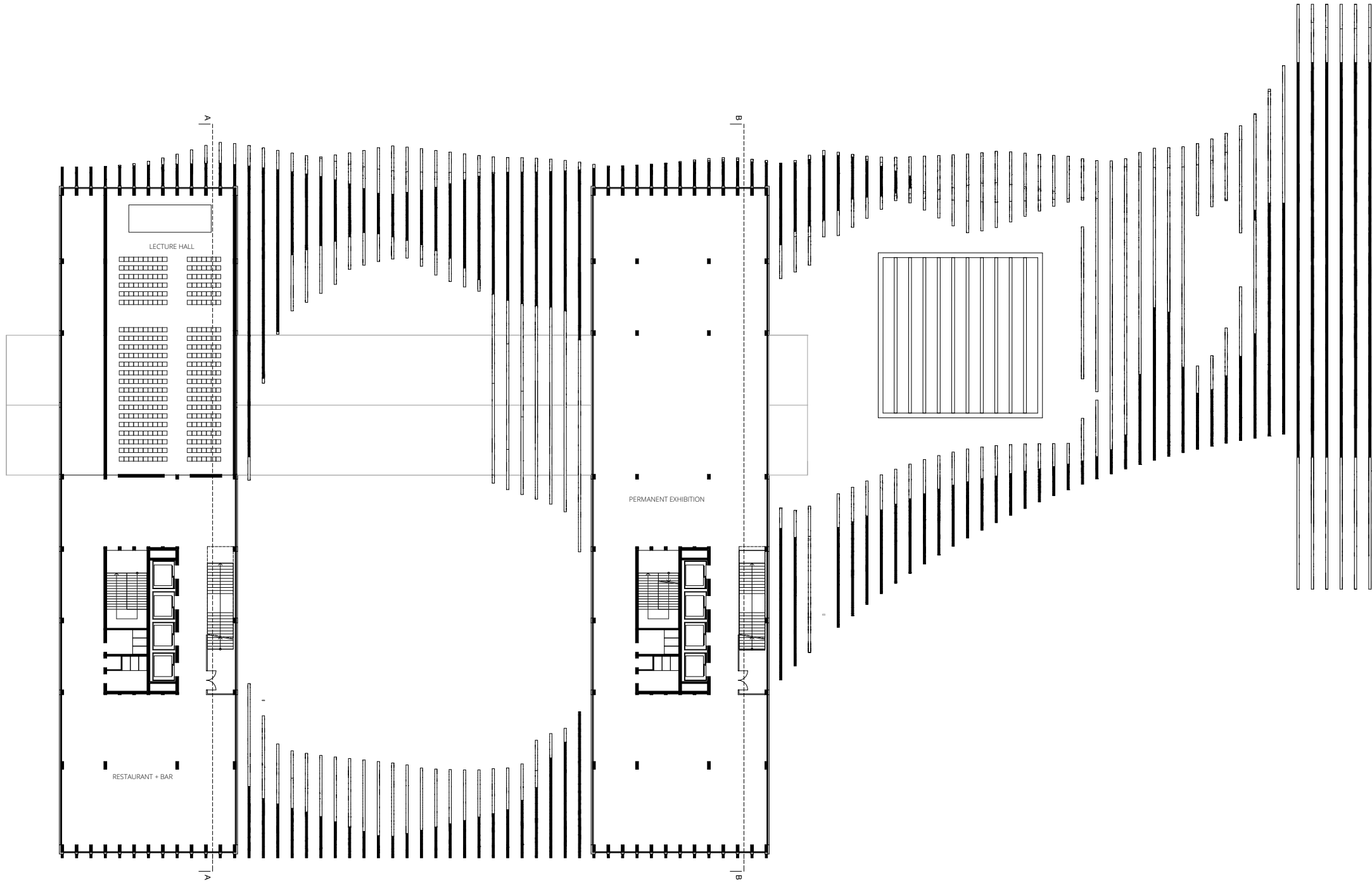
# LEVEL 04

the 4th and 5th provide acces to the Lecture Hall

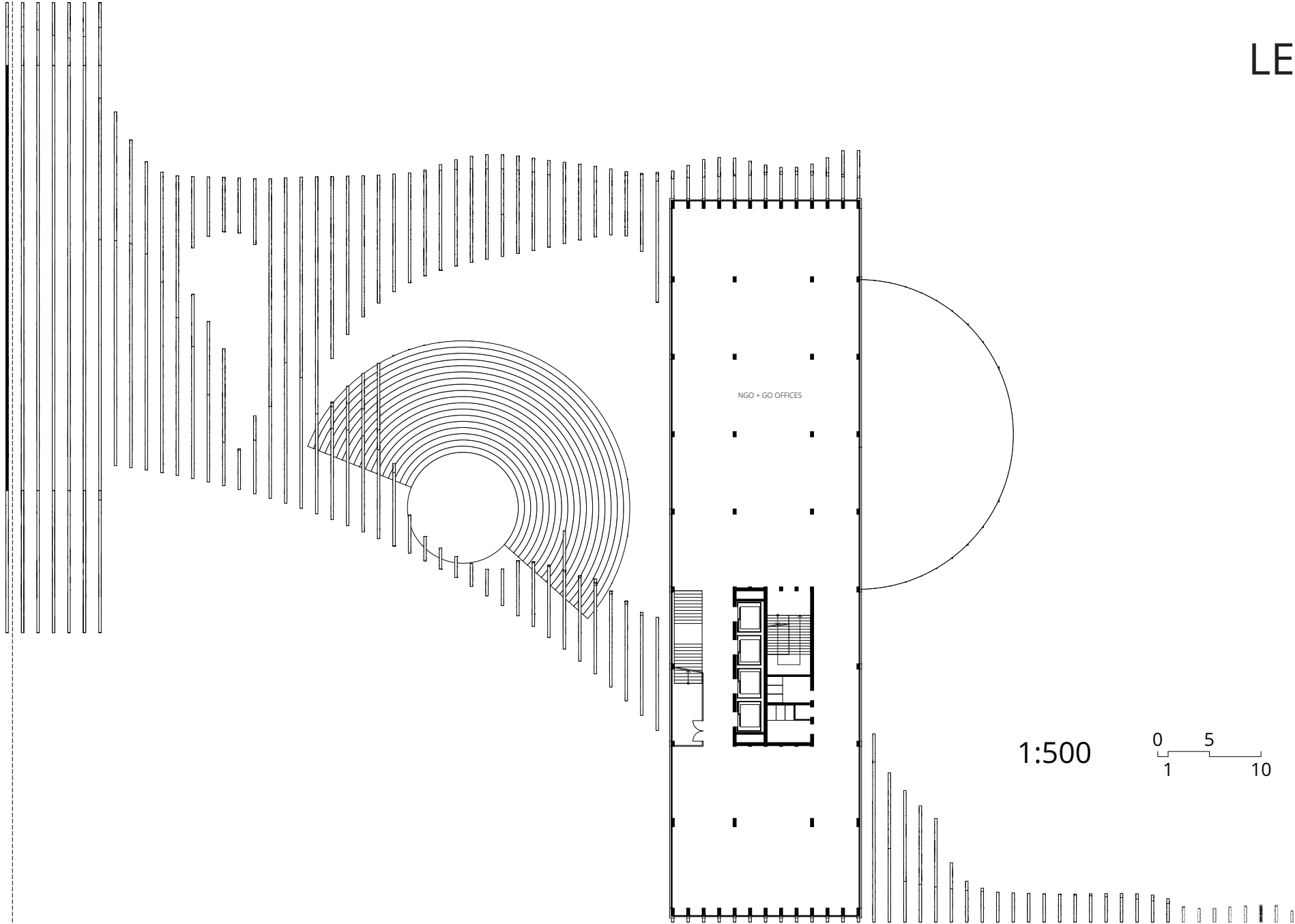


1:500

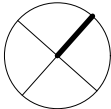




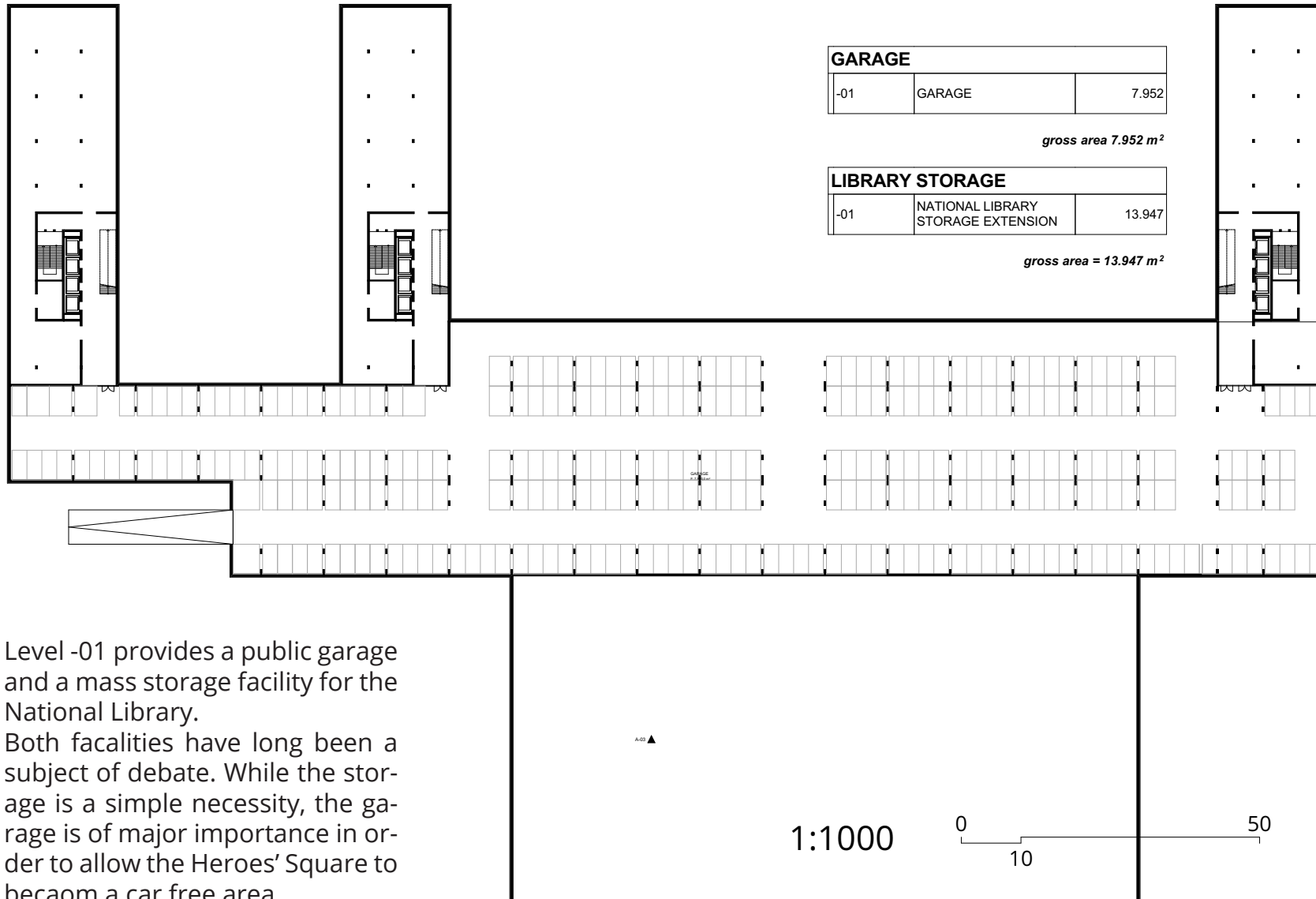
# LEVEL 05



1:500



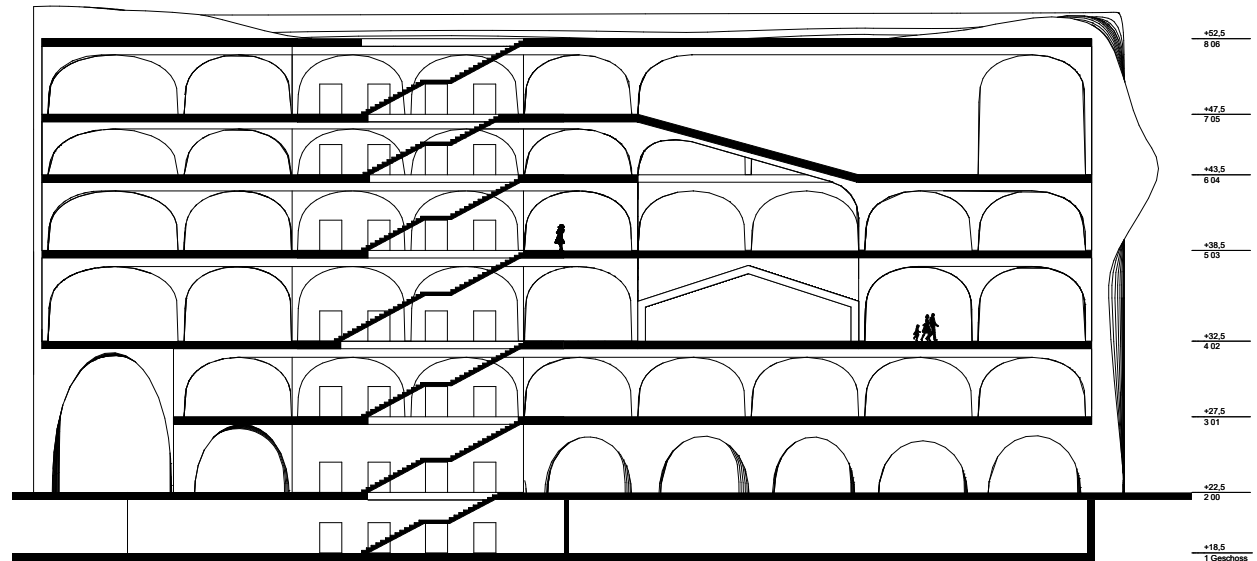
# LEVEL -01



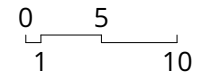
Level -01 provides a public garage and a mass storage facility for the National Library. Both facilities have long been a subject of debate. While the storage is a simple necessity, the garage is of major importance in order to allow the Heroes' Square to become a car free area.



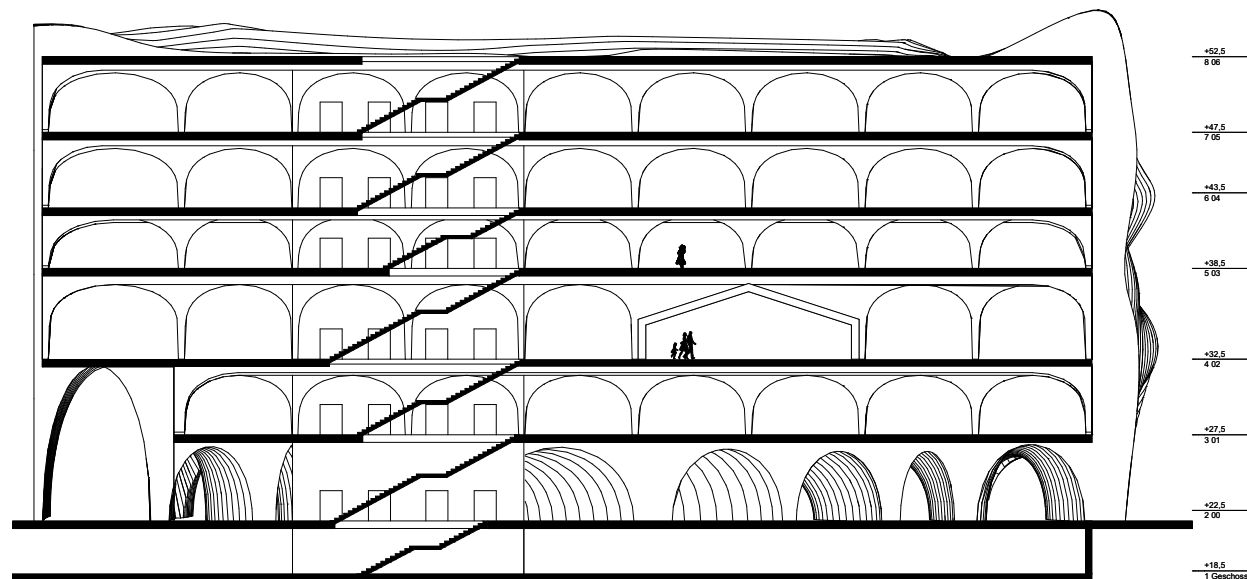
# SECTION AA



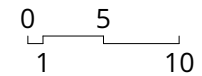
1:500



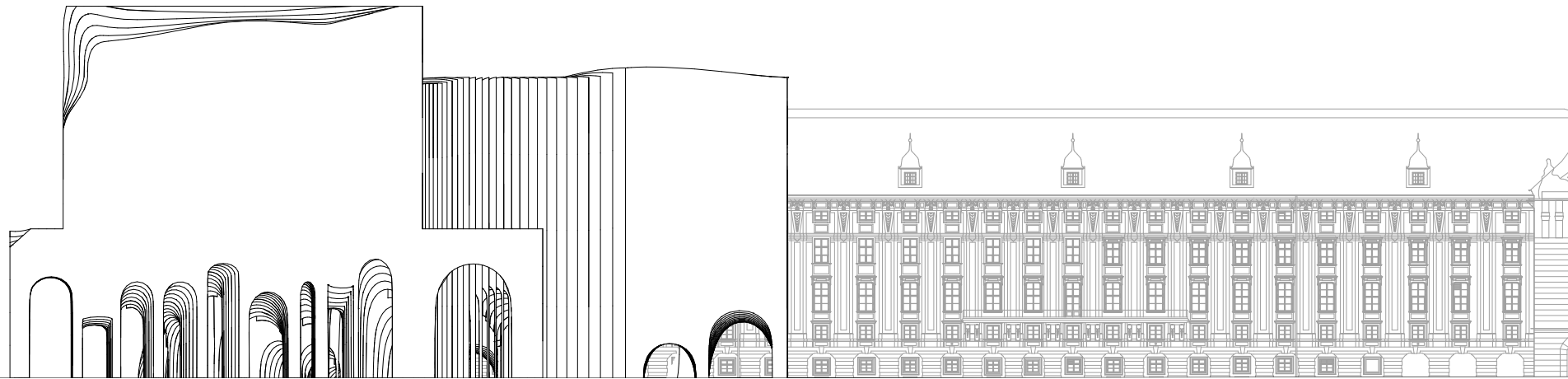
# SECTION BB



1:500



# SECTION CC

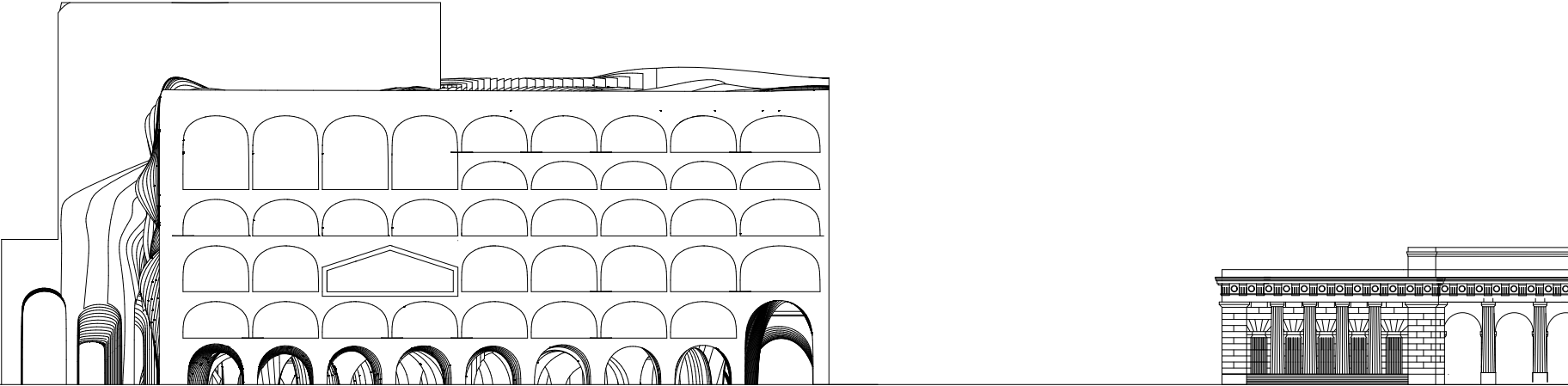


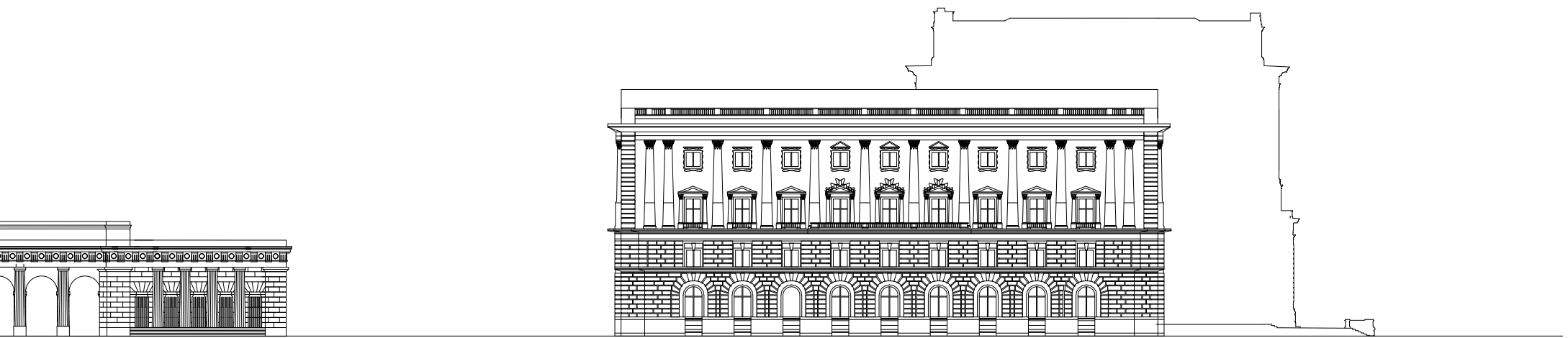


1:700



# ELEVATION

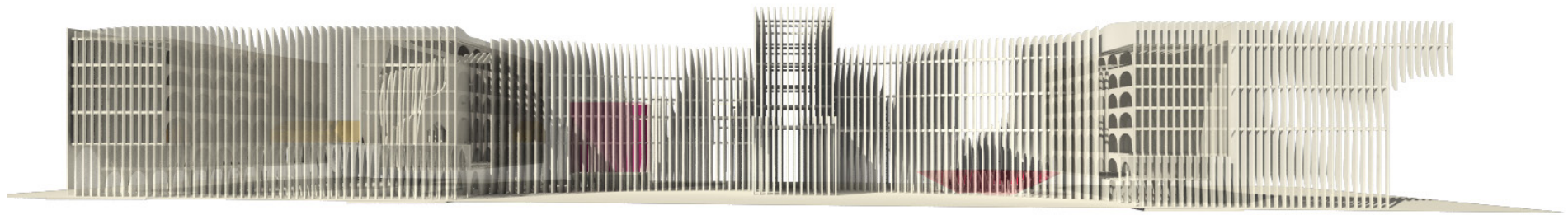




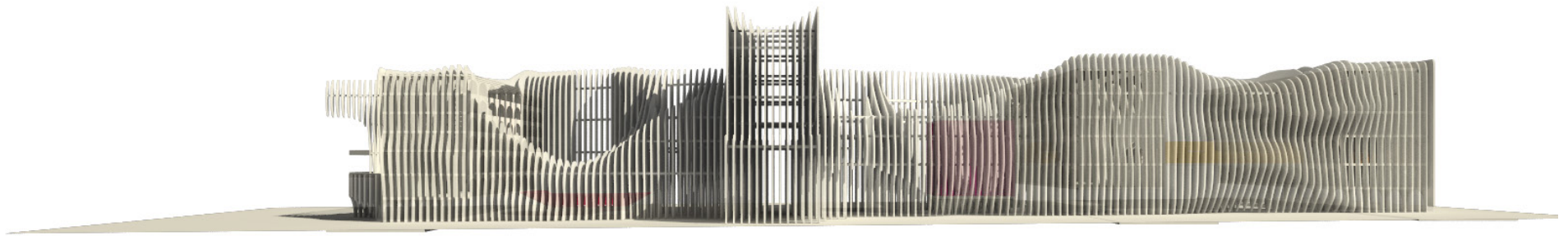
1:700



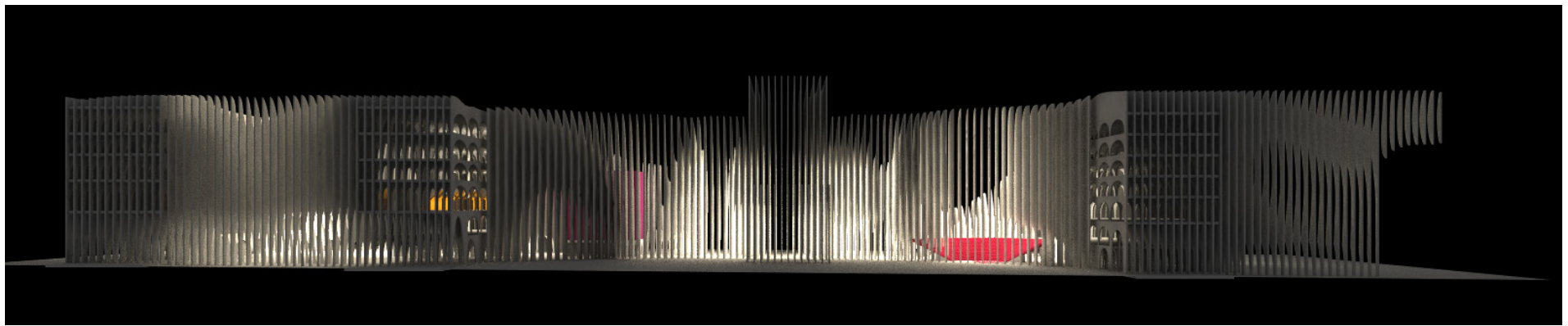
# PERSPECTIVE HEROES' SQUARE



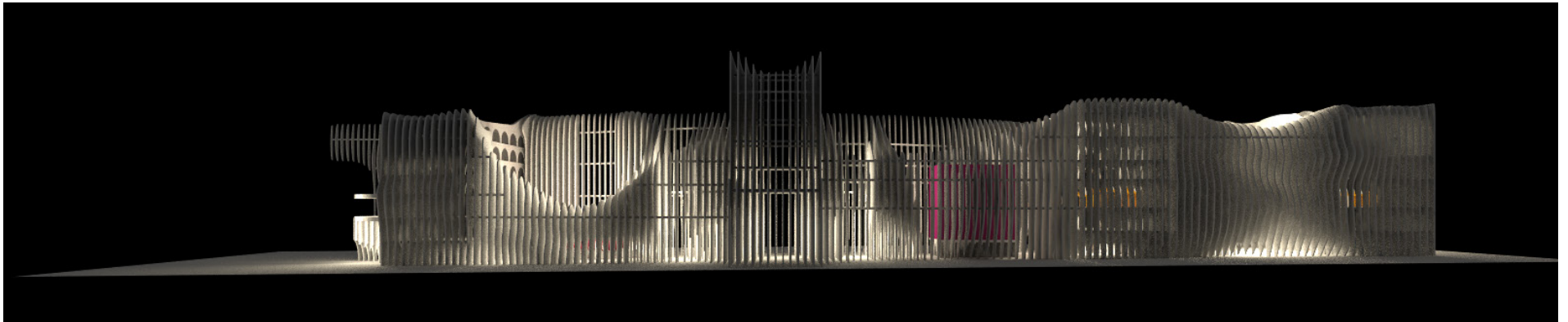
# PERSPECTIVE VOLKSGARTEN



# PERSPECTIVE HEROES' SQUARE



# PERSPECTIVE VOLKSGARTEN



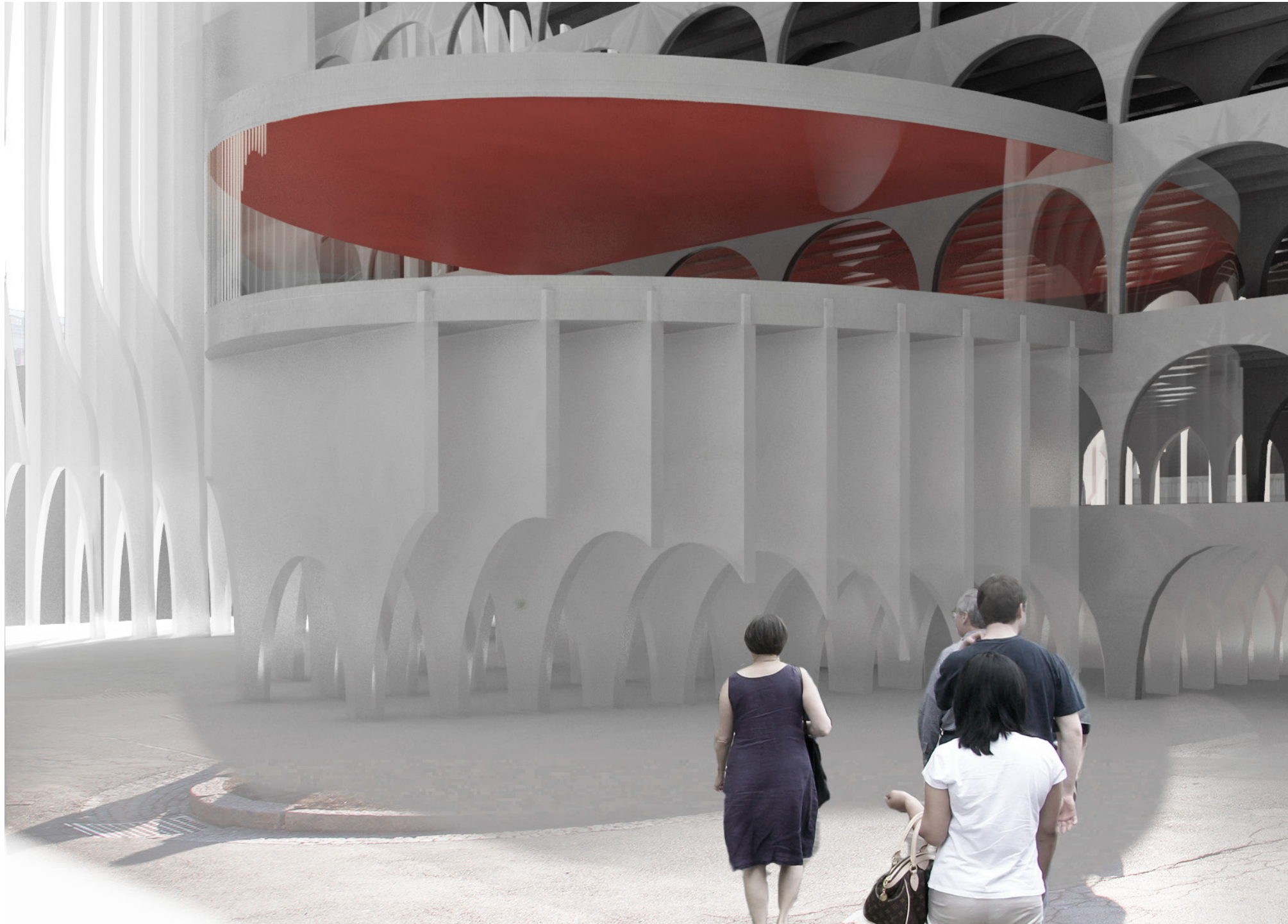
# IMAGES

















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## HELDENPLATZ

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# THANK YOU

to my family  
and friends  
colleagues  
and teachers