

## Notes on Urban Planning:

- Desedimentation of the urban realm through the creation of communal parking levels, designed with a ceiling height that invites adaptive reuse.
- A choreography of the logistics of delivery and entrance points, strategically concentrated to harmonize with the organic flow of pedestrian and bicycle traffic, a ballet of movement without discord.
- Infusing green enclaves along the arteries of the urban landscape, like arteries carrying lifeblood, intertwining nature and concrete in a harmonious embrace.
- Embracing the alchemy of mixed-use, preserving the essence of pre-existing functions while transcending their boundaries, achieving a GRZ of approximately 0.5 and GFZ of no less than 3.5, a metamorphosis of purpose.
- New architectural wings soaring with offices, enterprises, and dwelling spaces, a fusion of purpose, a symphony of activity.
- Shielding the sanctuary of residential dwellings from the urban cacophony along Maria Probst Street, orchestrating commerce to the east, while unveiling the verdant panorama of the southern Neufreimann parklands.
- Etching the urban terrain with monumental landmarks at pivotal points, paying homage to Leopoldstrasse's elongated axis converging into Maria Probst Street, adorned with arboreal processions and pavilion edifices, a choreographed tribute.
- Nurturing mobility hubs that flourish like nodes, emerging from elevated parkhouses, with pedestrian bridges entwining neighboring structures, unveiling seamless connectivity.
- The Maria Probst Street embraced by a dedicated cycling lane, accompanied by gracefully interwoven footpaths, forging a balanced rhythm of movement.
- A Mobility Center, a nexus of innovative transportation, nestled beside the newly envisaged tram station, an

orchestra of bike and scooter rentals, car-sharing, and more.

- Unearthing the untapped potential of the Metro site, transforming its solidly enclosed spaces into the foundation for vertical expansion, a reimagining of urban elevation.
- Relocating delivery points and parking access to the north, an unobtrusive symphony that grants the southern expanse an untrammelled canvas for public gatherings.
- An awakening of greenery, breathing life into the existing steel-carport landscape, transforming the mundane into an oasis of verdant rejuvenation.
- At the heart of the Tram station, a vibrant square emerges as the epicenter of the urban symphony, welcoming and dispersing travelers alike.
- The dance of function unfolds within the Metro or wholesale domain at lower levels, superimposed by parking structures, and crowned with a mosaic of agriculture, habitation, and commerce, a composition of possibilities.
- A vision unfolds, with rooftop realms embracing greenery, nurturing both semi-public and private gardens, a garden of earthly delights for residents and employers alike.
- The property, a symbiotic unity with the Puma estate, conjures an urban agora in the southeast, flourishing as a verdant space surrounding the Tram station, a vibrant urban park exuding a captivating city forest ambiance, crowned by venerable trees (a bastion for alternative markets)

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These notes are for Sofia

1. To start very generally: WhyNot is a specific mode of urbanity. It sees the world as a space of possibility. That way, the way of WhyNot, is not about the will to create or the order of functionality, but about the degree to which the new city is open to the unknown, the ever unfinished process.

2. Emphasizing the process means taking a neutral stance on the content of the plan. It goes without saying that "WhyNot" does not provide star architecture.

3. 3. There is not just one "WhyNot" vision, a WhyNot way of looking at things. WhyNot is as well a quality evident in objects and the behavior of people. There are "whyNot" films, clothes, furniture, people, buildings. . . . this distinction is important. The WhyNotEye has the power to transform experiences, but not everything can be viewed as WhyNot. It's not all in the eye of the beholder.

4. Random examples for items which are part of the canon of "WhyNot"

Gardening

Collages (in general)

"Naples" by Asja Lacis and Walter Benjamin

Fallows

Buildings by Vassal + Lacaton

flea markets

Chat GPT

Flower pots, bars, euro boxes, trolleys

Bitcoin

Workwear (Apron, overalls, boiler suits)

The Nordpol restaurant in Vienna

From Dusk Till Dawn

some sharing concepts

Parkhäuser

The films of Pipilotti Rist

Old buildings that have been used without renovation for 100 years

quantum physics

Cooking (not so much Baking)

WhyNot taste has an affinity for certain arts rather than others.

All purposefulness, for instance, makes up a large part of WhyNot. For WhyNot Architecture is often anti Architecture, emphasizing as found situations, out of place objects, and literally the rest of the World at the expense of style. Concert halls, though, because it is contentfull, is rarely WhyNot. They offer no opportunity, say, for a contrast between silly or self-made improvisation and rich form. . . . Sometimes whole art forms become saturated with WhyNot. In the last two years, more and more public spaces have been annexed.

6. Jazz is sometimes Whynot. Many examples of Whynot are things which, from a "serious" point of view, are either bad execution or leftovers. Not all, though. Not only is WhyNot not necessarily badly executed, but some constructions which can be approached as Whynot (example: any provisional) merit the most serious admiration and study.

7. All Whynot objects, and persons, contain a large element of improvisation. Everything in nature can be WhyNot . . . but most WhyNot objects are urban and either very private or due to an economic pressure - at least in Germany. (Yet, they often have a serenity -- or a naïveté -- which is the equivalent of Personal or exactly unpersonal)

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10. Whynot sees everything with comment on. It's not a lamp, but a lamp that could also be a vase, . To perceive Whynot in objects and persons is to understand Being-as-constantly parttaking. It is the farthest extension, in being a maker, of the metaphor of life as something that is constantly created and destroyed but never finished and always on top of the ruins that are still lived in.