

STADT_BOX

PERMANENT TEMPORARINESS FOR THE PORUBSKYHALLE
AS LEVERAGE FOR A CULTURAL - CREATIVE FUTURE

Dieser Auftrag im Rahmen des Projektes InduCult2.0 ist eine konzeptuelle Untersuchung, in der verschiedene Zielsetzungen und Denkrichtungen des Auftraggebers kombiniert werden. Eine örtliche Herausforderung, nämlich die Umgestaltung der Porubskyhalle zum kreativen Hotspot (in der alten Industrieregion Leitendorf in Leoben, Österreich) wird mit der Dynamik konfrontiert, die in den internationalen "good practice"-Projekten zu Veränderung oder zu einem Durchbruch geführt hat.

Die Schlussfolgerung ist, dass Örtlichkeiten mit kulturell-kreativen Bestrebungen mit der vom kreativen/unternehmerischen Milieu so geliebten Qualität der 'permanenten zeitlichkeit' umgehen können.

Diese Erkenntnis wurde daraufhin mit der Idee des Auftraggebers kombiniert, für Leoben eine mobile Installation (vorzugsweise auf Basis von Seecontainern) zu schaffen, die sowohl für die Porubskyhalle als auch für die Stadt Leoben eine Hebelwirkung aufweisen kann.

Container sind universell, modern, trendy und praktisch handhabbar. Darüber hinaus im Vergleich zu den Kosten von klassischen Bauprojekten auch günstig. Der ideale Träger für ein Experiment.

Container können auch Ideen befördern.

This assignment as part of the InduCult2.0 project is a designing study combining several of the client's objectives and lines of thought. A local challenge, namely the repurposing of the Porubskyhalle (in the old industrial area of Leitendorf in Leoben, Austria) into a creative hotspot, is confronted with the dynamic that has prompted a change or breakthrough in international good practice projects.

The conclusion is that places with cultural-creative aspirations know how to deal with 'permanent temporariness', a quality so well-loved in creative /enterprising circles.

This insight was then combined with the client's idea to create a mobile installation for Leoben (preferably based on sea containers), which could provide leverage for the Porubskyhalle as well as for the city of Leoben.

Sea containers are universal, contemporary, trendy and practically manageable – not to mention low budget in comparison with the costs of classic construction projects. The ideal carriers for an experiment.

Containers can also transport ideas.



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INTRODUCTION AND CHALLENGE

The starting point of the Central European Interreg Project 'InduCult2.0' is the similar development currently faced by European industrial regions, namely the transition from a manufacturing industry into a creative and/or knowledge-based economy. The targets are the opportunities brought forth by this turnaround, by way of promoting the concept of 'Industrial Culture'.

The concept is an innovative one because it stretches beyond the protection and repurposing of cultural heritage. Through the years, an industrial-cultural, creative community and spirit began to develop throughout the European landscape. In this project, ten partners join forces to explore that shared spirit, which has contributed to forming the identity of each of the participating regions, in all of its aspects, to strengthen it, and to profile it as leverage for regional development. Promoting Industrial Culture renders a region more 'future-resistant'.

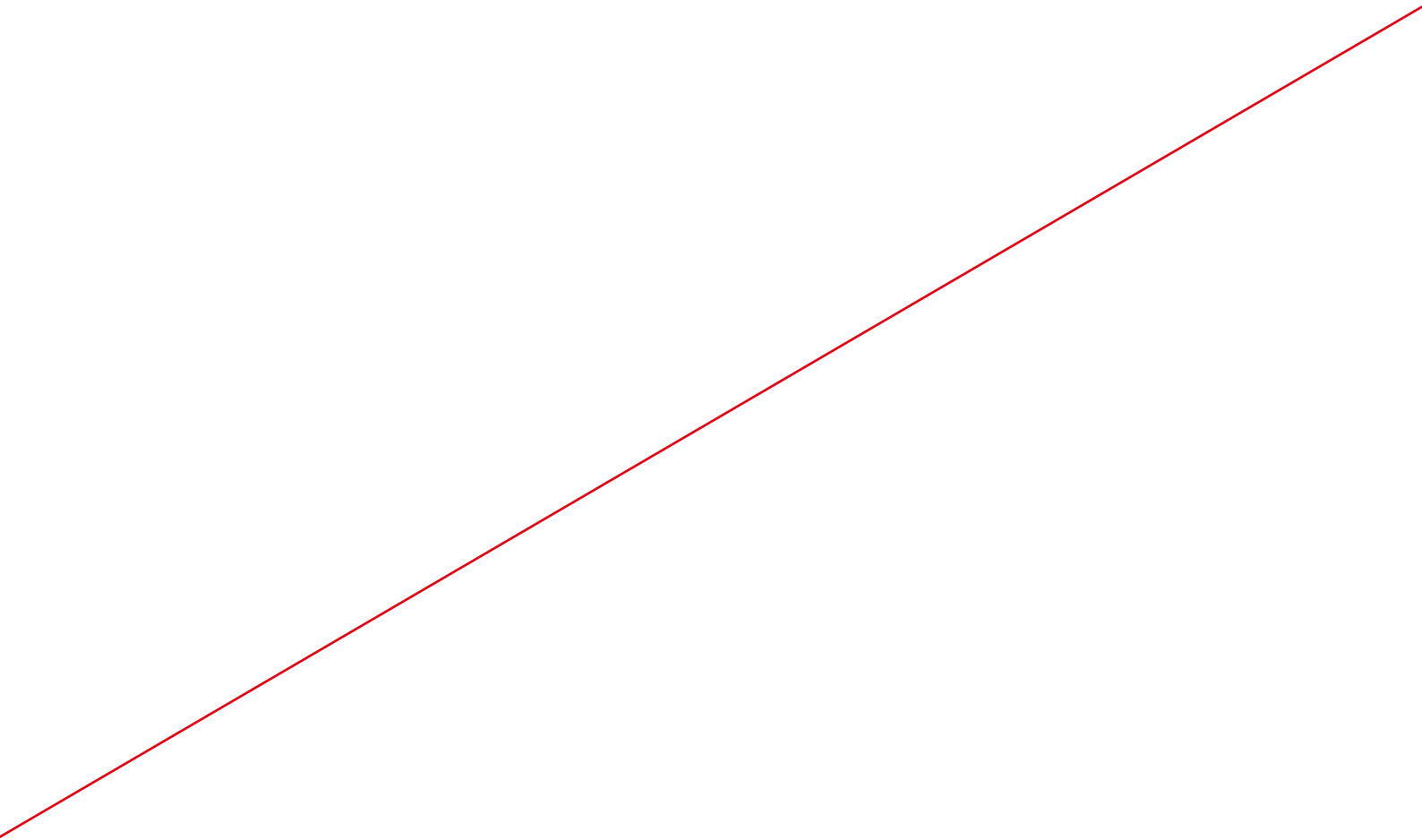
The assignment of the city of Leoben in the project InduCult2.0 is:

- Creating a new cultural and tourist offer, based on the old industry.
- Utilising old industrial sites and buildings as centres for culture and creative industry.
- Spatial design with input from creative industries.
- Tying together existing industry with culture and education.

Finding a realistic and attractive future perspective for the Porubskyhalle in the city quarter of Leitendorf could help to accomplish the aforementioned aspirations. The city of Leoben links to this challenge a wish to capitalise on its existing initiative 'City Lab', which allows the inhabitants to get actively involved in creating proposals for the future. Furthermore, they are looking for budget-realistic proposals, because a structural investment in the aforementioned site (in building and renovation works) currently (2017) does not seem feasible.

Het Vervolg/COALFACE, project centre for mining regions in Belgium, wishes to fulfil this challenge. There is a common positive experience in the project SHIFT-X, a previous Interreg project, in which a campaign was realised in seven partnering regions around the theme of 'industrial heritage as a source for development'. A sea container transformed by Het Vervolg / COALFACE into a gallery provides inspiration for a 'mobile' solution.

The assignment is to devise a cost-efficient and creative container concept that will contribute to the spatial design / development plan for an old industrial city quarter in which creative industries get to play a role.



CHAPTER 1: CREATIVE INDUSTRY AND INDUSTRIAL CULTURE, AN OPTION FOR THE PORUBSKYHALLE IN LEOBEN

1.1. POSITIONING THE PROPOSAL

During the visit to Leoben and the city quarter of Leitendorf containing the Porubskyhalle on 14 and 15 March 2017, it became clear that the city of Leoben experiences some uncertainty concerning the plans for the future of the aforementioned city quarter. This is why we consider it useful to start with a limited structural analysis of the stated issue. It is characterised by the following observations:

Culture is a developmental asset

- The municipal services for culture and cultural development (and their regional partners at the Steirische Eisenstrasse) share a strong conviction in the power of 'culture as a developmental mechanism'. This conviction has been fed by years of successful development of various projects with international esteem¹.
- These partners also possess the insight that creativity and culture as a driving force for economic and social urban development have not at all been exhausted. It all comes down to keeping a finger on the pulse of international trends and create a link with the potential and the aspirations of the city and the region in themselves.
- Furthermore, in international relations, substantive and financial support is often available for the realisation of good concepts. The InduCult2.0 project is merely the most recent EU-subsidised project that Leoben is a part of. Leoben is not only the 'recipient', but also a leading inspirer in its own right for other regions in Central and Western Europe.

The Porubskyhalle is an attractive future location

- For the 'Porubskyhalle' location, strong conceptual repurposing opportunities have been developed in the recent past by city services² and external agencies³.
- The essence is that the Porubskyhalle could provide both a resting place and a motor for the next phase in cultural city development, and specifically the 'creative industry'.
- These proposals imply a certain investment budget that is at present not considered a priority by the municipality.
- Yet, the project 'Centre for Creativity and Youth Culture Porubsky Halle' is explicitly mentioned as a priority in the 2014 – 2020 local development strategy of the LAG Steirische Eisenstrasse.

The Leoben municipality

- The city of Leoben greatly values civil involvement and open communication with its inhabitants.
- That is why the project 'City Lab' or 'Stadtlabor Leoben', combined with the participation campaign 'Lust Auf Leoben' is an important initiative and point of reference for new future projects.
- It would be best to involve City Lab in this assignment within the InduCult2.0 framework.

1 A selection of the success stories: City museum and Kunsthalle Leoben with internationally renowned exhibits, Museumsverbund Eisenstrasse, Rostfest festival in Eisenerz, ...

2 Stadtentwicklungskonzept Nr 5.01, 2010: 'Zentrum für Kreativität und Jugendkultur Porubsky-Halle.'

3 In 2015, a concept was developed "Stadtteilzentrum Leitendorf / Creative_Tech Porubskyhalle" by the agencies: Nussmüller Architekten, Rosenfelder & Höfler consulting engineers, SCAN Agentur für Markt – und Gesellschaftsanalytik, TBH Technisches Büro.

1.2. THE PORUBSKYHALLE / CITY QUARTER LEITENDORF

An evaluation of the existing renovation concept for the Porubskyhalle: culture / creative economy / Creative_Tech, which has been maturing in the minds for years, extends far beyond this assignment. Yet, within the framework of InduCult2.0 and the internationally developing ideology about industrial culture, relevant ideas and examples could be found, which could pave the way for Leoben towards a solution choice for the Porubsky site. Particularly industrial sites having gained in profile and potential through a 'temporary cultural repurposing' could use Leoben as an example.

The Porubskyhalle is situated in Leitendorf, a city quarter south of the centre of Leoben and in the north of the inner bend of the river Mur.

The building dates back to 1905. The full history is not really available in existing records. However, there are mentions of a stone factory and coal storage. What is certain is that over the course of history, there have been frequent renovations and modifications.

The building is imbedded in an industrial (on the western rail side) and nightlife / sports zone (on the eastern rail side); encompassed by residential areas, the excavated stone quarry in the background. The industrial zone is marked by vacancy, with great potential to reuse the former factory buildings for the development of art/culture and crafts, and in doing so anticipating the nightlife/sporting zone, including the cinema Cineplexx.

The building, a former warehouse (Lagerhalle), was presumably in use for the surrounding stone quarries and lime kilns – recognisable by its location, at the railway line from Leoben Hbf. to St. Michael in Oberstmk Ost. The façade on the side of the railway is characterised by the many loading doors, adjacent to a removed loading platform. The footing blocks and bearing construction are partially visible.

In approaching the building via the railway, the ensemble of surrounding buildings gives the impression of entering into an entirely new world. On the left side, the Dorfstraße is marked by the entrance building of the Magnesit factory. On the right side is the façade of the Porubskyhalle, the continual use of which is clearly visible – characterised by the diversity in window frames in the already existing window openings. Once you pass the façade, a striking square appears around the corner, enclosed on both sides by the building parts. The buildings parts can be split into a main building and adjacent buildings.

The main building, constructed in a V shape, consists of façades in load-bearing masonry with piers, which has an inlaid truss construction that creates the roof construction. This roof construction is decorated with a tiled roof.

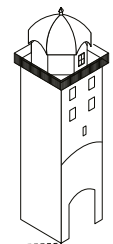
The adjacent buildings: the north and inner side of the V shaped parts were built in a self-bearing truss construction with partially bearing, partially inlaid brickwork.

The general state of the building complex is good. For more insight on this subject, please consult the reports made in 2015 (see sources).



The city quarter of Leitendorf is only a few kilometres from the centre of the city of Leoben. It is characterised by a rather diverse ensemble of spatial features:

- Cut in half by the railway and a marshalling yard.
- Several vacant industrial buildings and large commercial premises, not all of good or remarkable quality.
- The Magnesit site (the yellow building) does provide a strong unit and has (subject to a repurposing study) an important architectural potential.
- In spite of a fairly (former) industrial character, there are still a number of residential streets.
- In the broader surroundings, the student housing is a notable feature, even though typical student facilities appear absent.
- A new building project is in the works.



SCHWAMMELNTURN
landmark off Leoben



PORUBSKY HALLE
....

1.3. SIX RELEVANT MODEL PROJECTS

In the search for a solution / updated vision on the Porubskyhalle, inspiration can be found in model projects: good practice projects. These are all projects of a 'temporary' not permanent nature, using non-structural intervention and limited / low-budget additions to the space.

PHILIPS FACTORIES EINDHOVEN - STRIJP-S

The city quarter of Strijp in the Dutch city of Eindhoven was, until a few decades ago, one large park of factories, laboratories and offices of the global Philips group. After the closure of all these factories, a new economy is slowly emerging in Eindhoven. In the city quarter of Strijp, a wide range of new companies and institutions are settling in nowadays, often with a cultural or creative background. The city quarter profiles itself as the cultural and creative heart of the city of Eindhoven, with by now over 500 creative enterprises and entrepreneurs. Within this setting, we find a 'container village': plug-in-city.

The mission of plug in city is to be a place of experimentation for innovative concepts and projects by artists and entrepreneurs: a creative community with a strong emphasis on circular economy, in which sustainable strategies are combined with creative developments. The settlement is situated on a derelict plot of industrial land between two large buildings. The space – often in a sea container – is offered free of charge to creative young entrepreneurs. They only pay for the consumption of energy and water.

Location: Eindhoven, The Netherlands

URL: www.strijp-s.nl

URL container project: www.plugincity.nl and www.pluginpaviljoen.nl





SNORFABRIEK UTRECHT

The 'Snorfabriek' in Utrecht, The Netherlands, is a bustling meeting place and cultural workspace in a former warehouse / workspace of the Dutch railways. The project is run by Uitgeverij Snor (a popular publisher of magazines and books), and offers space for co-working, artistic workshops and creative catering. It is mostly staffed by freelancers: cooks / caterers, photographers, writers, illustrators... Mainly in weekends, there is an ever-changing programme of artistic presentations. There are also shops for gifts, books and magazines. At the same time, it is a resting place with the ever-present promise of new experiences. A trendy hotspot. The project is a temporary one: the initiators are renting the space for a rather symbolic amount with a (renewable) horizon of a year and a half, depending on the real estate developer.

From a technical point of view, the building was impacted as little as possible. The only investments were in fire safety and public comfort. It is a 'temporary repurposing' of this space. The decoration consists mainly of (sometimes changing) booths and 'carts', which all serve as a workshop, sales booth, meeting room: caravans, sea containers, construction trailers, gardening greenhouses, tents, food trucks... The creative amalgam creates a particularly contemporary and attractive atmosphere.

Location: Utrecht, The Netherlands

URL: www.snorfabriek.nl





PLLEK AMSTERDAM

NDSM is the creative hotspot of Amsterdam. On the former shipyard at the northern IJ-bank, a 'selfmade city' is growing, with hundreds of artists, creative companies, sustainable entrepreneurs, special housing, innovative culture and media, surprising catering facilities and innovative events, on land and on water. NDSM is the new focal point for creative urban energy: NDSM-Selfmade City. NDSM calls itself a playground for the new city.

Within this large new development, PLLEK is a special place: a catering room with a lovely terrace (with a view of the city and the port) and a stage and gallery for artists. The room with kitchen and all facilities are constructed from interconnected sea containers.

Location: Amsterdam, The Netherlands

URL: www.ndsm.nl

URL pllek: www.pllek.nl





OPEN LAB EBBINGE, GRONINGEN

The Open Lab Ebbinge is a temporary space allocation in the Ebbinge quarter, a part of Groningen, close to the city centre. The area has lost its original function (industry) and for 10 years, the city council has opened up the terrain for a creative, future-exploring repurposing. By placing temporary constructions and organising events, the area has acquired a new identity and function as a creative zone where people come to spend a nice day. At the same time, workshops and artistic projects were organised, which helped to shape the vision for a definitive future of the terrain. Ebbinge is becoming a new place for creative business and living.

The concept consists, on top of an outdoor event room, of about a dozen remarkable constructions, built out of interconnected containers: a nursery, student home, architecture lab, mobile gardens, a flex workspace for entrepreneurs, a temporary university pavilion, a presentation pavilion for meetings and incentives.

Location: Groningen, The Netherlands

URL: www.openlabebbinge.nl





THE MOVEMENT CAFÉ GREENWICH, ENGLAND

The Movement Café is a temporary café and performance place in Greenwich, London. At the request of a real estate developer, the architect Morag Myerscough created a construction in wood, scaffolding and containers, which is perceived as a whole as an artistic intervention in a city quarter in full development. The temporary nature of the project underlines the transition from an industrial location to residential real estate.

Location: Greenwich, London, UK

URL: www.creativereview.co.uk/a-cafe-with-characters/





FRAU GEROLDS GARTEN, ZÜRICH, SWITZERLAND

Summer restaurant, winter café, city garden, art & design. In this creative place, in the middle of the city of Zürich, a home port was created for an alternative pastime and formation. This space built with temporary elements (i.a. sea containers) houses creative catering facilities, in the middle of an urban vegetable garden. There is a course and workshop programme on sustainability and contemporary urban living. There are small shops for art and design. Frau Gerolds Garten has the atmosphere of a free port or a sanctuary for people wishing to escape the hustle and bustle of the city centre and the busy railway station.

Location: Zürich, Switzerland

URL: www.fraugerold.ch





1.4.TOWARDS AN UPDATED VISION OF THE FUTURE OF THE PORUBSKYHALLE

Artists, artisans, creative professions and the cultural industry are attracted in a peculiar way by old industrial areas and industrial heritage. There are countless examples of this all over the world. This 'quasi natural trend' is also increasingly stimulated in regional and local development plans.

The six projects showcased in this report (see 1.3) have, apart from their direct activities, the end goal or the side effect of supporting the location where the project is developed, and boosting its reputation. The motivations can be diverse:

- to avoid or halt a negative development spiral (vandalism, social decline...),
- to develop an experimental or innovative activity,
- to bridge a waiting period for a real estate investment,
- to render the area more attractive for government or real estate investment over time.

Of course, the latter also has a downside: the danger of gentrification and social repression. This is a process of upgrading a neighbourhood or a city quarter on a social, cultural and economic level, attracting wealthy new inhabitants/users, and in doing so driving the lower classes out of the city quarter. Of course, within the societal system driven by capitalistic values and realities, this might just be unavoidable.

Moreover, contemporary creatives are always looking for a form of 'temporariness'. The place where it happens always has to be new, innovative and trendy. Even when this implies that the activity will move to newer challenging locations... The challenge faced by town planners lies in finding the right balance between these factors:

- Trendy, new (in terms of atmosphere, communication, alternative...)
- Room for experimentation (a wide array of affordable and diverse spaces)
- Provided with a basic offer of services (catering, accessibility, high-speed internet)

This way, the creative economy can likely be anchored for longer periods.

THIS IS 'THE CHALLENGE OF PERMANENT TEMPORARINESS'

There are options and limitations to this worldwide trend.

It seems like all around the world, people are waiting for a creative class to settle in. After all, web designers, artists and artisans, designers and creative makers are certainly a growing share of the economy. But in order to be a fertile breeding ground and offer the right form of 'permanent temporariness', we will need more than a creative stimulating infrastructure. The city or region wishing to grow a truly new economy or successful projects in this atmosphere must create a link with what is already present and, where needed, what could be developed as a prerequisite. **Especially in places lacking a metropolitan character, it is unwise to assume that realising an infrastructure would be enough to also generate action.**

For Leoben, a link with the following factors and parties definitely seems worth exploring:

- Student circles.
- The Montan University with its global reputation and contacts.
- The truly typical and strong companies such as the steel factory Voestalpine and the brewery Gösser.
- The city's strong international network and the local development agency 'Steirische Eisenstrasse'.
- A link with the creative city of Graz (design, creative business, youth culture...).

Relevant concrete proposals have already been included in the 2015 reports.

The vision on the city quarter is also important.

A new use and function of the Porubskyhalle could become the motor for the redevelopment of the city quarter of Leitendorf. This also seems to be the hypothesis behind the existing repurposing proposals for the Porubskyhalle. In the immediate surroundings, blossoming and large buildings and plots of land are vacant. This provides significant room for development with a long time horizon for Leoben. That is certainly an asset. There is space as well as time to brainstorm further questions and test out concepts.

Just a few questions:

- The location next to the railway provides a strong influence. Is an active relationship conceivable?
- Is a relationship with the river possible? Projects 'by the waterside' are very powerful ones on a global scale.
- Which interaction and functional relationship is present between the city centre and Leitendorf – in the past, present and future?

Providing an answer to these questions reaches far beyond the scope of this assignment, but the local initiators and the city council could provide a proper assessment of these factors, particularly as part of a cleverly set-up project of interim / provisional repurposing of the available buildings and plots of land. Such a process demands time, and even though the City Lab project likely provides the appropriate instrument to formulate answers to this question, hands-on expertise has many benefits:

- Testing what works and what does not, without taking substantial risks.
- Clarity and certainty about the partnerships.
- Finding supporters and acceptance within the larger public.
- Exploring and solving potential conflicts of interest (e.g. neighbours, adjacent companies, accessibility issues).
- Spreading the time of government investment.
- Convincing investors (public and private).

A 'permanent – temporary' cultural project in and/or around the Porubskyhalle could provide the proper insights and the necessary energy : city quarter Leitendorf as a field of experimentation.

THE STORY OF C-MINE IN GENK, BELGIUM, FROM DERELICT COALMINE TO CULTURAL HOTSPOT.

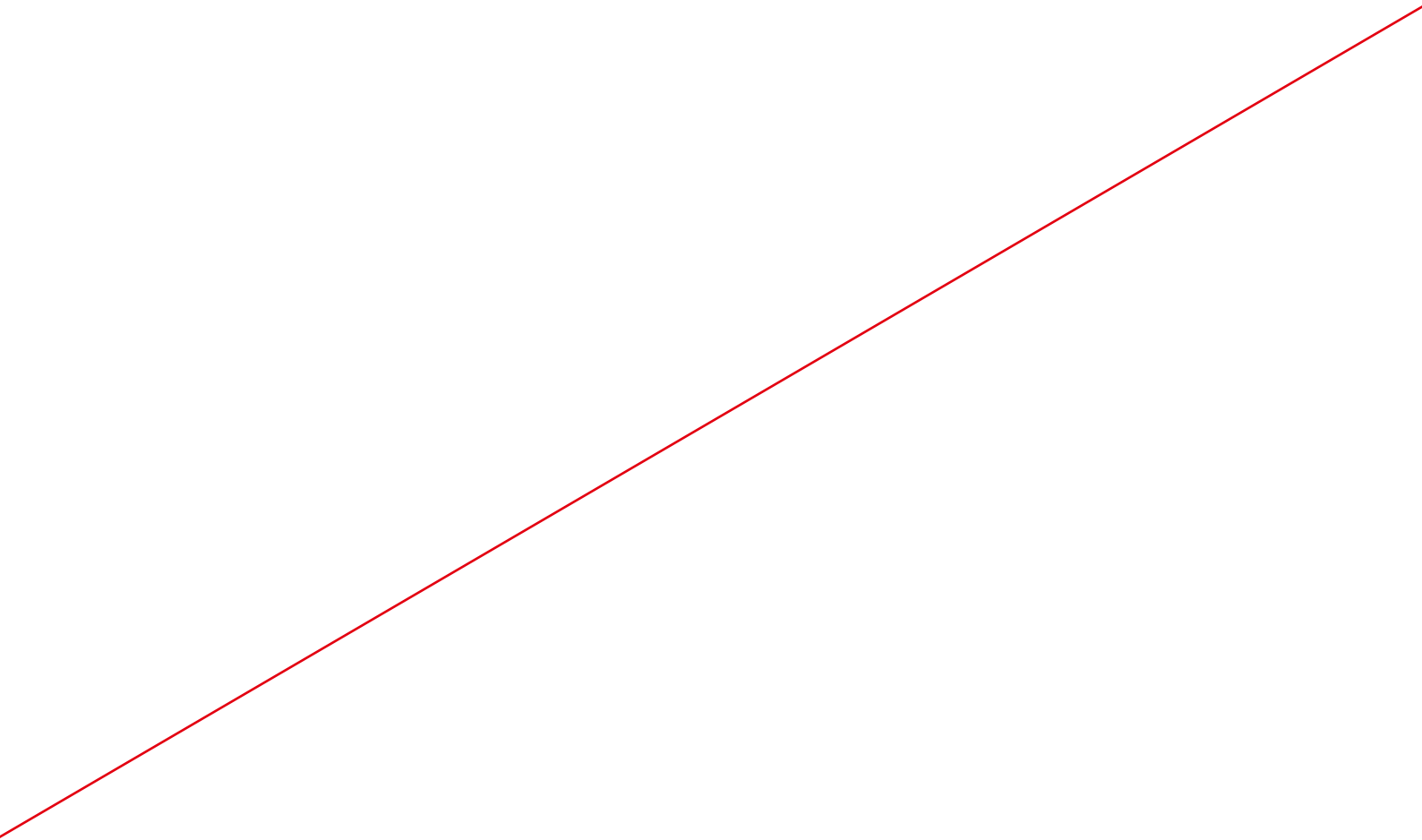


The redevelopment of the former Winterslag coal mine is of course in terms of scale and necessary approach vastly different from the Porubskyhalle, but the actual approach leading up to the project currently in expansion, could work as inspiration. After the closure of this large-scale coal mine in 1988, this complex was subject to decline and vandalism for ten years. Two rather 'informal' interventions turned the tide:

- Ex-miners established a clubhouse there, organised tours on Sundays and watched over the buildings.

- A temporary cultural repurposing under the impetus of the 'Streekplatform Mijnstreek' / regional development platform (Paul Boutsen from Het Vervolg / COALFACE was at the time employed in this regional development agency) managed to attract a multitude of artists, students and event organisers for an experimental and temporary exploitation of the complex: Winterslag Coalmine as 'underground' cultural scene.

The buildings were rented from the mining company for a symbolic amount (€2.50 / month) and all rental income (that was generated in the experimental project) was immediately invested in the user-friendliness of the complex. From 1997 to 2012, this initiative was coordinated in a non-profit association with the city council of Genk, which was gradually convinced of a definitive cultural-economic approach. Today (despite its ex-centric location and a lack of cultural prior history), under the strong leadership of the Genk city council, C-Mine has become one of the most strongly profiled cultural hotspots in Belgium and moreover the home of a university education in the arts, a cultural enterprise centre, a theatre and meeting complex, a design centre, a cinema, ballrooms, and an important tourist attraction for the region.

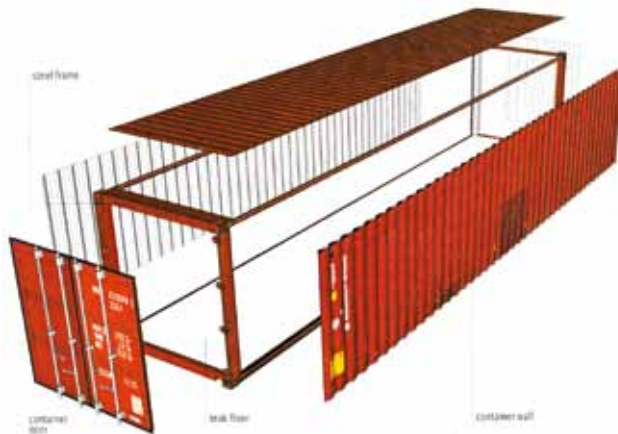


CHAPTER 2: CONTAINERS FOR LEOBEN

2.1. A CONTEMPORARY AND FLEXIBLE SOLUTION

Globally, the following trends in architecture are visible:

- A movement that designs and promotes small and mobile homes and structures. Containers are often part of these new and ecologically inspired 'inventions'.
- The term 'container architecture' has already been created: temporary and permanent buildings are made with containers as 'lego blocks'. Sometimes these are even large-scale and prize-winning buildings like shopping centres and museums. More and more publications in books, magazines and online media support this.



The sea container is at the same time a symbol and the co-creator of the globalised economy, since 90% of the global non-bulk cargo is shipped with containers. International trade and the development of the consumption economy has, thanks to the standardisation of transport, enjoyed a gigantic boom: container transport is very cheap, safe and easy to organise. Furthermore, containers are an ecology-friendly solution: 98% of the materials is recyclable.

The idea of using boxes with fixed dimensions for international transport dates back to the end of the 18th century to facilitate railway and horsepower transport. But it was not until 1955 that the American entrepreneur Malcolm P. McLean launched the concept to move entire truckloads onto other modes of transportation like ships or trains by using a metal standardised box: intermodal transport.

It is not until much later that containers move into the domain of architecture, among other reasons because the sea container has become a commonplace object and there are very many of them available around the world – including unused ones.

Containers come in several models and sizes, but the most common ones are the 20-FOOT or 40-FOOT models, respectively about 6 or 12 meters long. They are 'prefabricated', built en masse, are easily mobile and intermodal. Containers are robust and resistant to extreme circumstances. Settlements can grow (or shrink) in conjunction with the needs of the user. Containers are relatively cheap, from €1,500 for a used one, to €4,000 for a new one. The container itself consists of a robust steel framework, thin steel plates as walls and ceiling, and a wooden floor.



2.2. 'INDUSTRIAL HERITAGE = GOLD' TOUR 2014

CONTAINER001, an example for InduCult 2.0 Leoben.

In a previous Interreg project SHIFT-X, which had the main objective of raising awareness for the developmental possibilities of industrial heritage, a mobile gallery was developed in a 40 FT sea container: CONTAINER001.

With the appearance of this sea container in 5 Central European regions⁴, it was possible to campaign in a directive as well as an interactive way, with the central message 'Industrial Heritage is Gold'. Goal: promoting industrial heritage in all of its forms and using it as a resource for new economic developments.

On the inside, CONTAINER001 is a sleek art gallery, fitted with lighting and a sound installation, air conditioning, projection of visual material via a beamer and a TV screen. There is also a dark room to develop film and operate the entirety.

On the outside, CONTAINER001 is a standard sea container, with as few structural interventions as possible, so that the object would be maximally and universally transportable, and remain vandalism-proof.

The outside appearance: a container painted gold with a literal message: 'Industrial Heritage = gold'.

In the gallery: an exhibit of camera obscura photography about the most striking architectural industrial relicts of the visited regions, combined with workshops during which photographer Jonny Vekemans⁵ invites the audience to create their own camera obscura images, which are then added to the exhibit. Every participant's image is sent to them. The original photo is projected in the container - gallery's multimedia show, and added on the website and facebook page.

The intention of this form of working with the audience is to allow or teach people to look at their own environment in a new way, and to choose which image is preserved or communicated⁶.

The results of the 2014 tour and the following projects (2015 in the Ruhr, Germany, and 2016 - 2017 in Limburg, Belgium) can be found on www.container001.com and www.facebook.com/container001. The Belgian organisation 'Het Vervolg / COALFACE' continues to maintain and promote these media.

CONTAINER001 is a concept and production by the Belgian organisation Het Vervolg/COALFACE. The realisation was possible thanks to a pertinent assignment from the Belgian partner in SHIFT-X, STEBO and a project grant by the provincial government of Belgian Limburg.

The production itself was set up as a socio-artistic project, in which the container was renovated and equipped in coordination with local volunteers in the Limburg mining region: pensioners as instructors and youths from various backgrounds, such as part-time education, refugees and youth work. As such, it became a small-scale outreach project for people from disadvantaged groups, though professionally framed by Het Vervolg/COALFACE⁷ and a visual communication agency that provided technical assistance⁸.

4 CONTAINER001 was present at consecutive events in Sokolov CZ, Eisenerz A, Crimmitschau D, Oelsnitz D, Bydgoszcz D, Genk B and Beringen B between 19 July and 26 October 2014.

5 Jonny Vekemans is a former mineworker and photographer. He is 'master of panoramic arts' and specialises in the camera obscura technique.

6 Camera Obscura is the original form of photography: the pinhole camera. Creating only one image at a time. This is in the starkest contrast to our current digital photography.

7 The wage costs of Het Vervolg / COALFACE's permanent employees were not included in the budget.

8 Carlens Visual Productions provided the necessary technical demands as a social sponsoring, and offered great support in the realisation of this project. www.carlensvisualprojects.be

For comparison, the budget of the container001 production is shown here:

| | |
|---|--------------------|
| Purchase of second-hand container | € 1,936.00 |
| Materials cost renovation and equipment of structure | € 6,081.11 |
| Materials cost decoration as art gallery | € 16,867.84 |
| Volunteer compensations | € 2,010.00 |
| Invoices independent suppliers (welders, specialists) | € 2,985.53 |
| Operating expenses transport | € 2,018.53 |
| Operating expenses catering volunteers | € 1,147.91 |
| Promotion costs: website | € 367.84 |
| Total cost production CONTAINER001 | € 33,414.76 |

| | |
|---|--------------------|
| SHIFT-X (renting the container) | € 15,000.00 |
| Grant by the province of Limburg, Belgium | € 9,650.00 |
| Own contribution by Het Vervolg | € 8,764.76 |
| Total income production CONTAINER001 | € 33,414.76 |



2.3. A CONTAINER PROPOSAL FOR LEOBEN

Het Vervolg / COALFACE proposes to the city of Leoben the realisation of a container project that would not only achieve the objectives in the project InduCult2.0, but that is also mobile, allowing for the entire city to be 'edited'; that can grow and contribute to a creative repurposing of the Porubskyhalle site and its surroundings. It could help explore the feeling and the goal of 'permanent temporariness' necessary to give this site a long-term cultural / creative future.

THE DESIGN - CONCEPT

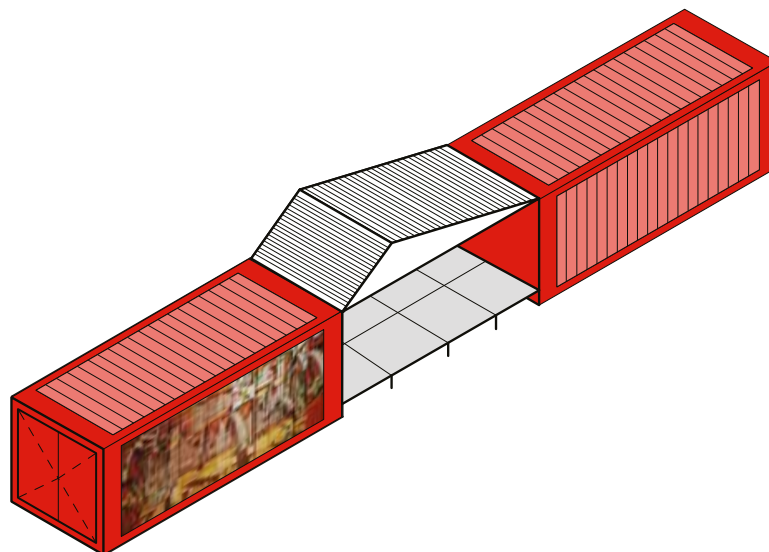
Two 20-foot containers would be used and linked together by building a covered stage and/or tent between the two.

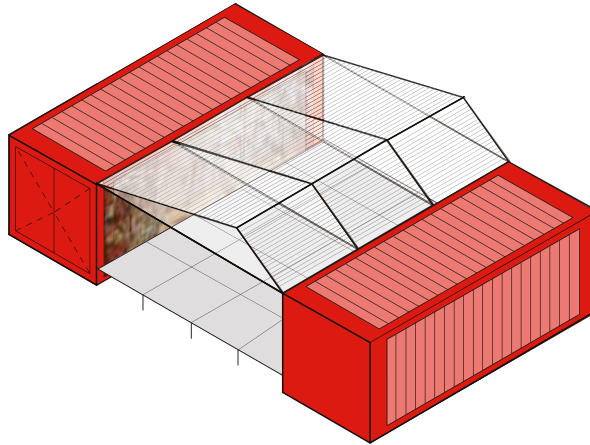
The starting point would be the two containers, with a multifunctional purpose, mobile and expandable in the future. Because of the multifunctionality, we propose to also use the containers as carriers of a semi-covered outdoor space, giving the containers a supporting function. The different compositions of the containers towards each other generates a number of types of outdoor spaces. The semi-covered outdoor space is obtained by roof elements, which can be multiplied. The compilation between the containers with an intermediate roof creates a pleasant public space: the typology of the intermediate roof contributes to this because of its asymmetrical form in relation to the static container. It also symbolises the industrial archetype; a reference to the manufacturing industry -> craftsmanship. It is possible that 'craftsmanship' could eventually create a diversity of expansions/modifications to the current compilation of the containers, with which the 'maker' could present themselves and as such various 'makers' could create a new ensemble together.

The ensemble is mobile and multifunctional:

- One of the containers stays fairly rough / industrial on the inside and is used as a materials storage container, to stock the stage and roof elements and all supplies and provisions for use (sound and light installation, drinks supply, tables and chairs...)
- The other container is well-finished, isolated and acclimatised, and could be used:
 - As an office or small meeting room
 - As a ticket office and information office
 - As a bar with service toward the outside or to the tent area between the containers
 - As a 'control room' for the operation of light and sound...
 - ...

Different setups are possible. The most obvious ones are the following:





'Facing outward'

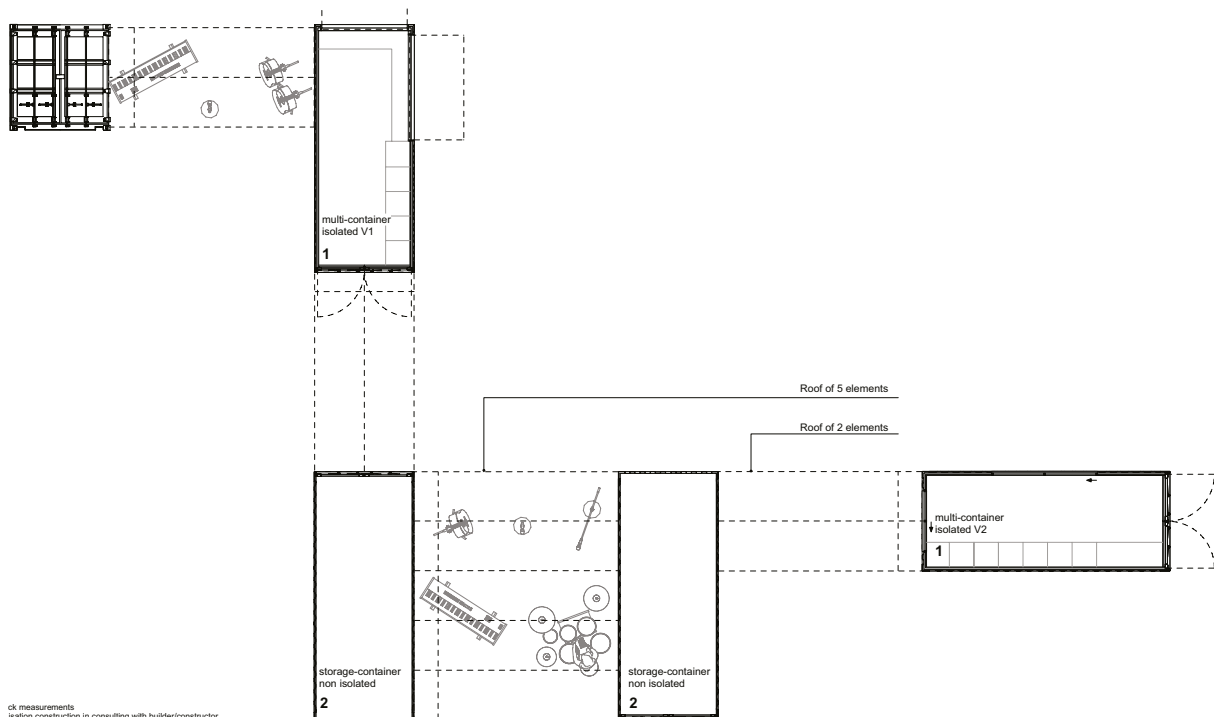
The settlement serves as a stage for performances and events, and is focused on working with an outdoor standing audience. Between the two containers, a stage could be created measuring either 25 m² (5 m X 5 m) or 12,5 m² (5m X 2.5m).

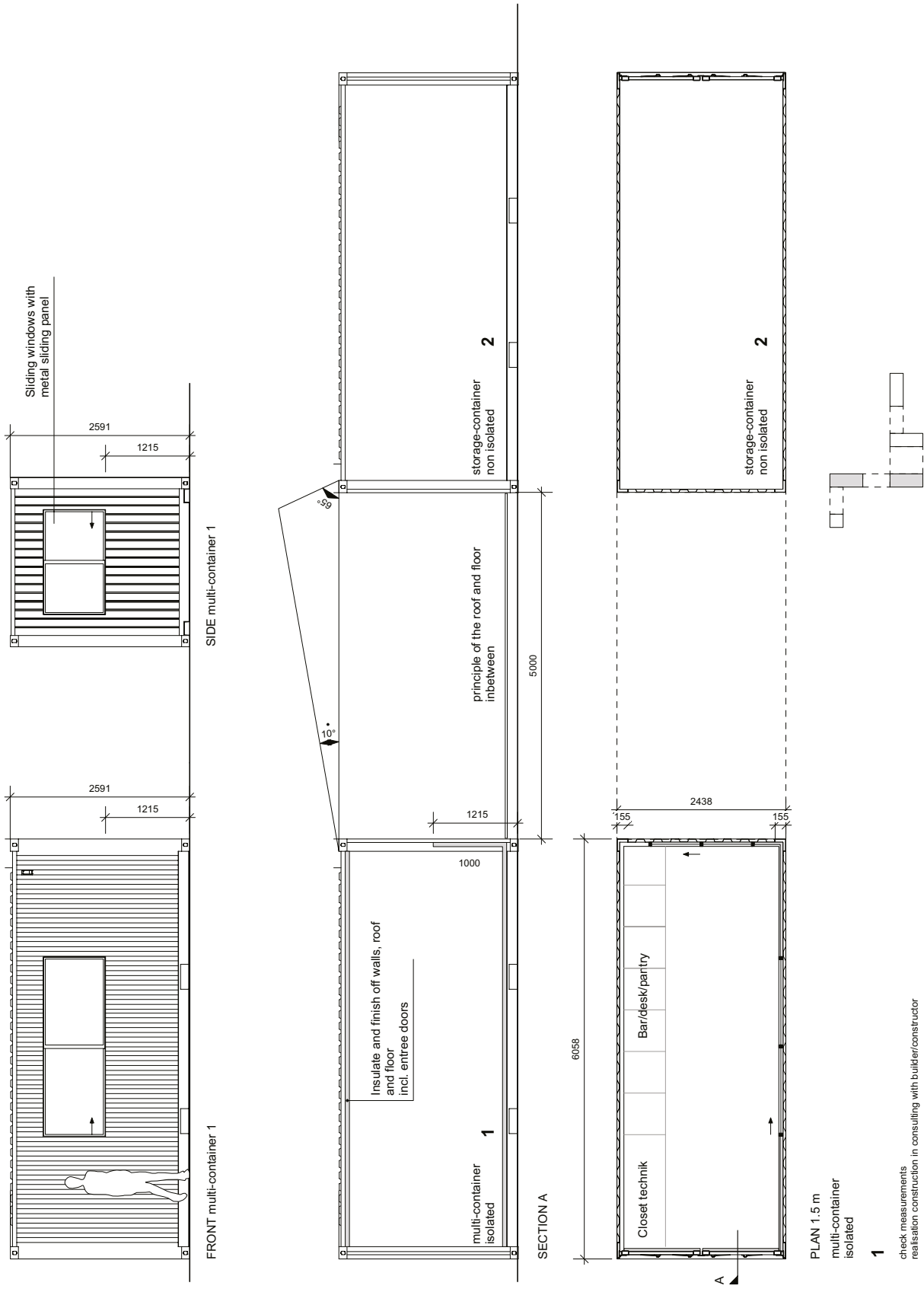
- One container serves as a storage area.
- One container serves as a bar / ticket office / ...

'Facing inward'

The settlement serves as a place of opportunity for meetings, presentations, with a rather internal and intimate character. In between the containers, a covered space is created that could be closed off as required, or serve as an open covered space or shelter.

Of course, the decorated container could also be used entirely 'stand-alone' as a mobile office or a meeting room.



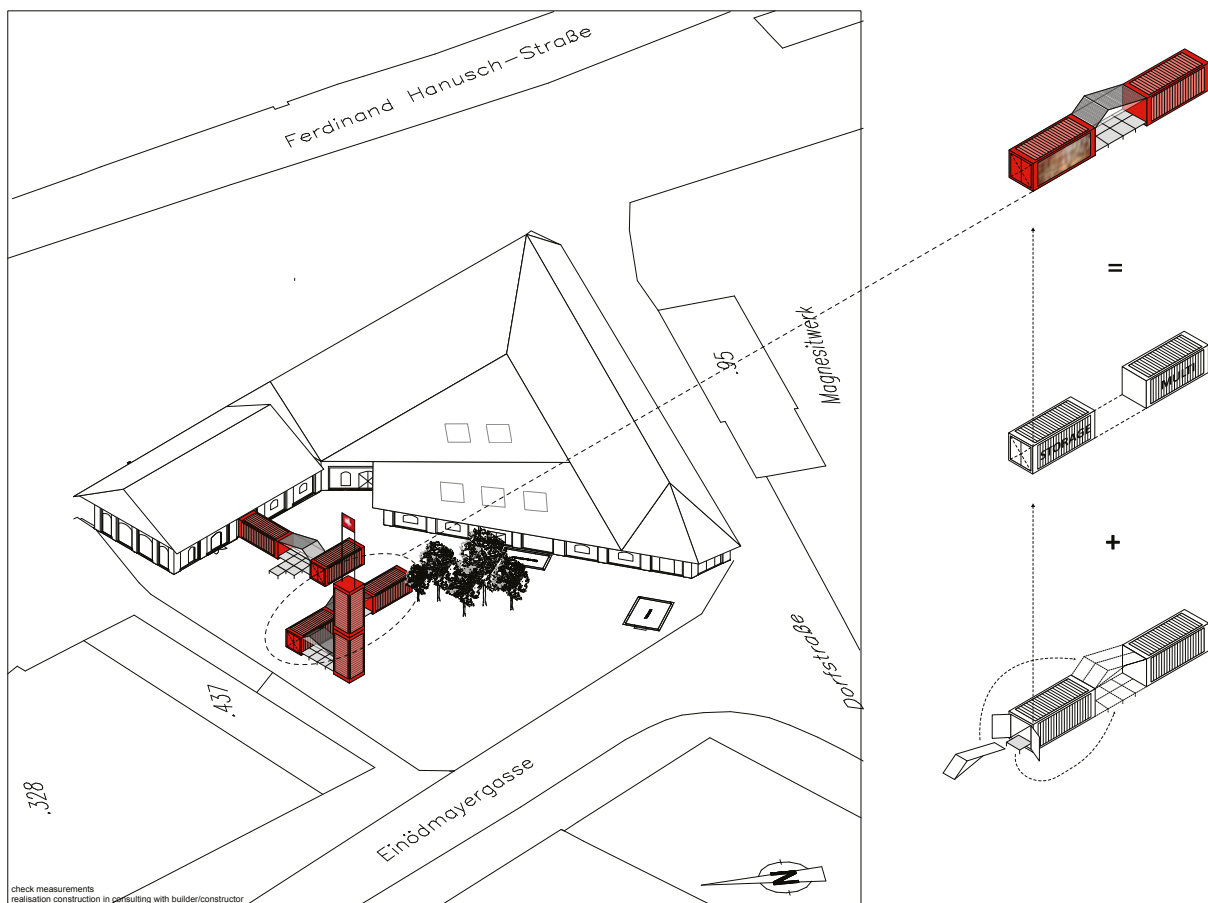


2.4. APPLICATION FOR THE PORUBSKYHALLE

The InduCult2.0 container project could support a renewed image research for the Porubskyhalle. By executing this relatively limited project in a clearly and publicly communicated link with the Porubskyhalle location, attention and creativity will be sparked.

Activating the use of the Porubskyhalle as a place for creativity, culture and experimentation could happen by linking the new containers to be realised to the site in a number of ways:

- PH as a home base for the containers, which move around from there within the framework of Leoben City Lab.
- PH as an event location for artistic, cultural experiments with the containers as central objects.
- PH as a (social) workspace for the production of these and other containers.
- **PH as a continuously growing container settlement. A symbolic link to the city centre could be created by mounting two containers vertically.**



2.5. DESCRIPTION AND FUNCTIONALITIES

- Using two 20-foot containers has the great advantage of being easy to handle with readily available means of transport and cranes, versus the larger 40-foot containers.
- Of course, in a definitive design, it is still possible to choose the larger containers.
- It must be possible for two employees to build and equip the entire settlement by hand. This is why the roof construction must be solid and easy to manage.
- The stage could be built from standard stage elements ('praktikabels') or steel construction hung between the containers.

THREE ATMOSPHERIC VARIANTS.

Based on a further discussion with the clients, it is of course possible to choose other alternatives, but in this phase we see three variants in terms of atmosphere and decoration:

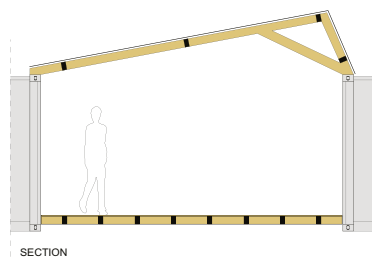
NOSTALGIC

Could be based on the internationally renowned spiegeltents / mirror tents. See: www.spiegeltent.be

Basic materials for decoration: wood, fabric, atmospheric chandeliers, warm colours...

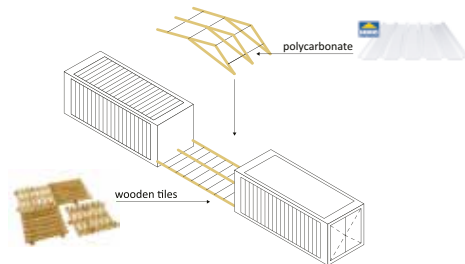
This variant seems most appropriate if the main use is 'facing inward'.

Further decoration could be based on the 'spiegeltents'.



NOSTALGIC

- Roof of polycarbonate plates on a structure of beams.
- Each beam is one element.



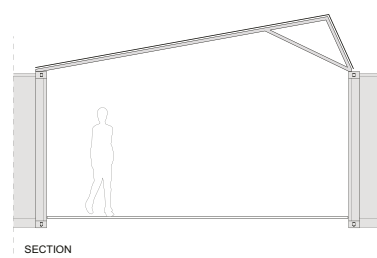
INDUSTRIAL 1

Made as a tent construction with canvas over a steel construction.

This variant is most appropriate if the intended use is as a stage for performances.

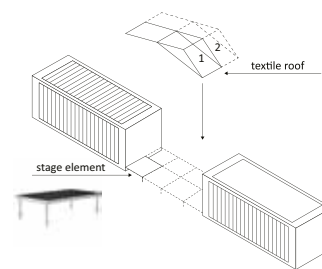
This setup seems easiest to manage and probably also the cheapest in terms of realisation costs.

The appearance is that of a rock stage.



INDUSTRIAL 2

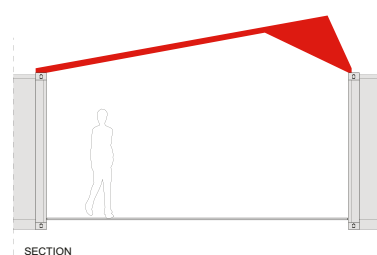
- Textile roof tensioned around a steel structure.
- The steel structure could be an element consisting of: two beams with couplings.



INDUSTRIAL 2

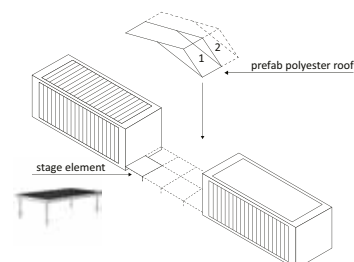
Made as a self-supporting lightweight roof of prefab polyester panels in a metal framework.

This variant is most appropriate if the use as tent is seen as the main function and has a more 'business – like' atmosphere.



INDUSTRIAL 1

- Self-supporting lightweight roof of polyester.



THE FINISHING / DECORATION

The multifunctional container:

- Is isolated and acclimatised.
- Can be entirely closed off to be vandalism-proof.
- Has sliding windows on the back and side.
- Has basic internal amenities: a pantry with kitchenette.
- Has basic external amenities: connections for electricity, water and drainage.

The materials/storage container:

- Is fitted on the inside to attach all materials for transport.
- Has as main contents: the roof construction and the project decoration.
- Contains optionally: fridges, furniture, ... distribution box for electronics, ... heating for warm air (could be built in)

THE APPEARANCE

The outside in itself could be an eye-catcher, potentially tailored for use in Leoben:

- Adapted design and colour use.
- In the house style of the city council, City Lab or another local partner.
- With or without a slogan or central message.
- Based on a design contest with artists, schools, associations...

2.6. BUDGET

To give an idea about the possible cost for the realisation of this concept:

2 containers, of which 1 is isolated and furnished as described and the other one is more a storage container. Furthermore a roof (tent) and podium, we asked for a directive price with a firm that is specialized in the reuse and refurbishment of sea containers.

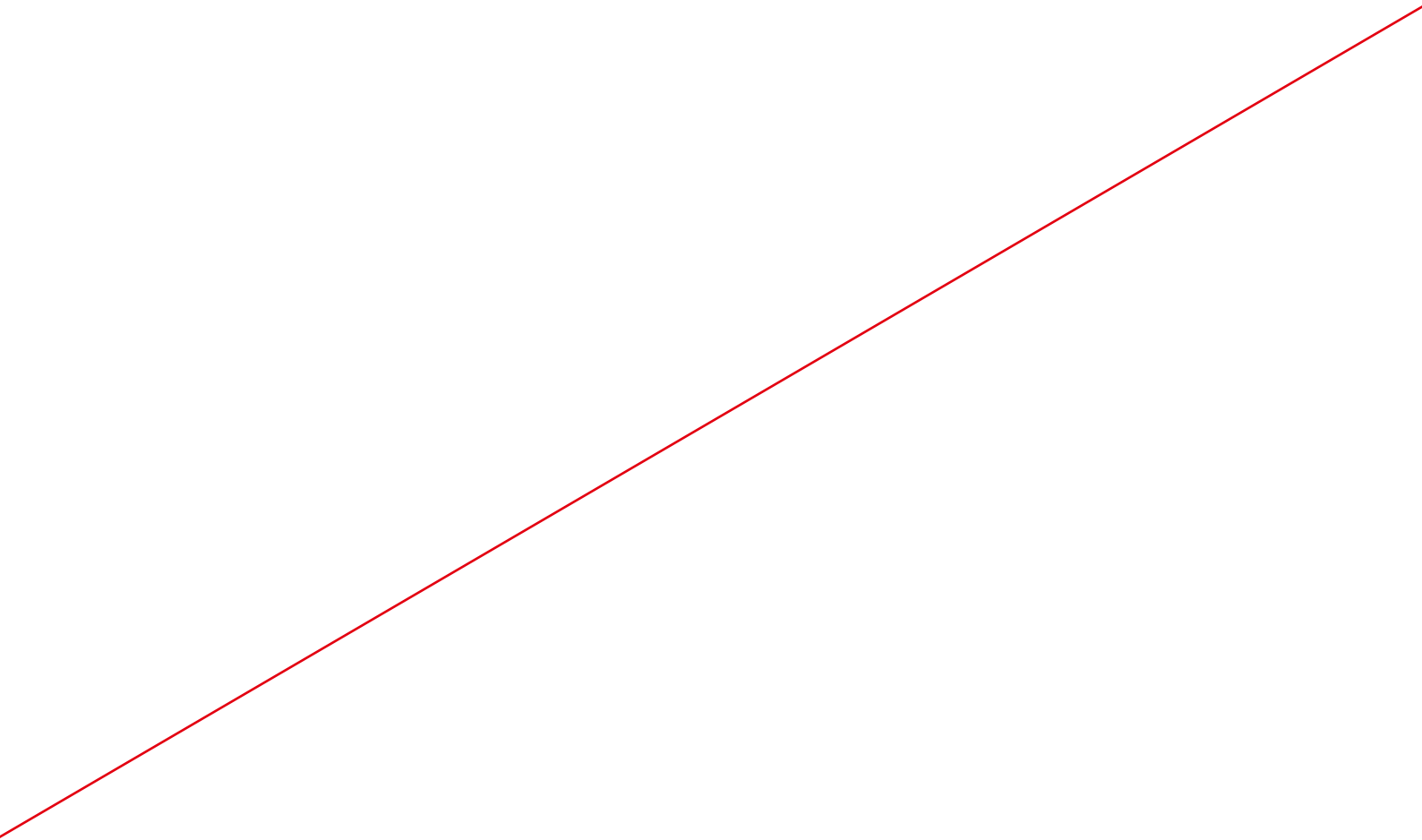
This gives the following estimation, ex VAT and ex transport:

| | |
|--|-----------------|
| Detailed design | € 2,500 |
| Container 1 (multifunctional) | € 20,000 |
| Container 2 (materials) | € 10,000 |
| Roof: construction + tent | € 4,000 |
| Podium & floor | € 4,000 |
| Lettering (adapted design) | € 4,000 |
| Safety inspection & certification | € 1,000 |
| Coordination work & unforeseen | € 5,000 |
| Total estimation | € 50,500 |

This cost can be optimized in several ways:

- Realising the concept in Leoben as 'social employment'-project. Cfr CONTAINER001
- Realising the concept as a project for a local technical school.
- Realising the concept on the spot in the Porubskyhalle, and thus integrating the energy in 'the making of' in the process to revitalise the spot.
- Also Het Vervolg / COALFACE, having hands on experience with CONTAINER001, could do an offer to Leoben / InduCult2.0

To be discussed...



CHAPTER 3: SOURCES

Site visit on 14 & 15 March, 2017

Reports

- Three reports as preliminary studies of the Porubskyhalle: 2015, "Stadtteilzentrum Leitendorf / Creative_Tech Porubskyhalle" by the agencies: Nussmüller Architekten, Rosenfelder & Höfler consulting engineers, SCAN Agentur für Markt – und Gesellschaftsanalytik, TBH Technisches Büro
- Nutzungsmöglichkeiten Porubskyhalle bei Gesamtumbau, s.d.
- Nutzungsmöglichkeiten Porubskyhalle ohne Gesamtumbau und als Zwischennutzung, s.d.
- Lokale Entwicklungsstrategie 2014-2020 der LAG Steirische Eisenstraße
- Stadtentwicklungskonzept Nr 5.01, 2010: 'Zentrum für Kreativität und Jugendkultur Porubsky-Halle'.

Literature

- New Container Architecture, Design Guide – 30 case studies, by Jure Kotnik, 2013, www.links-books.net

Press

- Kleine Zeitung, 28 Juni 2015, 'So wird die neue Porubsky-Halle'.
- Kleine Zeitung, 28 Februar 2016, 'Die Halle seht und lebt'.

URLs

- www.designboom.com
- www.capsa-container.com
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- www.ndsm.nl
- www.pllek.nl
- www.openlabebbinge.nl
- www.fraugerold.ch
- www.spiegeltent.be

Colophon

This concept and design study was ordered by the Stadtgemeinde Leoben, Erzherzog Johann-Strasse 2, 8700 Leoben, Austria

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www.interreg-central.eu/Content.NodeInduCult2.0.html
www.inducult.eu
www.facebook.com/inducult.2.0

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THE CHALLENGE OF PERMANENT TEMPORARINESS

