

Architekten
Wannenmacher+
Möller

Contribution
to the

14th
Venice Architecture
Biennale

shown in
the collateral
exhibition

Time
Space
Existence

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Biennale, shown in the collateral exhibition
“Time Space Existence”.

As part of the 14th International Architecture Exhibition of la Biennale di Venezia, the Collateral Event “Time Space Existence” at Palazzo Bembo and Palazzo Mora, presents architects from six continents, brought together in an extraordinary combination.

This exhibition documents current developments and thoughts in architecture, highlighting fundamental questions by discussing the philosophical concepts Time, Space and Existence. An international group of architects with different cultural backgrounds and who are in different stages of their careers, i.e. established architects next to architects whose works might be less known. What they have in common is their dedication to architecture in the broadest sense of their profession.

The exhibition shows a large diversity of presentations (models, concepts, research results, dreams, hopes and ideas), combining classical architectural presentations with surprising artistic elements. All presentations are either site-specific, especially made for this exhibition or coming directly from the architect’s studio.

The two locations each have their particular atmosphere. The 32 rooms in Palazzo Bembo mainly highlight solo-presentations, by architects such as Ricardo Bofill, AHMM, GMP and White arkitekter, or research projects such as that of the University of Houston. With its typical Venetian features, Palazzo Mora will show a variety of architects within its grand spaces, such as the sculpture by Eduardo Souto de Moura.

With their structures, architects often have an enormous impact on the way we humans experience our surrounding, experience Time-Space. They influence our daily existence, and leave a mark on the earth from this current Time and often this “mark” even outlives the architect himself. Architects should be very conscious about the impact their activities and decisions have on people and other living beings as well as on our environment as a total. By combining different architectural thoughts and approaches, this exhibition aims to enlarge our human awareness of our own personal existence as a human being within a specific space and time.

Space and time are the two central categories, in which the human existence takes place. Since the perception of the earth as a sphere and the discovery of the infinite vastness resulted in the loss of the objective middle, which for thousands of years had given men orientation and security, the condition of the human being in the world was hopelessly relativized and the risk of uprooting created. Being no longer bound to any place, the human being became homeless on earth. However, as the fulfilment of men's being is bound to the existence of such middle and as it can no longer be found as given, the creation of the middle becomes the essential human task. It is achieved by building a house and by living in it.

Through the act of building, a specific private space is cut out of the large common space thereby separating an interior from an exterior space. This dichotomy of indoor and outdoor space is fundamental to the structure of the entire experienced space and for human life at all. Both spaces have a completely different character. The outdoor space is the space of activities in the world. It is the space of insecurity, hazards and abandonment. Therefore the human being needs the space of the house with which a space of security is segregated from the space of danger. Thus habitation becomes a basic constitution of human life. Only in the rootedness with a particular place man can win the strength, which allows him to sustain the all-destroying time.

The presented projects feature three fundamental themes that relate to the issue of space and time and that for a long time have been of special interest in our work. The first theme focuses on the relationship of the new and the history of the place into which the building is integrated. Each place, natural or urban, has a history that characterizes the place and has been engraved into the people's mind for generations. As times and societies are subject to a constant change, the quest for something constant, for something that people immediately understand and feel acquainted with is very much inherent to the people. By relating to the familiar, a building carries forward the history of a place and facilitates its acceptance.

The generation of space through the interplay of volumes, is the second theme inherent to the buildings presented. It is based on the modern perception of space that denies the existence of an absolute space as a three dimensional co-ordinate system into which the objects are embedded, but rather believes that space is created by the placing of physical objects. In such loosely connected system of objects, space is defined through the relationship of the in-between. Such arrangement avoids hierarchy and allows the individual to float through the spaces in a free and undetermined fashion.

The third theme is about the interconnection of inside and outside. Arising from his need of freedom man is longing for the window which opens the interior against the world at large. The window allows the human inner to be clearly set into the large order of horizontality and verticality. In the houses presented here, exterior walls, when not exposed to the public, hence hazardous realm, are dissolved and replaced by glass. They lose their quality as space enclosing casings and allow the outside to become part of the inside. Thus the indoor space is set into the big world, and allows the human to orientate in this world.



Project: House M
Location: Bielefeld, Germany
Architects: Architekten
Wannenmacher+Möller
Status: Completed
Year: 2004
Photos: Csaba Mester

The house was designed for a family of five. It is located in a long-standing residential area, mainly comprising detached houses, outside Bielefeld. The lot has a size of 1.500 m² and allowed for a spacious garden to become part of the design. The land use stipulations required a symmetrical roof with an angle of 30–38°. The decision was made to use the traditional regional architecture as a point of orientation.



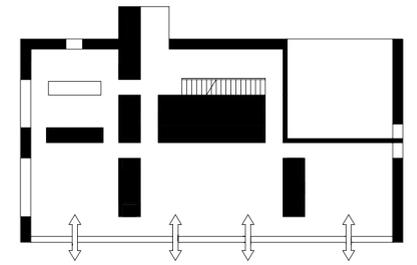
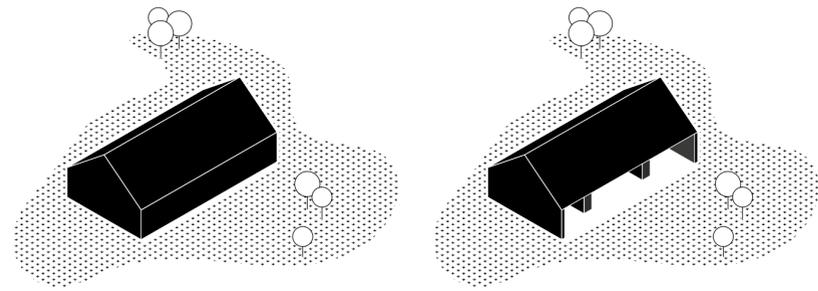
History of the Place

Each place, natural or urban, has a history that characterizes the place and has been engraved into people's minds for generations. By relating to the familiar, a building carries forward the history of a place and facilitates its acceptance. At House M the traditional barns that serve for agricultural use in this rural region were chosen as a reference for the formal design of the house. In line with their simple, unpretentious architecture the residence was designed as a lengthened, rectangular structure with a double-pitched roof without overhang. The quarry stone of the facades is a material used in traditional architecture in that region.



Inside Outside

Arising from his need of freedom man is longing for the window which opens the interior into the world at large. The window allows the human inner to be clearly set into the large order of horizontality and verticality. In House M, the exterior walls facing the garden are fully dissolved and replaced by glass. They allow the outside to become part of the inside, thus setting the indoor space into the big world and enabling the occupants to orientate in this world.





14 House M



15 House M



17 House M



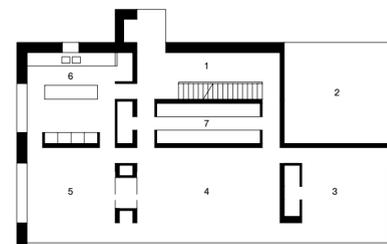
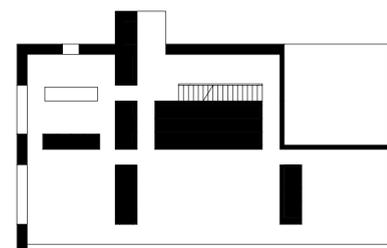
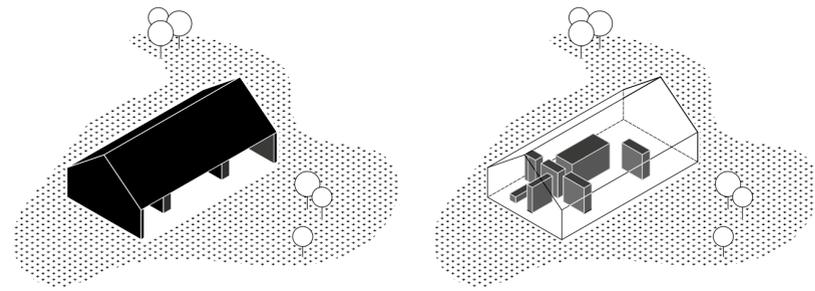
18 House M



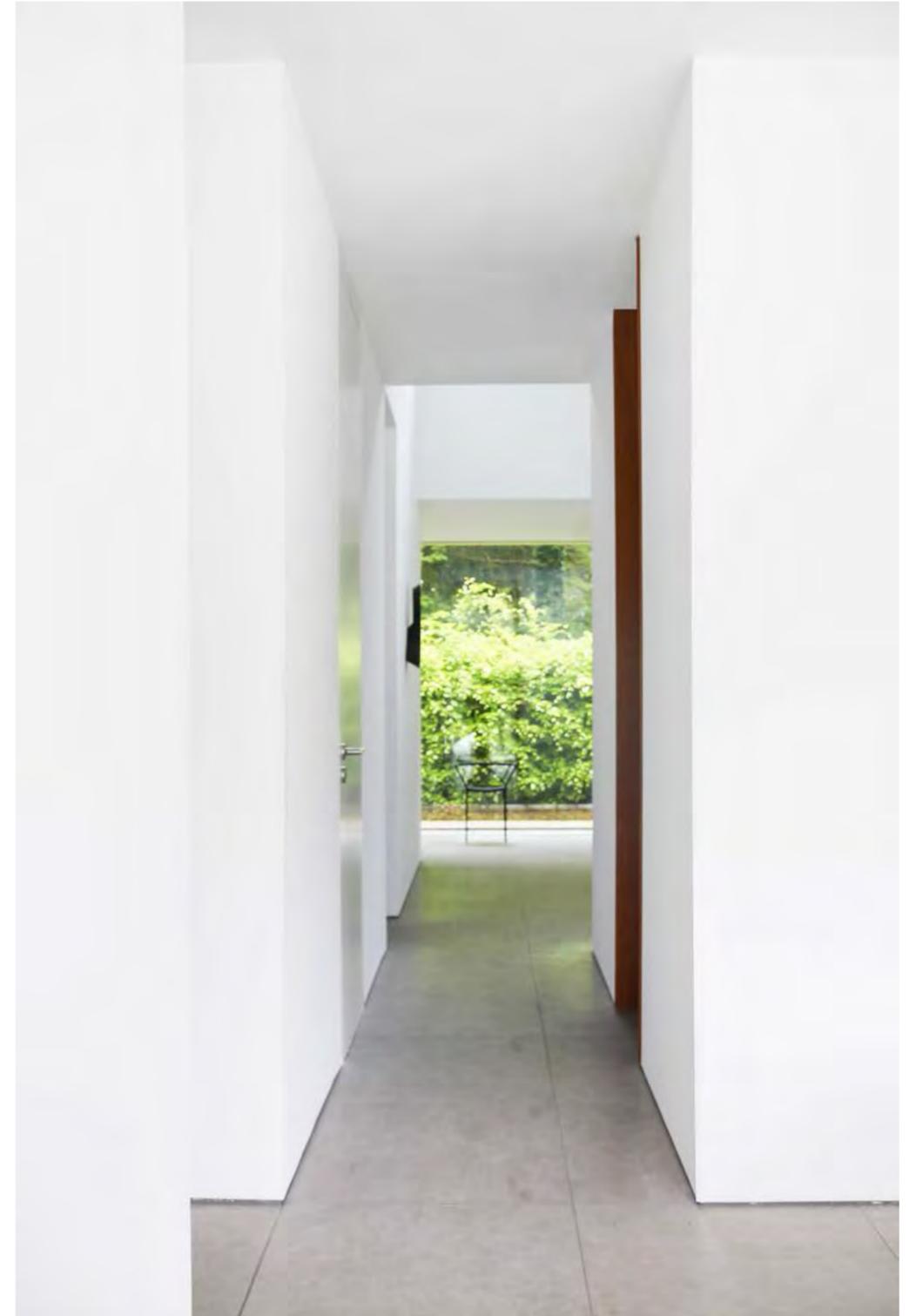
19 House M

Solids and Voids

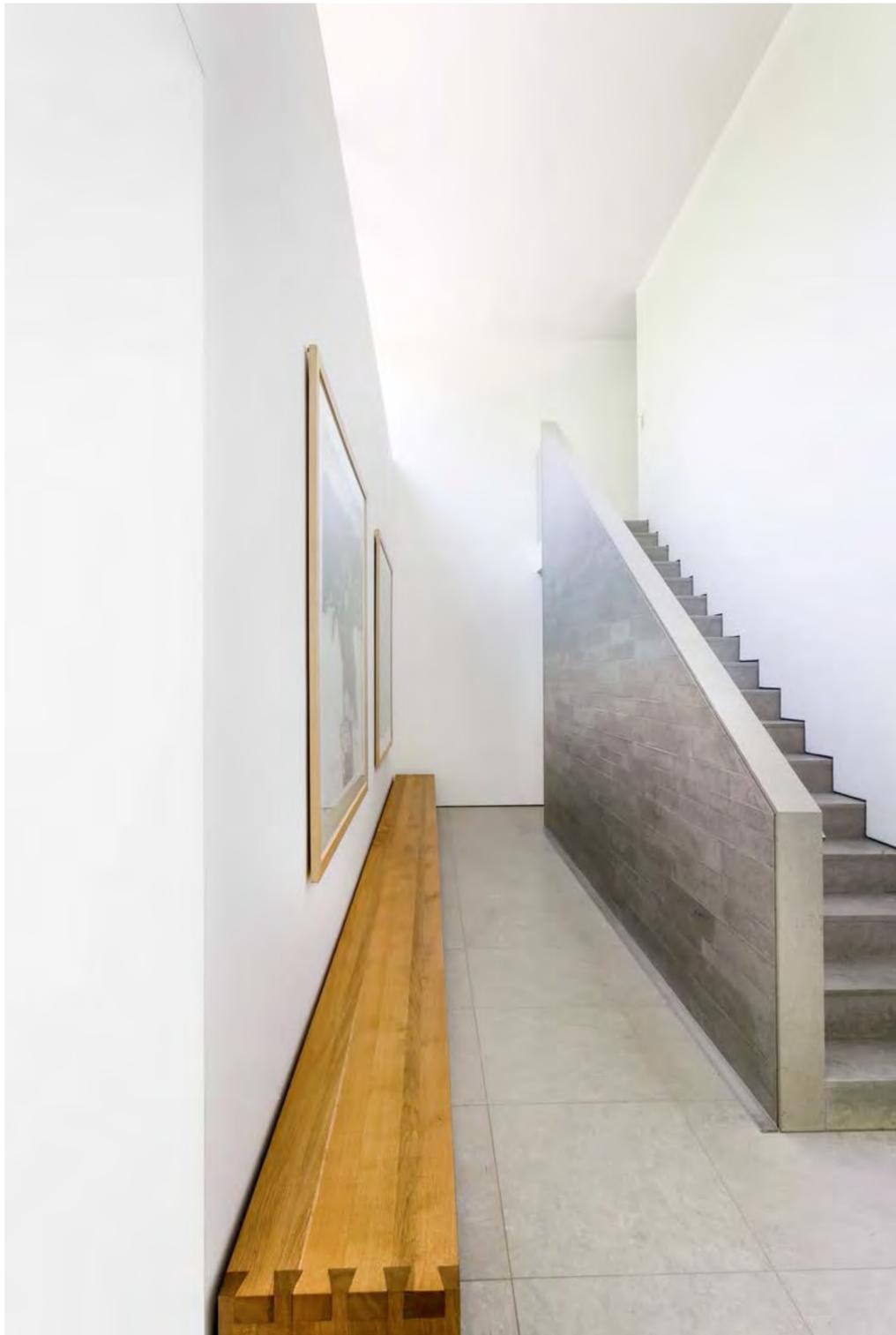
The scheme is composed of an interplay of solids and voids. In this loosely connected system of objects, space is defined through the relationship of the in-between. Such arrangement avoids hierarchy and allows the individual to float through the spaces in a free and undetermined fashion. The solids incorporate serving functions such as storage, bathrooms, fireplace, cabinets and bookshelves while the voids are occupied by the main functions. The voids are kept free of objects for everyday use so that the walls remain clear and unfold their spatial effects without disturbances.



- 1 Hall
- 2 Garage
- 3 Study
- 4 Living
- 5 Kitchen
- 6 Dining
- 7 Library

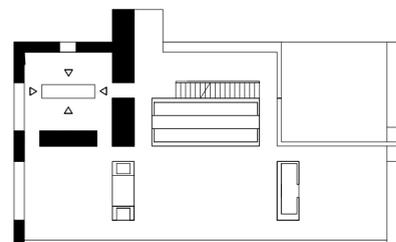
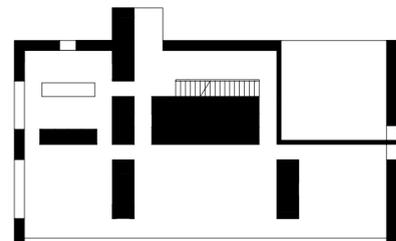
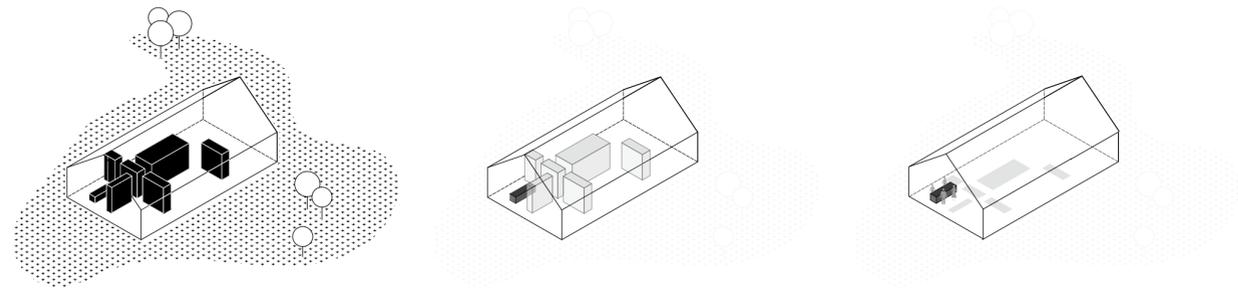


23 House M



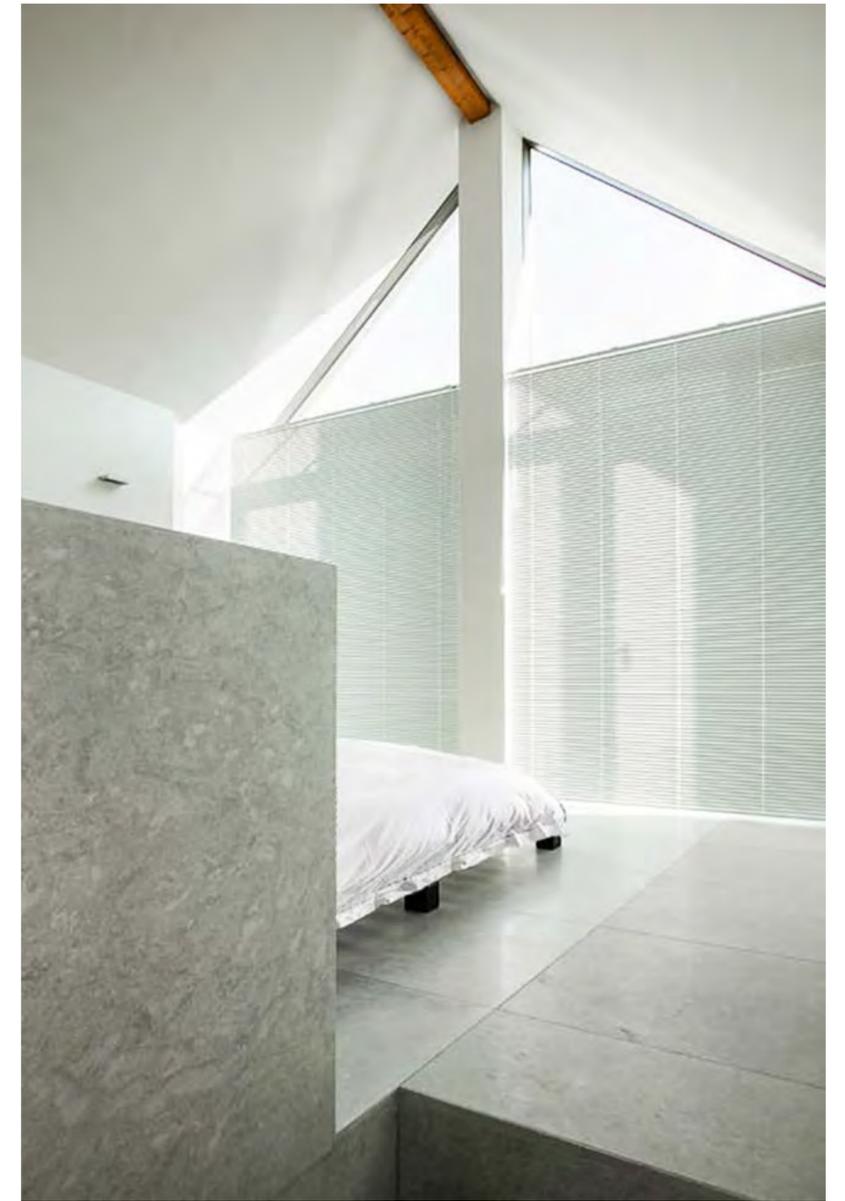
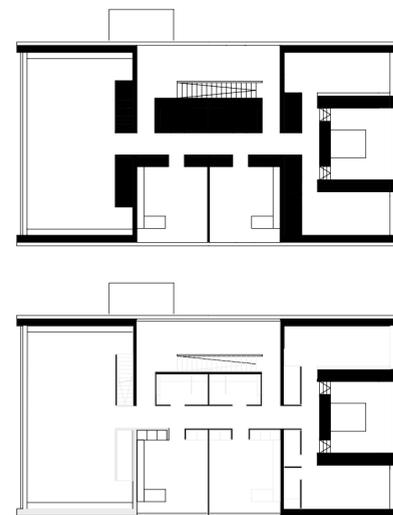
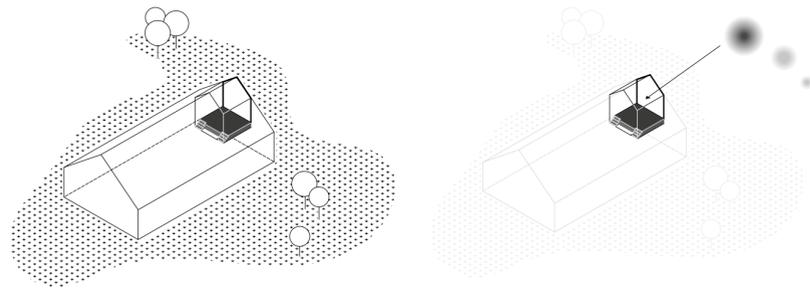
The Stove as the Middle

In the Germanic realm, in humble homes the common center of the house has always been the stove. Originally this was also geometrically in the middle of the house and had a direct religious meaning: The stove as an altar. Even today, the stove has maintained a certain part of this sacred meaning. At House M, the stove is in the middle of the kitchen. It is integrated into a block of limestone, at which the family can sit and eat their meals together that had been cooked on the stove.



The Bed

The bedroom should be a space of protective seclusion, in which man finds a state of security, which allows him to let go and fall asleep. For this aim the bedroom is located at the eastern end of the first floor. A cabinet separates the elevated dormitory from the hallway. It is enclosed by the pitched roof which provides protection and security. In the evening the occupants access the sleeping loft by climbing four steps, coming closer to the sky, leaving the everyday world behind. The following morning they are drawn back from the realm of dreams into the real world by the penetrating light rays of the rising sun.



Project: Gerkens Hof
Location: Schloss Holte-Stukenbrock,
Germany
Architects: Architekten
Wannenmacher+Möller
Year: 2011
Status: Project
Visuals: Architekten
Wannenmacher+Möller

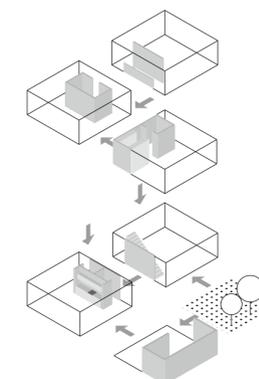
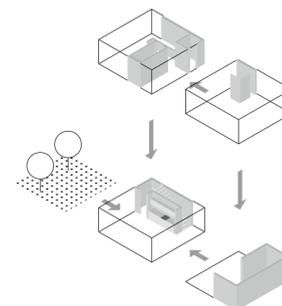
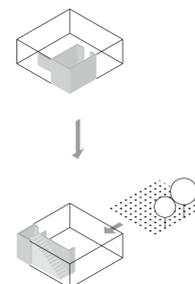
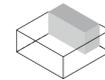
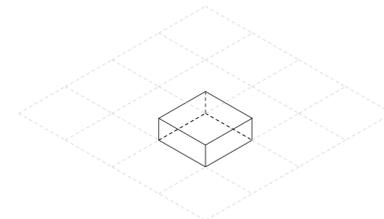
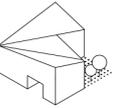
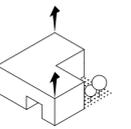
The draft was to develop a new residential area in Schloss Holte-Stukenbrock, a small town in the north of Germany. In this context, an urban planning concept for building groups and housing group projects had to be found. People willing to live differently than in the classical single-family home neighborhoods were to be addressed as a target group.

The residential concept was intended to promote the potential that well-functioning neighborhoods consisting of different population and age groups can have. Therefore the aim was to take into account different social groups such as families with children, singles with children, residential groups of old and young, singles or couples and young elderly. There was the common desire, to generate added value from this building and housing project such as neighborly self-help, volunteering or a high-quality urban and architectural quality as an address.

Modules

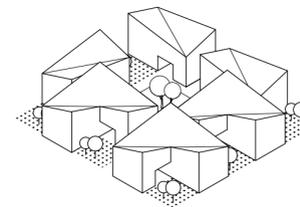
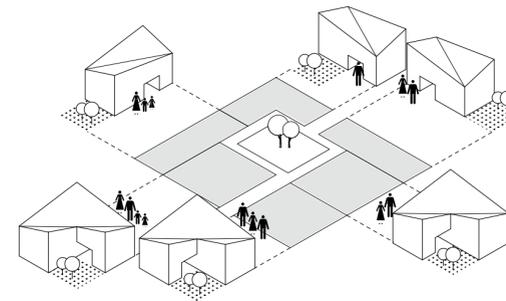
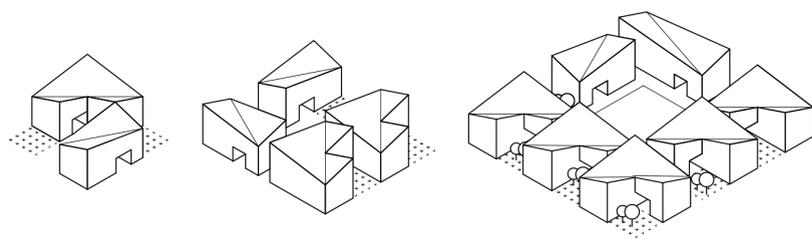
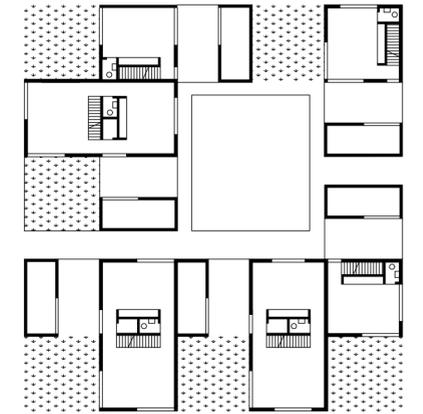
Each unit is generated from 6x6 meter modules over 2 levels and can be individually composed. The modular structure of the blocks allows for a high flexibility in the design of the blocks and helps the clients to find a group that suits their needs and, in conjunction with the others, form a block that corresponds to the urban and architectural specifications.

The architectural concept aims at showing the modular structure that is tied together by a folded roof landscape. To make sure that, despite of its formal heterogeneity, each block as well as the entire neighborhood becomes wholly coherent, it is suggested that one material is used for walls and roofs.



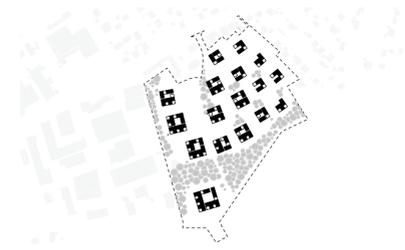
Living in a Group

The blocks that vary in size consist of 3, 4, 6 or 7 units. These surround a central courtyard, which is jointly used by the inhabitants as a communicative focal point. To promote the interaction, each apartment has a window facing the patio. In spite of their interconnection each apartment offers maximum internal privacy.



Urban Concept

A total of 17 solitary blocks, with varying units, are proposed with even distribution over the site. The spaces between the blocks are widely planted. The individual blocks are positioned offset to each other to allow undisturbed views from the apartments into the forest south-west of the plot. Also, with their slightly twisted arrangement, the blocks achieve the bond between the industrial buildings to the west and the houses of the adjacent residential area in the east.





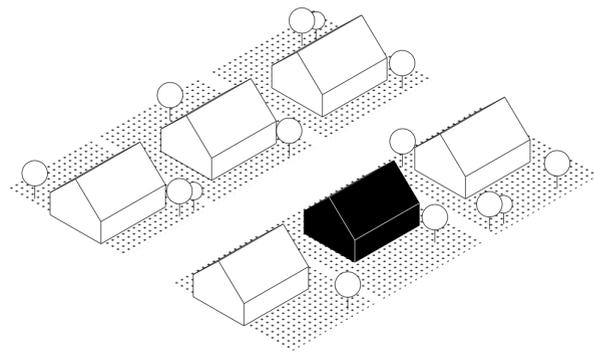
38 Gerkens Hof



39 Gerkens Hof

Project: House K
Location: Düsseldorf, Germany
Architects: Architekten
Wannenmacher+Möller
Status: Completed
Year: 2011
Photos: Jens Kirchner

The building is located on a small plot in one of the most beautiful residential areas of Düsseldorf, in the “White Estate” in Golzheim. The house was designed for a family of 4. As the required rooms could not be incorporated in the existing building it was decided to replace the house with a new structure. Despite strict stipulations for land use it was possible to double the useable area through an optimized organisation of the layout within the given building plot.



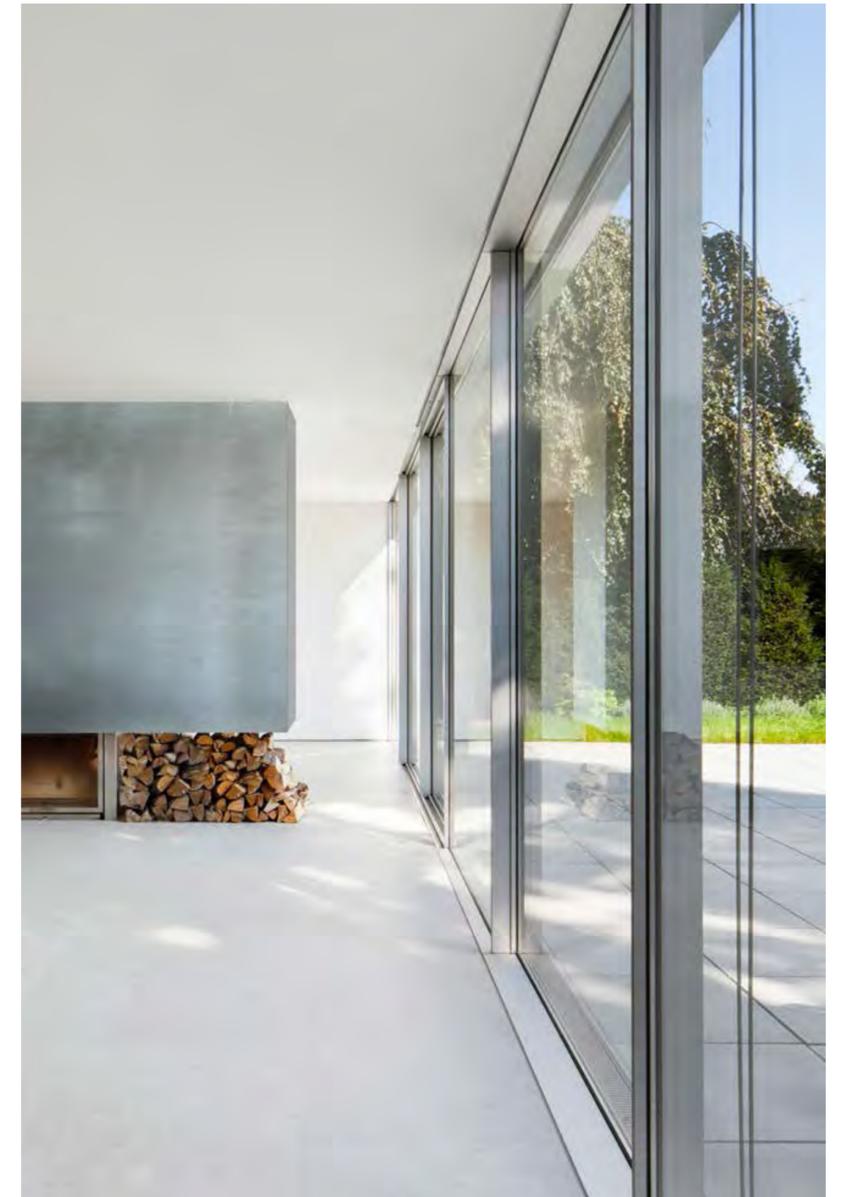
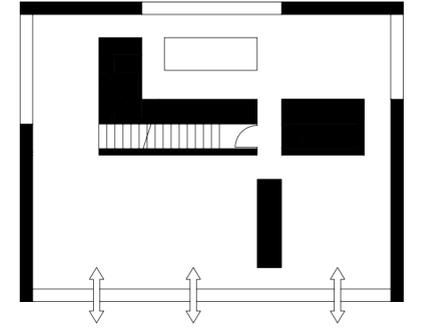
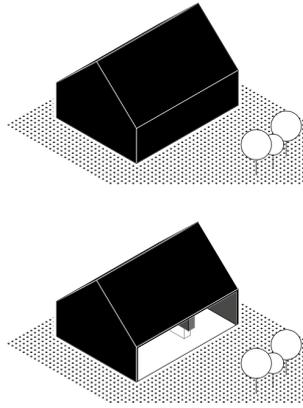
History of the Place

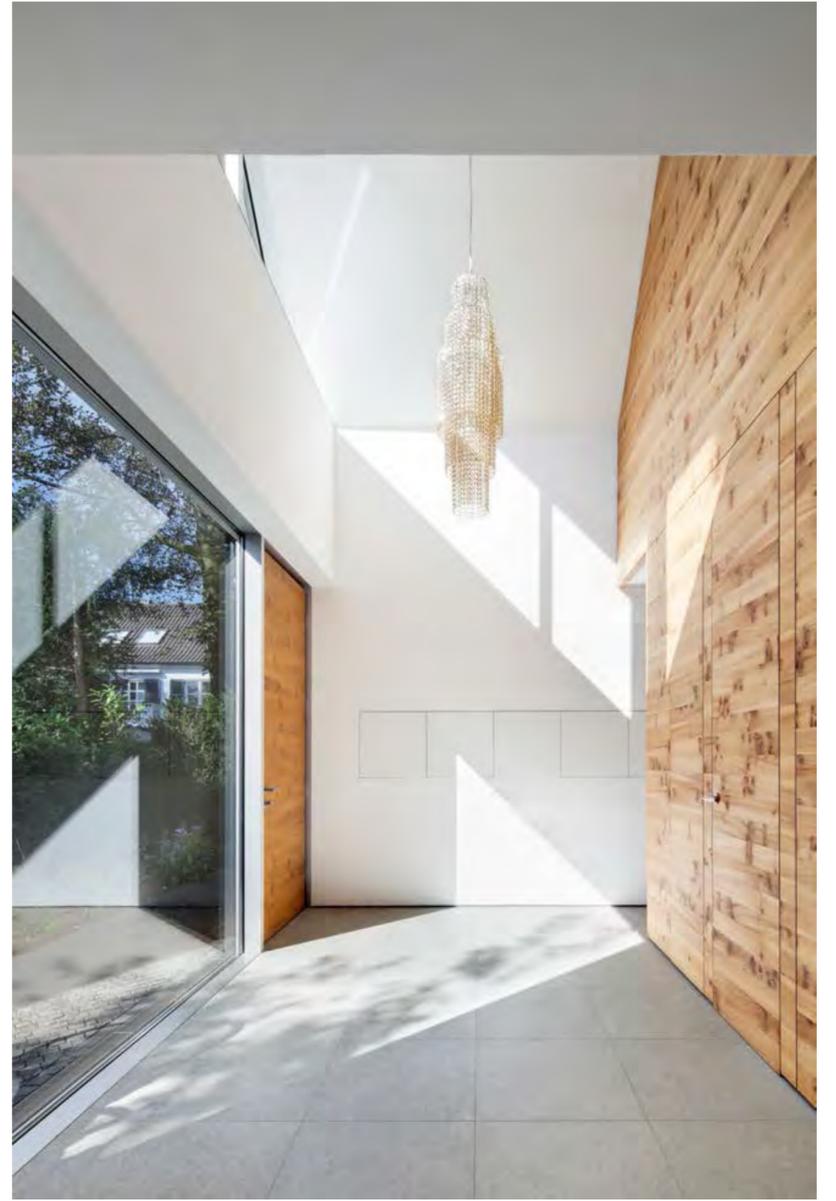
The “White Estate” was constructed by the national socialists in 1935/36 as a model estate that formed part of the propaganda exhibition “Schaffendes Volk”, meaning “productive people”. The estate, which comprises of 95 whitewashed brick houses, formed the south-easterly limit of the former exhibition grounds and is directly adjacent to the Rhein river. The Nazis used the estate as a prime example of the ideal artists’ and workers’ estate according to national socialist principles. All the houses were constructed in accordance with so-called model buildings and their rural village character was in line with the guidelines of the “Gauheimstättenamt” or “Local Homestead Department”. With its formal restraint the new building intends to integrate into the surrounding structures without negating its contemporary character as an example of 21st century architecture.



Inside Outside

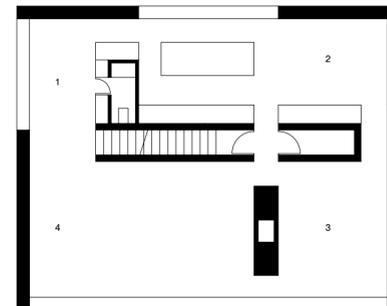
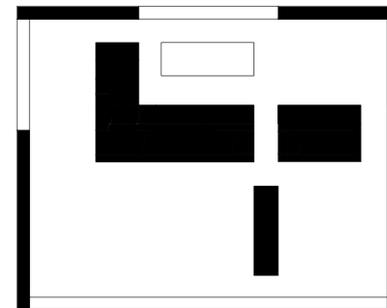
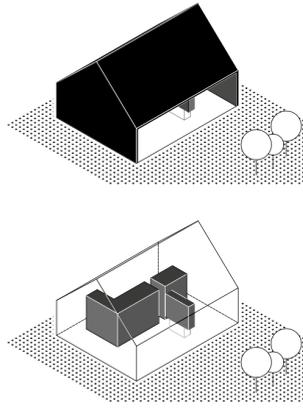
Arising from his need of freedom man is longing for the window which opens the interior against the world at large. In House K the exterior walls are partly dissolved thereby allowing the outside become part of the inside and visually extending the relatively small indoor spaces to the hedges surrounding the garden.





Solids and Voids

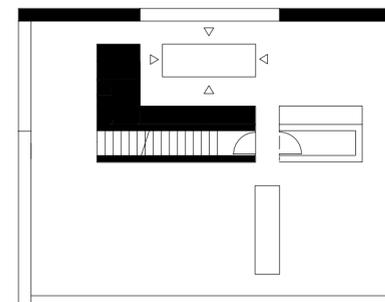
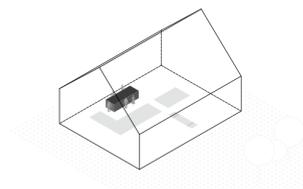
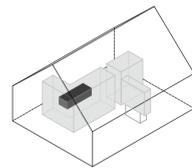
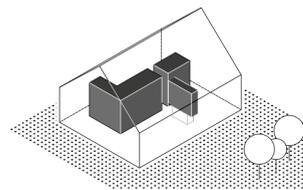
The scheme is developed by placing physical objects into the space. The quality of that space is defined by the relationship of the in-between. The solids contain serving functions such as storage, guest toilet, wardrobe, stove, cabinets, fire-place and stairs. They are clad with wood or stainless steel and stand in contrast to the white plaster of the exterior walls. Such interplay of solids and voids avoids hierarchy and allows the individual to float through the space in a free and undetermined fashion.



- 1 Hall
- 2 Kitchen
- 3 Dining
- 4 Living

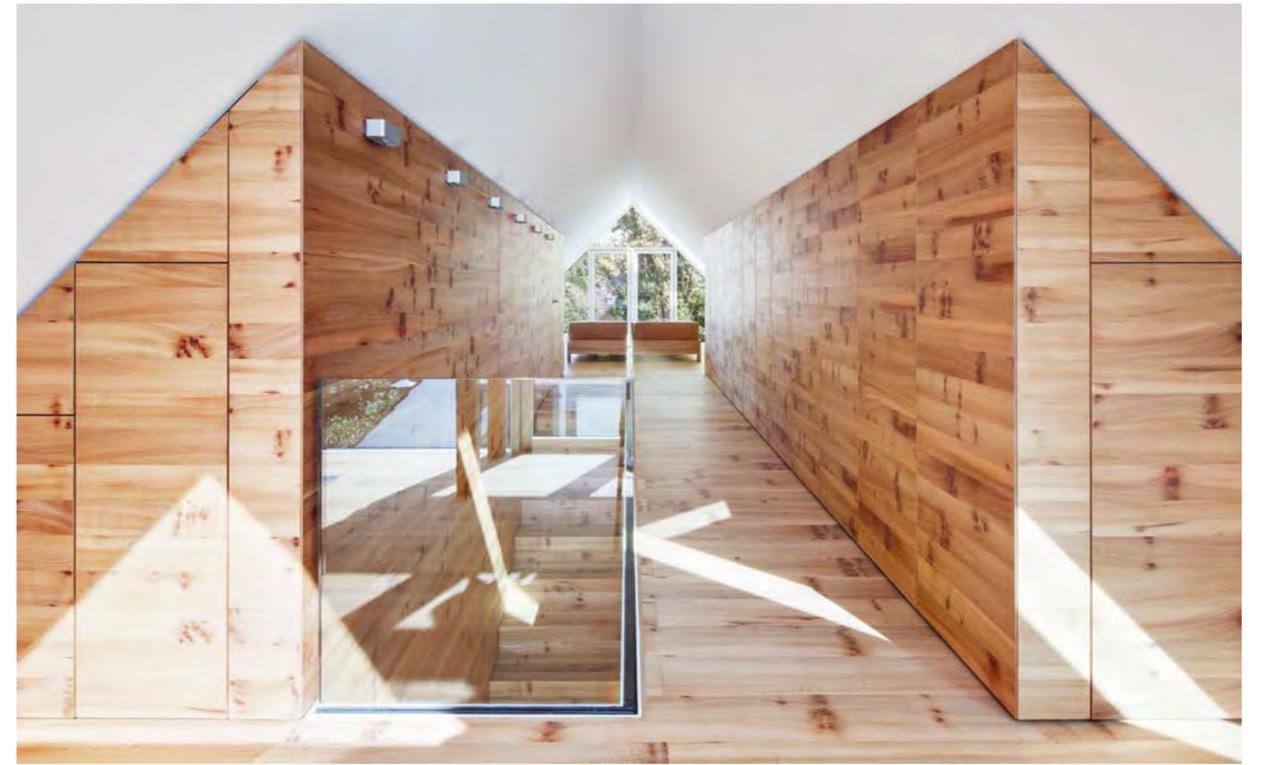
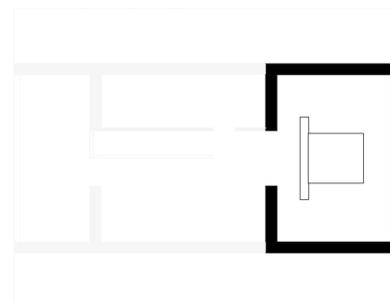
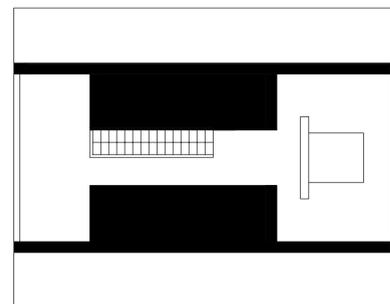
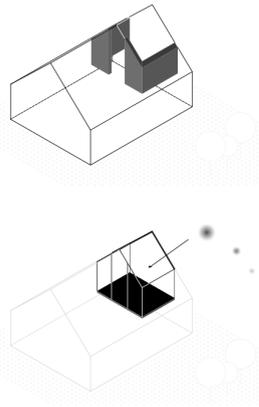
The Stove as the Middle

In the Germanic realm, in humble homes the common center of the house has always been the stove. Originally this was also geometrically in the middle of the house and had a direct religious meaning: The stove as an altar. In House K the stove has maintained a certain part of this sacred meaning by being integrated in a freestanding block of stainless steel inside the kitchen.



The Bed

The bedroom should provide the preconditions for a deep and redemptive sleep to allow the habitants to dive into a greater depth in which the cognizant ego dissolves. It should be a space of protective seclusion, in which one finds a state of security, which allows to let go and fall asleep. In House K the master bedroom is located under the roof on the second floor, isolated from the rest of the house. It is accessed by a stair hidden in the wooden solid. The space is defined by the double pitched roof which provides comfort and shelter. The fully glazed eastward gable allows to see the stars at night and the sunrays to enter the space in the mornings.





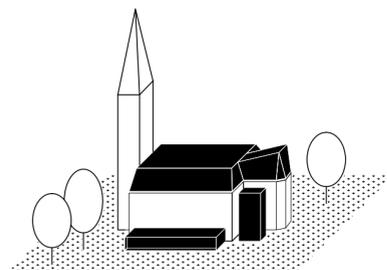
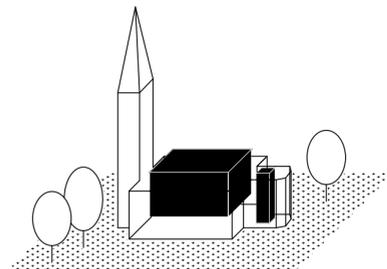
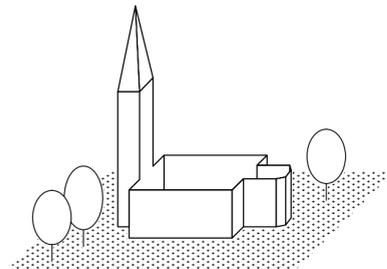
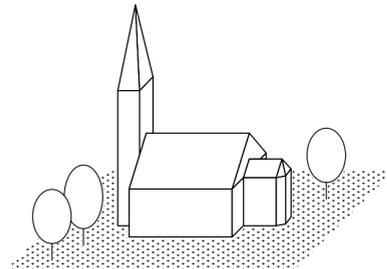
Project: Marienkirche Church
Location: Bochum, Germany
Architects: Architekten
Wannenmacher+Möller,
SATIJNplus Architekten
Status: Project
Year: 2009
Visuals: Architekten
Wannenmacher+Möller

The brief was to convert the de-consecrated Marienkirche Church which was built in the German city of Bochum in 1872 into a Chamber Music Hall. The concept was designed in cooperation with SATIJNplus Architecten from Born, Netherlands.



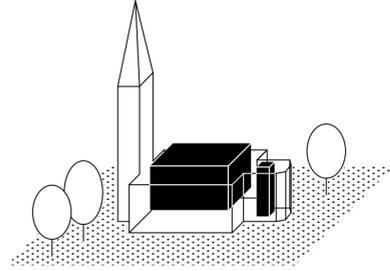
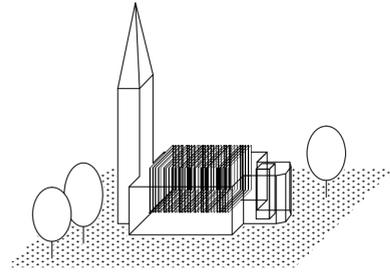
Old and New

The architectural principle on which the design is based is the equitable coexistence of the old and the new. The old is to remain wherever it is intact and does not cause functional limitations. However, where it needs to be renewed due to structural deficiencies, the new will come through very confidently without impeding the quality of the existing structure. Old and new are not meant to merge but rather enter a dialogue as individual entities from which both will profit. This philosophy manifests itself both in the external appearance of the converted church and in its interior.



Inside Outside

The dematerialisation of the music room's skin allows views into the direct vicinity through the existing window openings of the building. At the same time passers-by are also given the opportunity to look in at the events inside the church and the chamber music room.





Publisher: Architekten Wannemacher+Möller
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Photography: Jens Kirchner, jens-kirchner.com
Csaba Mester, mester-fotografie.de
Lithography: Heinrich Holtgreve, holtgreve.org