

the wolf house revisited

btu cottbus-senftenberg | master course | summer term 2015
 architecture | world heritage studies | heritage conservation and site management

the segments of the past

Ayda Ayoubi | Emilie Urbanowicz | Stephanie Möller

Current Situation



Site Policy

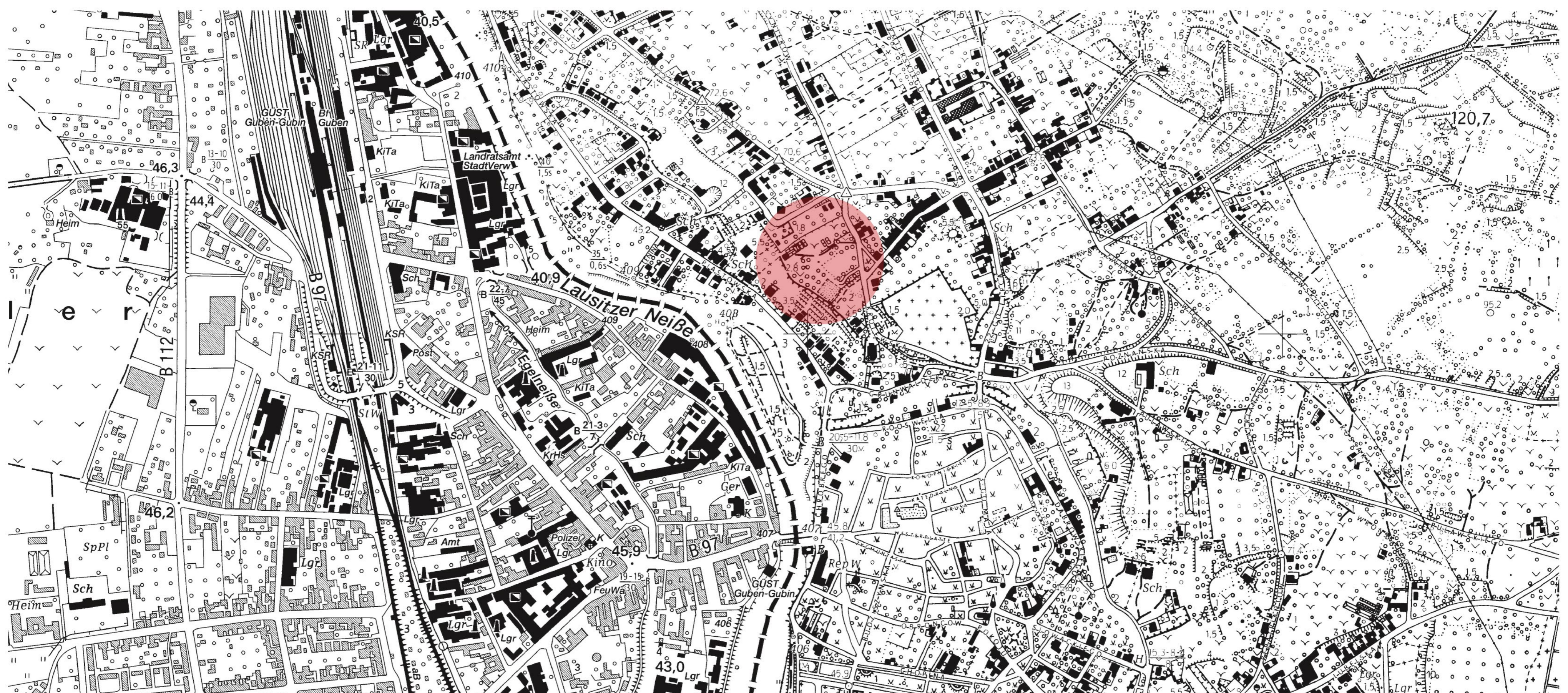
Chain of events Ludwig Mies van der Rohe
 People **Villa Wolf**
 Minimal Volume **Improvement of current situation**
 Intervention
 Function Location History Form
 Potentials **CULTURAL**
 Landscape **SIGNIFICANCE** World War II
 Cultural Links Archaeological Height
 Public Space Qualities Remains People Connection
 Participation Memories
 Use **Guben-Gubin**
 Process History
the Park Waszkiewicza

The sites should remain an **open space** part of Park Waszkiewicza. **Regular maintenance** must be provided; especially during the months where snow or rain are abundant. Responsible specialist should ensure the structure remains **safe** to the visitors, especially the staircase.

In addition, **upkeep** is necessary on the **green spaces**. Specific plant species is not a requirement; however, we suggest a **mix of colors** to help create a **sense of beauty and relaxation**. Furthermore, the plants within the flower beds **should not** be able to reach heights that would **obstruct the view** of a standing average height adult. Finally, the bushes that **partially recreate the original villa plan** should be maintained in a proper manner that **shall not falsify** it.

Our project brings to the surface **segments** of the original villa cellar walls. Therefore, it is essential to provide the **proper conservation techniques**, and **maintenance**, to the site. This will require expert conservators and archaeologists.

To finalise, we recommend that further changes to Park Waszkiewicza **respect the site** of the Wolf House and ensure that its overall **integrity** is not lost. Signs and the outer walls of the site, at the park entrances should **match** the corten steel material of the site in order to preserve some **continuity** leading up to the site. Finally, if the city has the good fortune of acquiring the land where **the original terraces** are located, they should be incorporated within the design, following the same concept; so as **to blend them as one**, a true ode to the original property of Mr. Erich Wolf.



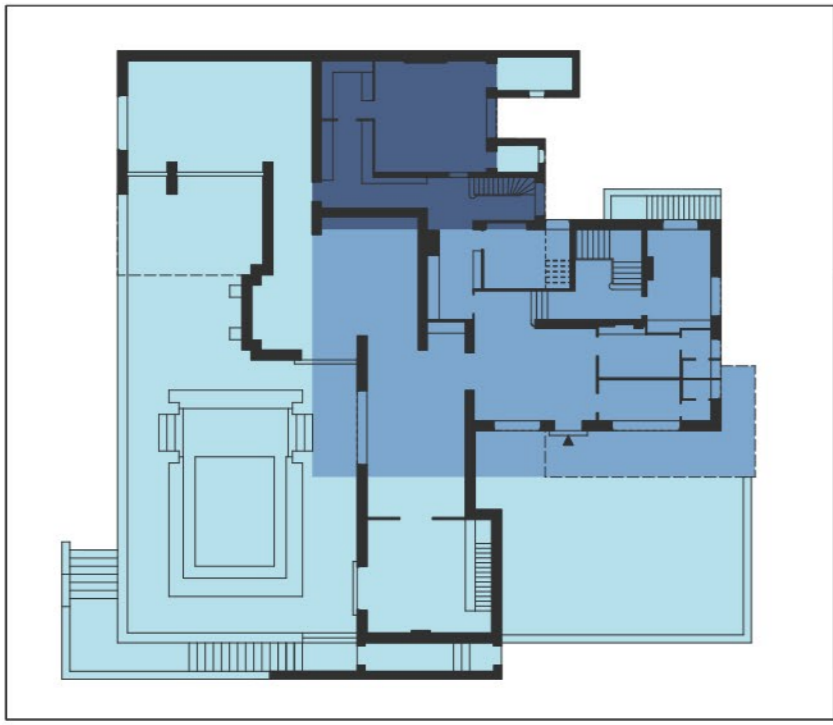
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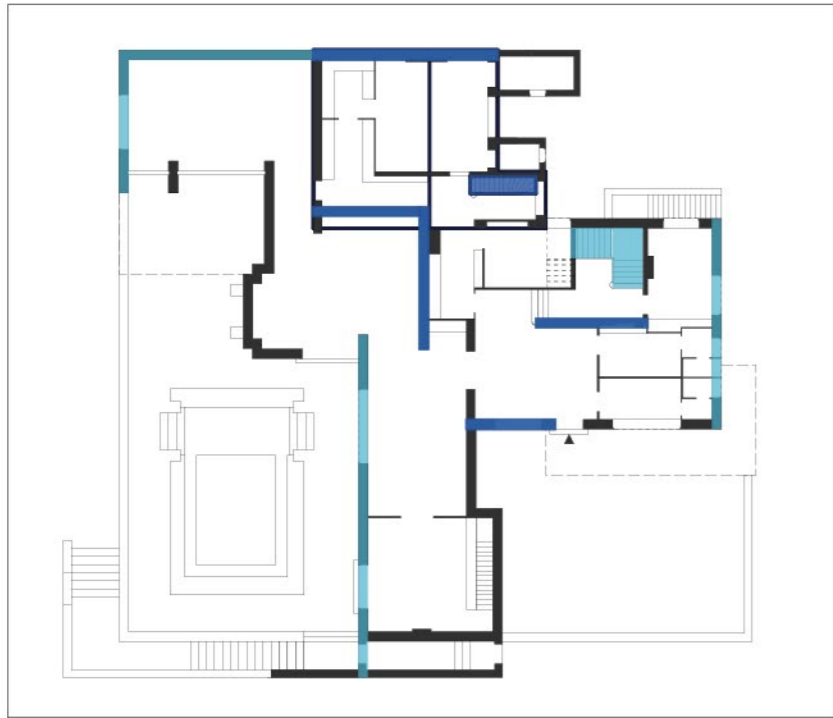
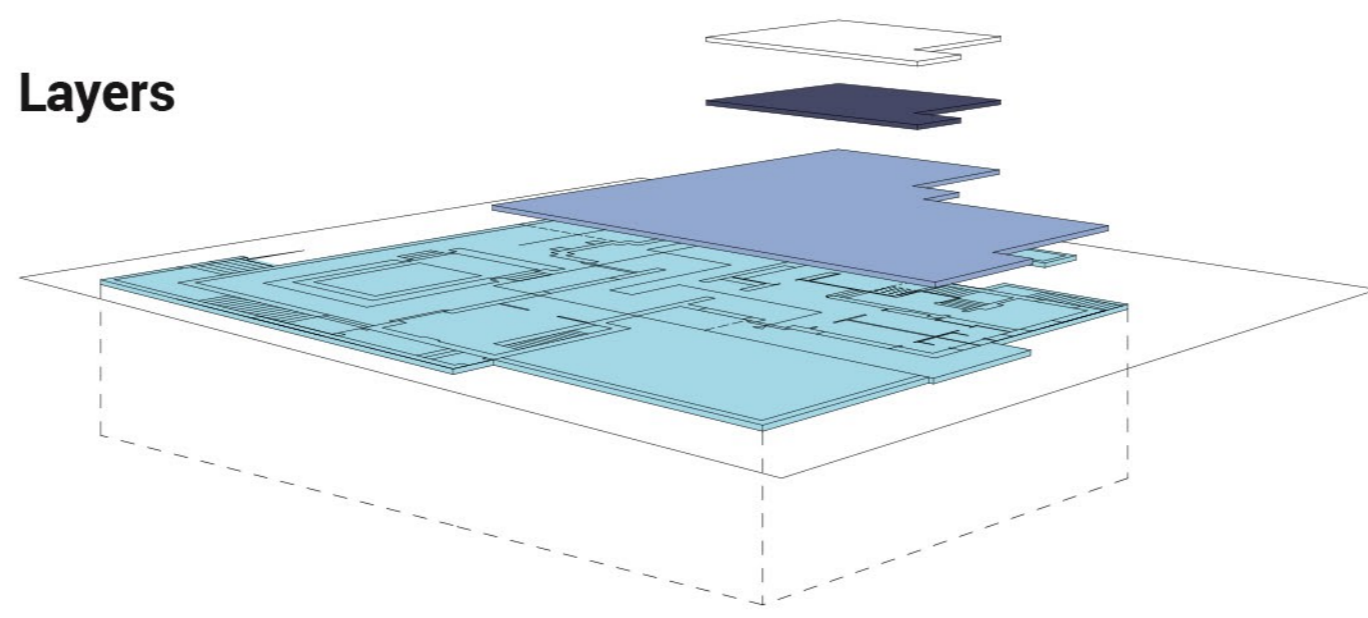
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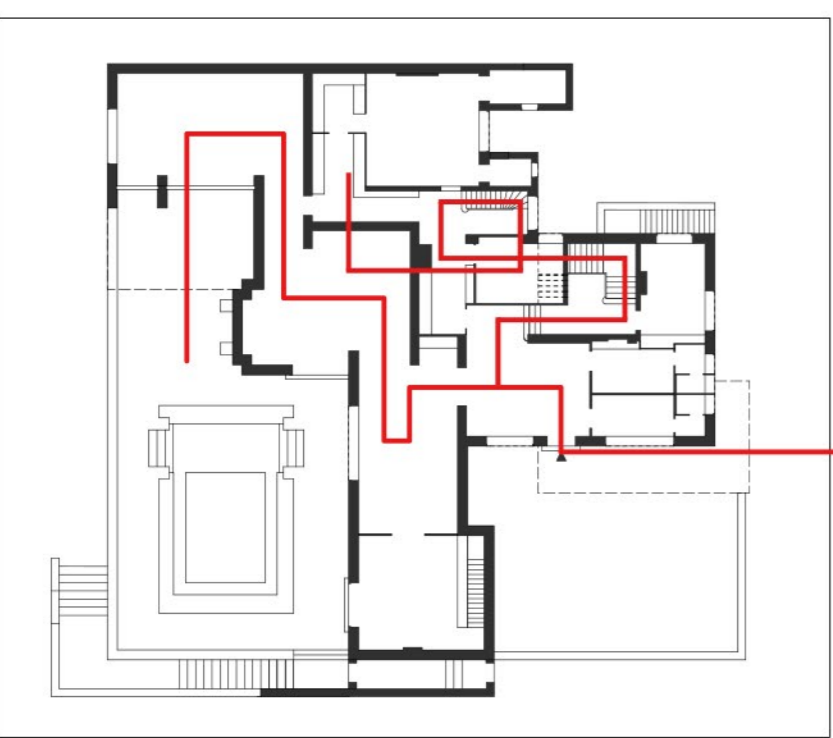
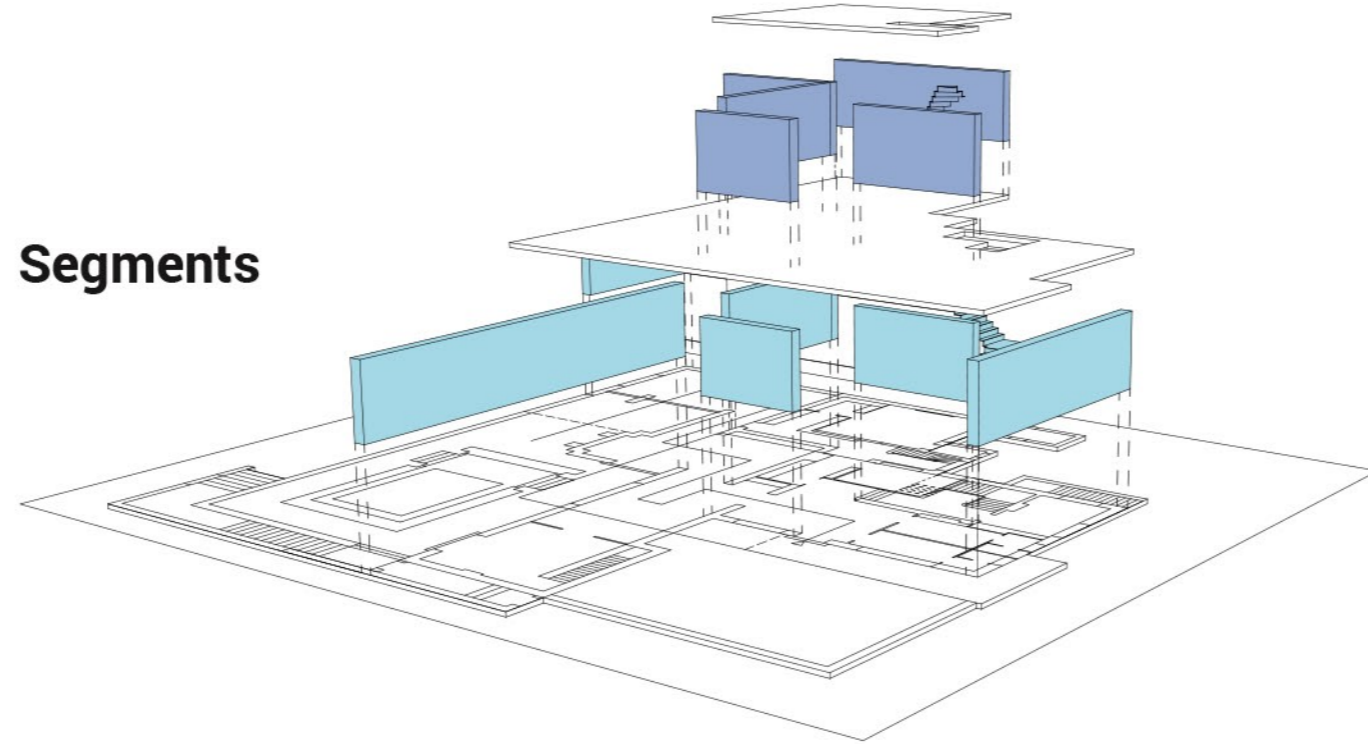
Process



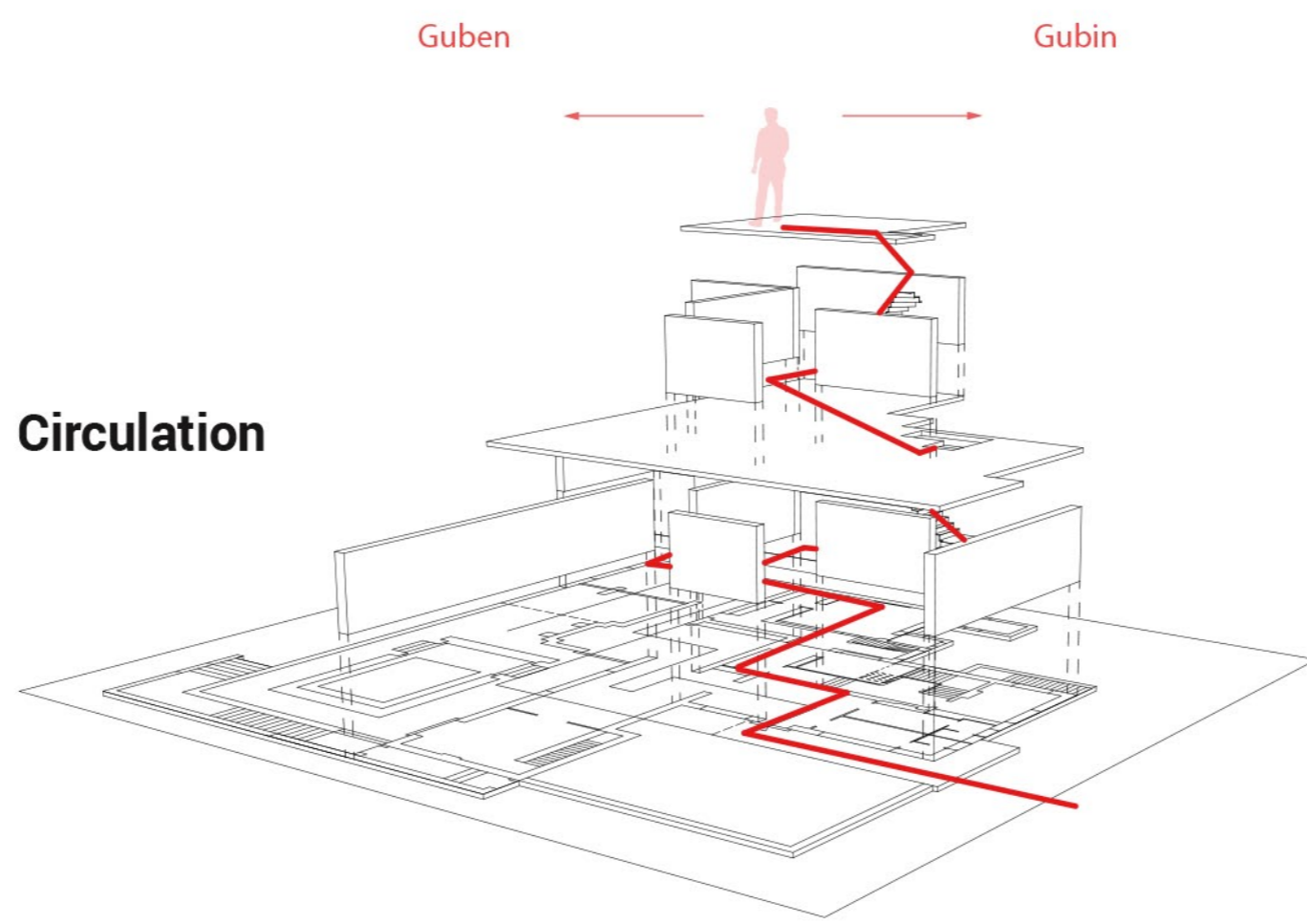
Layers



Segments



Circulation



Concept

We envision a **dynamic space** which tries to connect the chain of historic, cultural, social and economic events together while symbolizing the **timeline of the Wolf House's life**; its design process, its construction, its completion, destruction, demolition, and today's situation, always keeping in mind the **archaeological remains** as its authentic physical fabric.

We also believe that **the general essence of the park** should be preserved. The area will remain a communal interaction point with a general open air quality; a **cultural and recreational place** where the people can meet up, relax, and learn; a **landscape of cultural significance**.

Therefore, to maintain the cultural significance of the site, we object to complete reconstruction of the villa, and aim a **minimal intervention**; however our project will be inspired by the volume, form and height of the original Wolf House. The solid walls will provide space for any temporary or permanent exhibitions.

Our goal is to incorporate these structural elements, and **greenery**, in a form of **abstract sculpture** incorporated within part of the existing park. In this way, the visitors will be allowed a **freedom in movement** and a choice to learn from the installation or simply enjoy it as a relaxing, and aesthetically pleasing, work of art.

Our design is the perfect solution to keep this section of Park Waszkiewicza green and open while displaying the importance that resides within it. The visitor receives a **sense of the original villa**; enough to allow its cultural significance to be shared, and yet still remains a park. Through the incorporation of the cellar archaeological remains, the visitor is intimately connected to the villa. However, conservation of the architectural structure remains a priority within our design. This will also allow the possibility of any further research.

We asked you...

Questionnaire

Gender:
 Male
 Female

Age group:
 -12
 13-21
 22-40
 40-60
 65 +

1. a) Do you live in Guben/have you ever lived in Gubin?
 yes
 no

b) if yes, for how long?

2. a) Do you know about the Villa Wolf?
 yes
 no

b) If yes, have you or your family witness the Villa Wolf? What are your memories? Or what do you know about the Villa?
 yes
 no

3. a) Do you spend time at the current location of the Villa Wolf site (park Waszkiewicza) How often and why?
 yes
 no

b) What qualities of this park are the most important to you?

4. Do you find it important to embrace the unique history and culture of the city and its people before and after the World War II and its division?
 yes
 no
 Why? _____

5. Do you wish to have something done with the current site of the Wolf Villa (park Waszkiewicza)? What are your thoughts and desires on the present situation and a possible future project?
 yes
 no

I believe the present situation is _____
 Because _____
 I see the site potential in _____

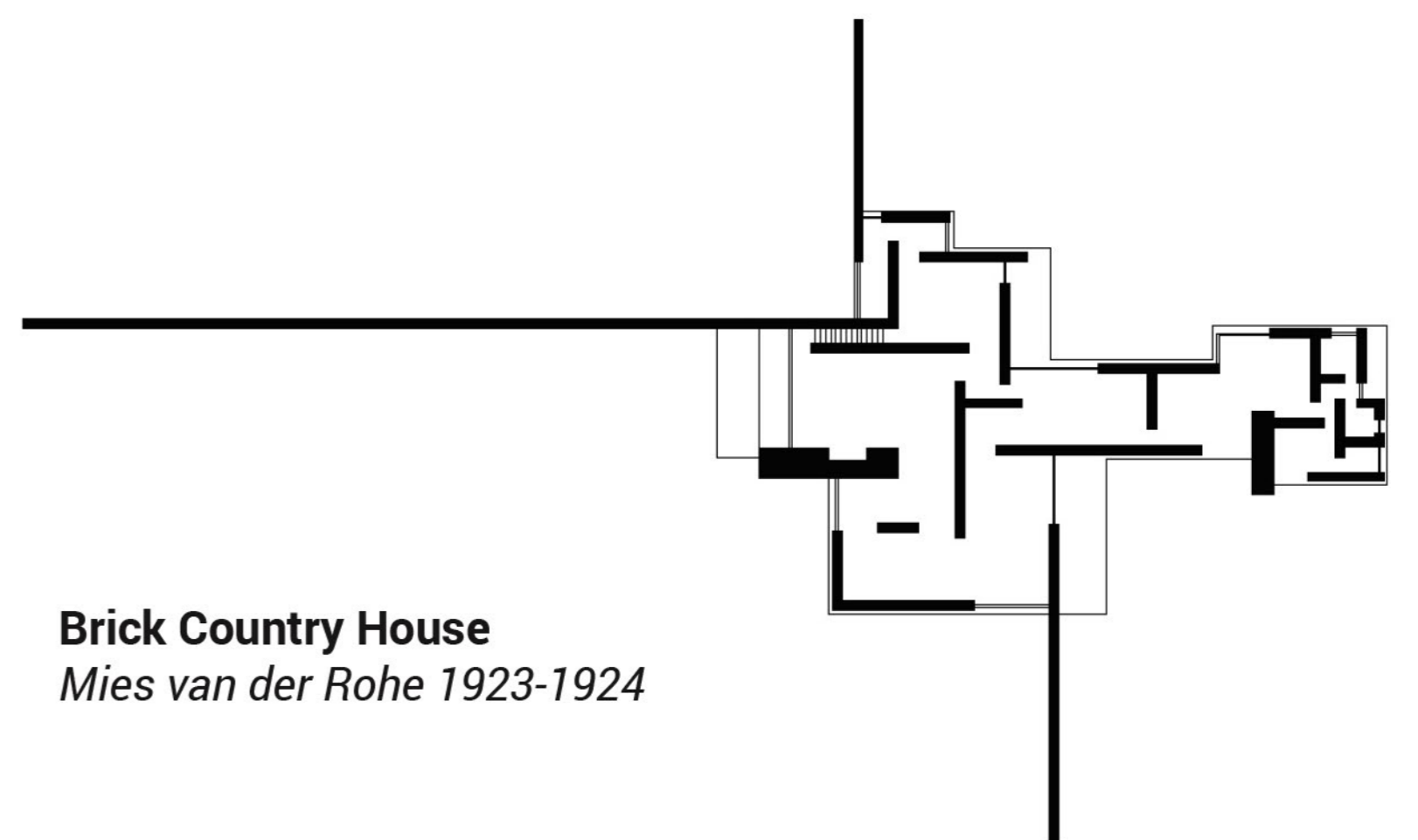
6. What would you like to see happen to the current site of the "Villa Wolf"? How do you see a new intervention positively affect the lives of the people of Gubin?

Because of...
 - the history &
 - the culture

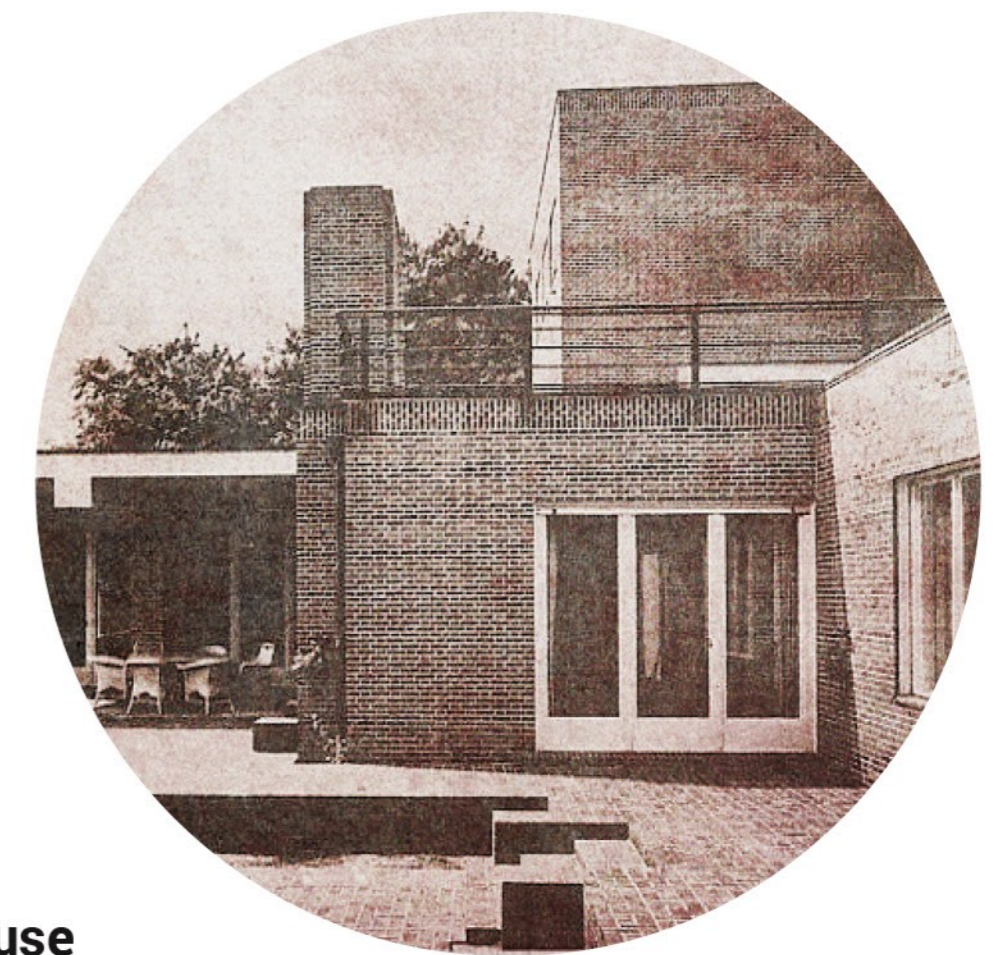
- Present situation is good
 - Does not reflect the history
 - The Potential is in the appearance of the place, reconstruction of the place, and in its beauty

- No change is needed
 - More attention to the aesthetic aspects of the park

- View over Guben & Gubin
- Location
- Nature
- Memory
- History of the city



Brick Country House
 Mies van der Rohe 1923-1924



The Wolf House



Design Proposal

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Process

Material

Full Excavation



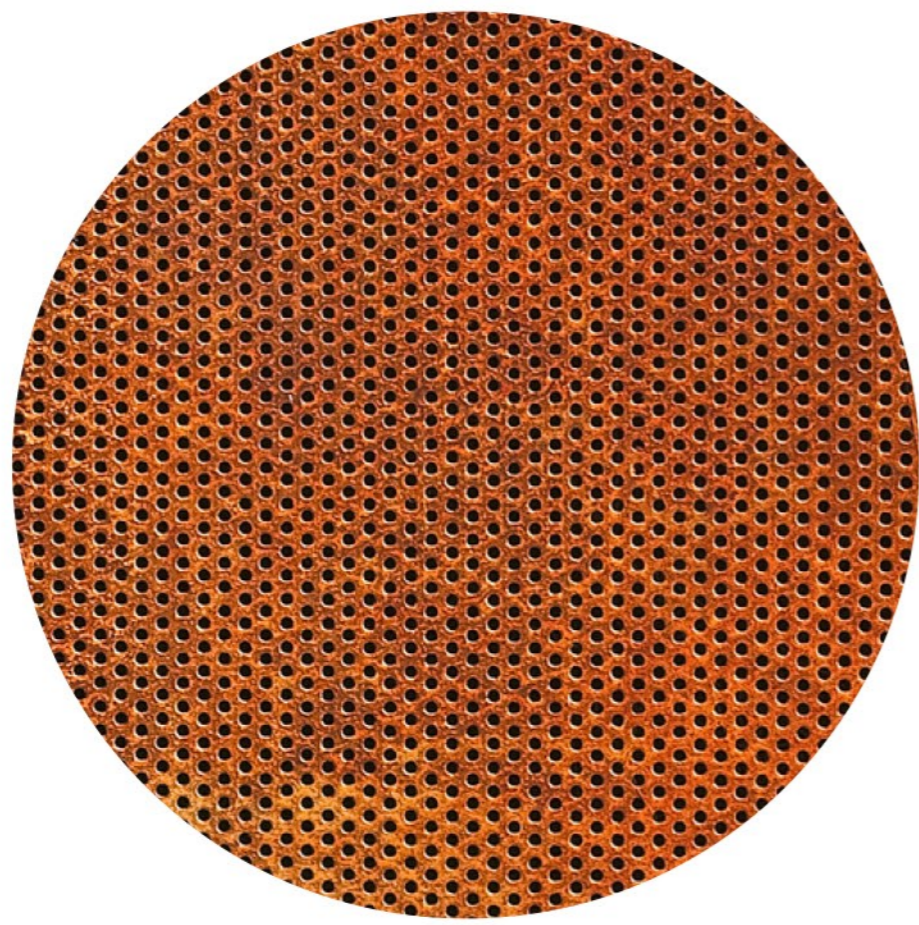
Allocate the
Original
Structures



Covering



Construction



The Design Proposal

To construct our installation, we will need to fully excavate the area to allocate the original structure carefully. However, we will cover most of the remains once again and will construct our installation enclosing the original cellar walls inside the new walls. The original wall thickness is about 0.45m. Our construction thickness are 0.71m and 0.65m. The walls are to be installed in three different heights; 3m, 6m and 7.2 meters to resemble the three different heights of the Wolf House.

In some parts the outer top layer of the archaeological structures will remain exposed. One conservation solution against decay; perhaps can be the addition of the new material.

The material used in our design is corten steel which is a weathering steel that in our project appears in two forms; solid and mesh. The color has a high contrast with the original brick structure, and yet, is still in harmony with the original color. The corten material is also light and thin for construction which will have minimal impact on the original remains.

The mesh pattern is inspired by Mies' design lines in his works. During daytime, the light passes through and creates beautiful inspiring patterns on the ground. During nighttime, the lights which are installed inside the walls create a warm atmosphere. The parts of the plan where the mesh pattern is used are view points to the archaeological remains of the Wolf House cellar.

Our minimal sculptural staircase is one of the interesting aspects of our project. The space above the staircase allows the visitors to have a better view to the landscape surrounding and the city itself.

The windows incorporated into our design are abstract viewing points allowing the visitors to recreate the experience of standing inside the villa and looking outside/inside.

The solid walls will provide space for any temporary or permanent exhibitions.

The site provides information through a dual system; working during the daytime and passed sunset. First, during the day, not only will the structure itself enlighten curious guests but also a series of artifact displays and interactive digital information panels and showcase windows. In the evening, lights and lasers will provide a way to view the original villa boundaries. Also, there will be a projector allowing short films to be viewed off the sculptural 'walls'.

