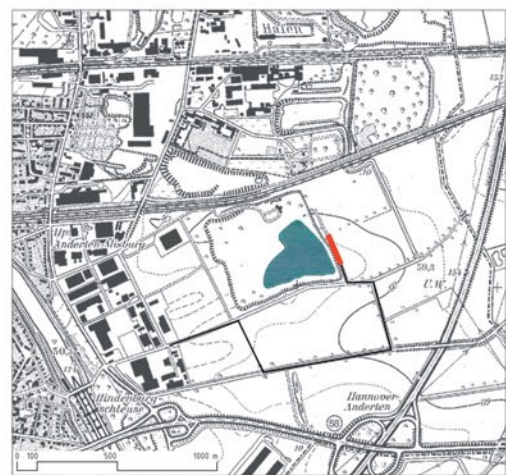




teufonia cement works



position in the city



position on the site (with main access)

context.

The site our project deals with is a conversion area, a resting mar-mine in the eastern outskirts of hanover, germany, where the lime for cement production (in the cementworks just beside) has been gained. the site supplies one of the raw materials for the production of concrete.

The 30 metres deep scar in the landscape, which measures 500 X 600 metres, is limited by white steep faces of mar and additionally surrounded by a bank which makes the site invisible from the outside. one third of the ground of the pit is covered with turquoise-coloured water and a biotope has developed in the course of time. through all these circumstances the site gets a quiet and isolated character, located on a level below the "outside world". the strong visual appearance makes it an unique almost surrealistic place which no one would expect in this context.

The site and its characteristics as a result of gaining raw material for concrete production are of paramount importance for the development of the project.



model

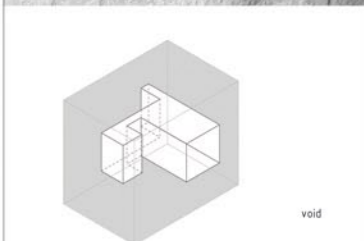
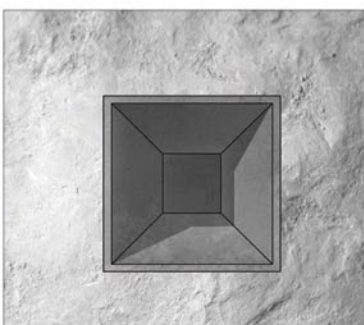
zoning.

The structure is arranged around a central 15 metres wide and 20 metres deep gap. on the short sides of the gap (the public and logistic) entrances, and the administrative and serving functions are situated. the long sides of the central gap are connected by wooden footbridges.

on the western side of the gap three levels with private cells are freely arranged in the eastern steep face of the pit with visual contact to the lake. these levels are connected through the major horizontal and vertical circulation.

The mass to the east of the gap contains the spaces of perception. on the top level courtyards with different themes (reading, communication, water, fire) are located. the level below contains spaces of thought (reading, creativity and meditation), another level below the spaces for the body (the bath, recreational spaces) are arranged. the deeper one gets into the mass the less light gets into the spaces. the intensity of perception increases.

the sensually most extreme space is a space shrouded in total darkness. the visitor winds himself down into the massive rock until there is no light left and he has to relate to other senses than the visual.



void

The way to the structure is an essential part of the concept. the visitor arrives at the starting point of a country lane having no exact notion of what he is going to find at the end of the way. the way leads to the structure through the landscape. the ground of the lane is covered with old concrete elements and its framed by dense green bushes. the walk can be described as a transition between the fast and loud "outside world" and the silent and contemplative "inside world". at the structure the visitor has to walk this way for about a kilometer, making various turns in expectation to arrive after the next way.



the way

During the walk the visitor passes several corners, each of them making him expect to reach his final destination right behind them, after having walked for about 15 metres - maybe even not expecting to arrive at all - the lane makes a final turn and suddenly submerges into the ground at its end and the lane seems to be a courtyard.



the arrival

The courtyard is framed with bright limestone. the way leads through an extraordinarily opening glass wall into a space after being welcomed at a counter inside the foyer the guest requested to exchange his clothes to a comfortable robe he is going to wear during the following days. no secular goods will be needed.



the arrival

on the way to his private room the guest reaches a platform with an overhanging roof above the central gap. catching sight of wooden footbridges which are disappearing in the long side walls he looks back. these bridges seem to bear a secret - the guest does not know yet which spaces they lead to. he will discover the structure during the next days and the central gap will help him to orientate within the structure.



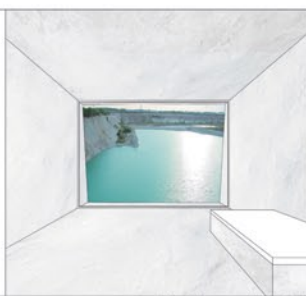
the central gap

walking further the guest reaches another large-sided cliff in the limestone, covered by a glass-roof a large staircase ranges over the complete length and depth of the structure. it serves for the main vertical circulation and will now lead him to a courtyard one level below where he is going to reach his private room. these courtyards are also the starting point of the footbridges across the central gap.



the staircase

in his private room the guest gets the first visual contact to the pit with the white steep faces and the turquoise-colored lake. the main seems quite pure, just a narrow bed built of the same concrete as the walls and a small desk are the only furniture. a performance a small bathroom is added to the room. the guest has got some time to relax before he will discover the rest of the structure.



excerpt from the presentation-book



signs of the times

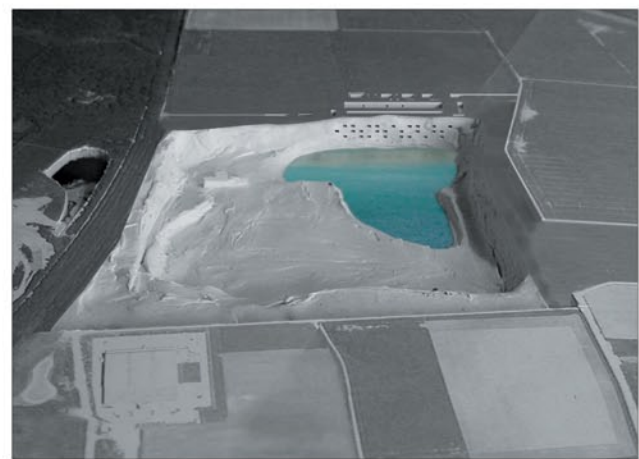
concept.

based on the unique qualities of the site, we propose to establish a program which usually occurs in isolated contexts and extreme landscapes far away from pulsing cities (e.g. on an island in the sea or in the mountains). the site has the potential to become a counterpart to the "outside world".

we want to create a space to escape from frantic pace, stress and consumption, a space for contemplation, a space to regenerate, a space to (re-)think, a space with a different, slower time, a space to become aware of oneself, a space of perception.

putting program to the site, we decided neither to place it into the pit - to avoid an intervention in the space itself and its recreating nature, nor to place it outside at the rim of the pit, which would mean a loss of relation to the healing landscape of the site and the structure would be placed on the same level as the "outside world".

therefore we dig the spatial structure in between those two levels - into the steep face - with access from the above and a mainly passive, visual reference to the below (the pit).



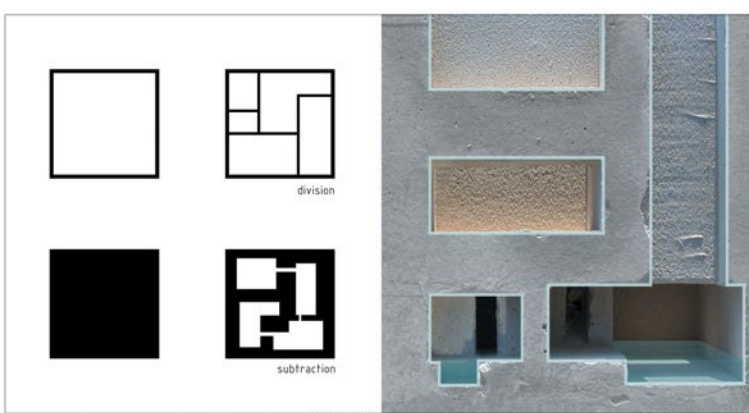
positioning of the structure

spatial principles.

by placing the spatial structure into the mass, spaces are produced not by dividing a volume with walls like in a "conventional" building but by subtraction of mass from mass. this formal principle opens the possibility to think the spaces entirely from the inside, not directly having to relate to a space beside.

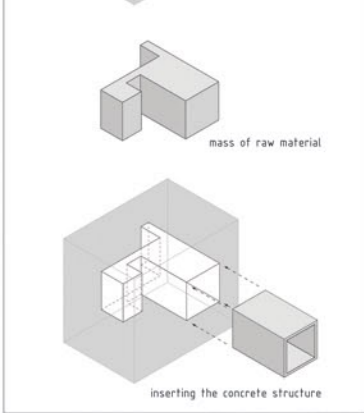
the voids are cut "out" of the mass, the mar which is taken out will be turned into lime, and then - by adding the necessary ingredients - into cement and finally into concrete. the concrete is put back into the holes to create the constructive support for the structure. the material is taken from the site and given back to the site.

further materials than the originally occurring will only be added if absolutely necessary. everything shall be designed in a simple and clear manner to support the needs of the program.

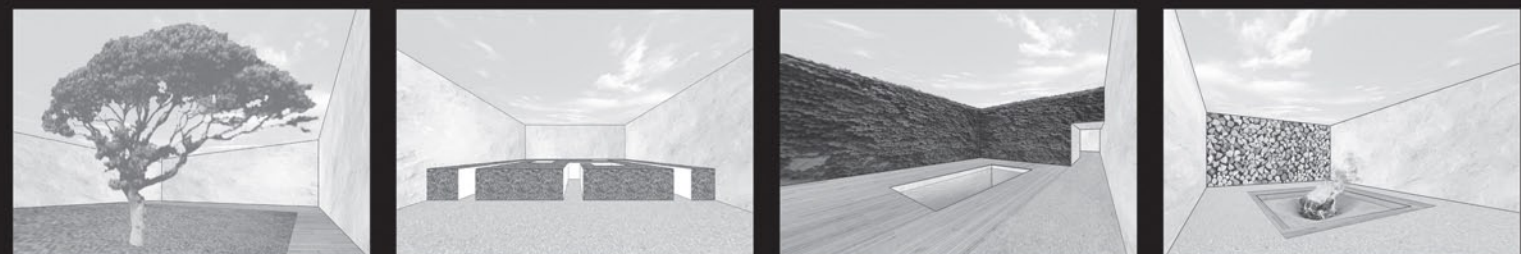


spatial principles

sectional model (excerpt)



reimplanting the modified material

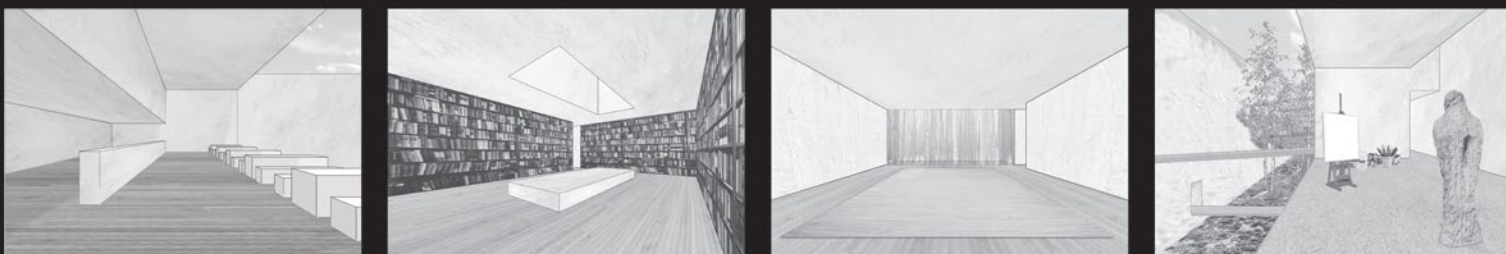


reading

communication

water

fire



dining room

library

meditation

creativity

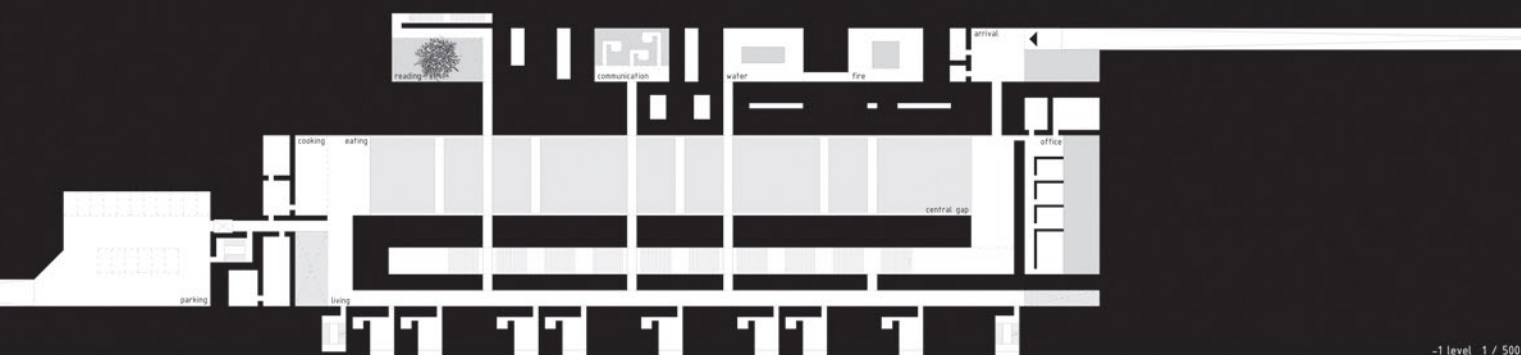


bath - entrance

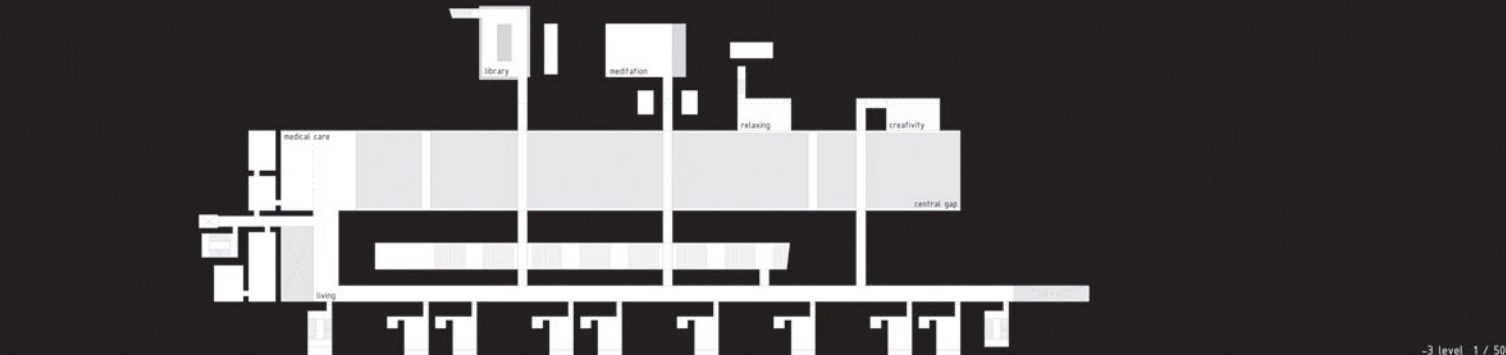
bath - in the basin

bath - relaxing platform

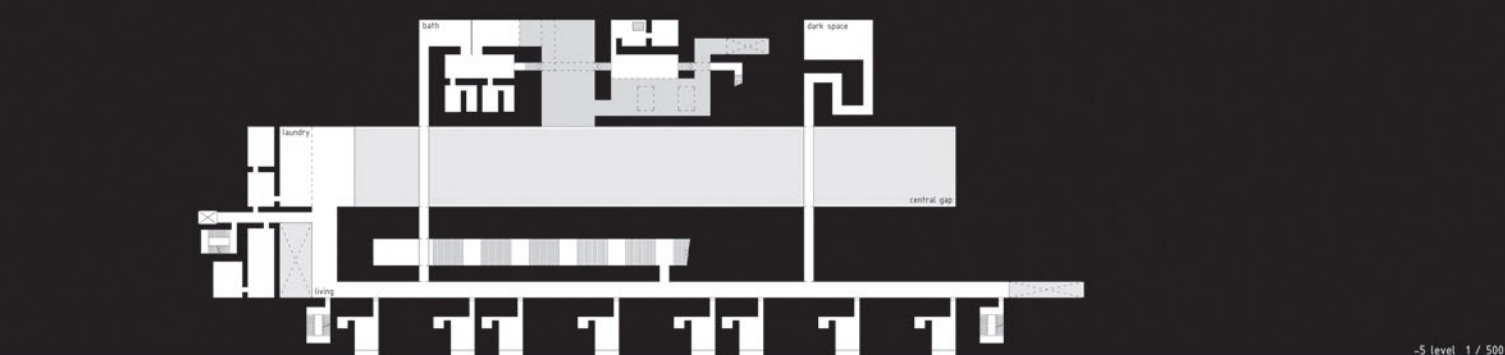
the dark space



-1 level 1 / 500



-3 level 1 / 500



-5 level 1 / 500