

10th International Architecture Exhibition Venice 2006

‚Cities, architecture and society‘

Venice, Arsenale and Giardini della Biennale Sept 10th – Nov 19th 2006

The Federal Republic of Germany participates with the following contribution in the German Pavilion:

CONVERTIBLE CITY – Modes of densification and dissolving boundaries

Opening September 8th, 2006

Press folder contents

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Enclosed

CD (german/ english) including PDF's with texts, drawings and biographies

Preface

The Federal Minister for Transport, Building and Urban Affairs: Wolfgang Tiefensee

The International Architecture Exhibition Venice Biennale is the most important global forum for international exchange about architecture and its importance for the development of our cities. Germany regularly uses its own contribution as an opportunity to participate in the international discourse, and to make use of the German pavilion to make a statement about German architecture and building culture.

The theme of this year's Biennale has been well chosen: "Cities, architecture and society". This identifies the two most important elements we are dealing with in the context of cities. Firstly our material surroundings, the planned and built space. Then people living together, social cohesion, the economy, urban society in all its facets.

The two are inseparable. Our role as politicians, and that of the architects and town planners, is to think about both at the same time. Society cannot be planned. Urban development always means dealing with change; with movement. The real situation is never the one that has just been analysed. But that is where the opportunity lies as well. Change is a characteristic of cities.

Cities are centres of economic, scientific and cultural development, innovation, growth, employment and social conciliation. Economic and demographic changes have a particular impact here, where problems and opportunities of modern society are concentrated. So urban development in Germany is a national matter as well. Central government supports the individual states and local authorities with investment and with planning laws that are among the most modern in Europe.

This general framework has to be filled in with creative concepts. Doing that is essentially the responsibility of private and public building clients, developers and, of course, the planners.

The culture of a city and therefore its building culture, its architecture, can make an important contribution to tackling the challenges arising from demographic and economic change, from segregation and migration.

Our model is internal development and the sustainable European city. I am convinced that this European city model - historically aware, environmentally friendly, varied, featuring attractive public spaces - also retains its relevance within the global change process, and that it has a future. To exploit this potential we need a shift of perception within architecture, to pay more attention to conversion and changes of use, stimulating changes of design in existing urban structures, and a creative approach in terms of design and implications to existing buildings.

We went through a selection process with a distinguished jury and received a large number of suggestions and applications. I am delighted that we have a team for the general commissariat, Grüntuch-Ernst Architekten, that is architecturally distinguished, innovative, creative and successful. The selection committee was in favour of this concept because it addresses an internal development that husbands resources carefully, does not promote densification to the extent of overdevelopment, achieves high outward urban effect with small architectural interventions, supports joint thinking by architects and engineers - and also lays these qualities open to concrete experience, in addition to the individual projects, through an interesting conversion of the pavilion building that points the way forward.

The federal government sees its involvement in the Venice Biennale as a building block in its building culture quality offensive. This also includes the Federal Building Culture Foundation, for which legislation is currently being enacted, and which we want to set up by early 2007. It is intended to support the building culture network nationally and internationally. In this respect it will complement the German Biennale appearance in future.

I am certain that the German pavilion will further enhance the attention paid to and the understanding of the role and importance of architecture in our society.

Host:

The Federal Ministry of Transport, Building and Urban Affairs

General Commissioners:

Armand Gruentuch and Almut Ernst

Exhibition location:

German Pavilion at the Giardini, Venice

Exhibition period:

September 10th - November 19th 2006

Opening hours:

Daily from 10 am to 6 pm

Preview days:

September 7th - 9th 2006 (from 9 am to 7 pm)

Press conference: September 8th 2006, 3:30 pm

Opening of the German Pavilion: September 8th 2006, 5 pm

Open to the public from:

September 10th 2006

Contact:

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Catalogue:

The catalogue is published in the form of a special issue of the German architecture magazine „archplus“ designed and edited by the General Commissioners Armand Grüntuch and Almut Ernst.



Introduction

CONVERTIBLE CITY – Modes of densification and dissolving boundaries

The 10th International Venice Architecture Biennale 2006, “Cities. Architecture and Society”, directed by Richard Burdett, highlights changes taking place in urban life in the early 21st century. Over half the world’s population live in cities. Urban life is being shaped more than ever by the varied interaction between economic, social, geographical, political, cultural and creative transformation processes.

The theme of the German contribution takes us into the heart of Germany’s big cities, to places where the oldest traces of the past are combining with the newest thrusts into the future. The centrifugal force that has forced families and businesses into the outskirts for decades is weakening. The city centre, viewed for a long time as being noisy, unattractive and dangerous, is once more esteemed by people of all ages and lifestyles.

The European city is still largely determined by history and tradition, and is thus different from the new Asian or Latin-American metropolises that are growing at such a frantic pace. This is a wonderful quality, yet we don’t want to turn it into a museum, we want to develop it further, to ensure its continuity whilst highlighting the particular significance of each epoch. What we want is to continue building the city. German architects and urban developers are particularly challenged by restructuring industrial society, current demographic change and an increasingly pluralistic society.

The city must be restabilised and regenerated to mirror its lively and complex society. Demographic developments and social change produce concepts for new ways of living. Older people are moving back into the cities, and thirty- and forty-year-olds no longer migrate to the outskirts as a matter of course. The classical nuclear family is being replaced by lifestyle concepts for single people, lone parents, communes or multiple generations living together. Cities are faced with the task of integrating immigrants and activating the potential to enrich our society culturally. The change from an industrial to a service and information society opens up new possibilities for using the existing infrastructure of cities, their buildings, streets and supply facilities, better and more sustainably.

As architects, we have been concerned with reviving cities for some time now. We have come to realise that it increasingly generates more kinds of work for us by making us look at existing situations more carefully and addressing urban quality more imaginatively. Many German cities are in a state of upheaval. Hamburg, Duisburg, Düsseldorf and Cologne are reclaiming the urban periphery of their former port areas for the city. Berlin is repairing its historical centre and making it more dense. Frankfurt is opening up urban space in its cramped inner-city areas by increasing vertical density and transforming derelict industrial sites. Restructuring rail transport is opening up large areas for new city life and work in Munich and Stuttgart. Tübingen and Freiburg, for example, have new urban quarters where once there was a sprawl of barracks.

As architects we are being asked for highly individual approaches to various locations and functions within all this rapid change. Conversions and buildings on gap sites are often early pioneers for reprogramming urban locations. New worlds of life and work mean that the quality of life has to be reinterpreted; they also represent a new sense of life and of relishing the city. The city as lived in and felt is becoming a

theme that develops from entirely personal experiences, like for example the desire to combine office and family home in the city centre. Events and temporary buildings in cities are also attracting more and more attention, and arousing an urban public interest that extends way beyond the circle of people who live there. The Football World Cup 2006 has shown us how quickly cities can change and activate positive energies. The theme of this year's Biennale, "Cities, Architecture and Societies", also asks questions about architects' socio-political role: What can architects contribute to converting cities? What economic, social, political, culture or design-related transformation processes can architects ultimately also help to drive forward? Which interdisciplinary concepts, networks and activities does a living city need? How do we live in and experience the denser metropolitan centres?

Change in cities is a complex matter, architects have to take up a position. Thus our decision to focus the German Biennale contribution on stimulating projects for transforming existing urban situations; on projects whose dynamics and creativity enrich urban life. Transformation in urban contexts also requires transformation within architecture. This exhibition intends to promote a reassessment of challenges relating to conversion and change of use, which many architects still tend not to find very attractive. Addressing this field should not only elicit a response in the specialist world, but also in the consciousness of a wider public.

"Convertible City" documents exciting changes in architecture and urban structure and how existing potential can be sustainably exploited for new urban worlds of living and working. It is based on the following key ideas:

Convertible City is an expression of the continuity and transformative power of urban space

Convertible City is a call for maintaining the diversity of city life

Convertible City is a demand for the sustainable use of core cities

Convertible City is an alternative to urban sprawl encroaching on natural areas

Convertible City is the dissolution of boundaries in the urban habitat

Convertible City is a call for creative appropriation of metropolitan areas

Convertible City is the expression of a positive attitude to urban life

Convertible City is an inspiration and stimulation for new concepts of living

Convertible City is the result of a broad interdisciplinary discussion that took place over weeks and months; one where projects were researched, assessed, rejected or re-evaluated. We approached all the projects, players and urban spaces in a manner similar to the one we adopt for planning and building. A number of conversations and visits helped us to view the wide range of material, weigh it up and define the circle of projects suitable for our theme. We viewed our curatorial work as an experiment and an open process.

"Convertible City" does not present generally valid solutions. Instead it offers a broad spectrum of projects that meet the requirements of a changing society and cultural landscape in their self-perception, in their protagonists' interaction and the impact they make. They are projects for altered use, social change and reprogramming urban space that can meet the expectations placed on real everyday architecture. The exhibition also presents work (both realised and unrealised) by well-known and less well-known architects, town planners, landscape architects and artists. These projects identify new opportunities for architecture and urban space through flexible thinking and sustainability concepts. They give exhibition visitors an insight into the great variety of creative transformation in Germany's urban space. The 36 selected projects offer examples of various forms of transformation and increased density for contemporary urban space. Some projects demonstrate the possibilities of architectural addition onto existing buildings: superimposition, shifting and penetration make it possible to extend existing building structures, and combine and define them in new ways. Other projects show the ways in which urban space is perceived, used and handled playfully and spontaneously. This involves media use of urban surfaces as well as activating empty areas near the city as spaces networked into the urban structure. Some projects show possibilities for breaking down and redefining use forms for existing buildings. This also includes rediscovering architectural and

urban “inherited problems”, finding out how unpopular buildings, for example, and post-war spaces can be won back for the city with new functions and use potentials.

On entering the German pavilion visitors experience a scene of urban vitality and architectural variety. Here we have a city, lively but cramped, staged as a place of communication and contrasts. In contrast with the liveliness of the main hall, the side wings with their calmer atmosphere invite visitors to concentrate on the projects. Another surprising additional feature comes in the form of the “Convertible Boxes”. Objects filled by the architects that fold open to extend beyond the projects. They are designed by each participant individually and address the given task in both a creative and very personal way.

For the first time the pavilion thrusts out and extends its space by means of an additional staircase structure leading from the main hall to roof level. An added *altana* – a typically Venetian architectural element – opens up the opportunity to fully experience of the German pavilion’s elevated position by creating a viewing platform and meeting place for visitors. These temporary additions redefine the German pavilion as a transitory space and activate the hitherto unused roof area as an unexpected place for communication, offering some surprising perspectives. Thus the German Pavilion is no longer merely a casing for the exhibits, but can be explored for the duration of the Biennale as an exhibit in its own right, showing an overlapping structure that includes both past and present. It will also be a venue for several accompanying events during the Biennale inviting visitors to discuss the many open questions posed by the contemporary city and its architecture.

We have also applied this principle of converting structures that already exist to our own publication, this issue of the German architecture magazine “archplus”, which we have edited and designed for the “Convertible City” issue. Alongside the projects, we conceived a collection of thematic essays and interdisciplinary contributions for this rather different kind of exhibition catalogue that puts forward various points of view about the phenomenon of urban life. To this end, we invited futurologists, film-makers, choreographers and many others to pass on their views and positions relating to the city. Just as the city is a laboratory for different forms of life, so the “Convertible City” reflects upon our perceptions and interpretations expressed in the form of the exhibition, the catalogue and the transformation of the German Pavilion.

General Commissioners: Armand Gruentuch and Almut Ernst
Berlin, September 2006

The 36 projects in the German Pavilion - Index for further information: PDFs with texts, drawings, biographies as well as printable picture-data on the enclosed CD



Kemper Trautmann Haus
André Poitiers - Hamburg

Hamburg 2006

>> more on CD Project 1



Rucksack House
Stefan Eberstadt - Munich

Leipzig/Cologne/Essen 2004

>> more on CD Project 2



Domulsch X-press / Küchenmonument / Volkspalast-der Berg
raumlabor_berlin

Berlin 2005/06

>> more on CD Project 3



www.Lebe-Deine-Stadt.de

Kaiserslautern since 2004

MESS - Mobile Einsatztruppe Stadt und Stil

>> more on CD Project 4



Over the Top

Cologne 2007

b&k+ brandlhuber&co + marc frohn - Cologne

>> more on CD Project 5



Floating Grounds

Berlin 2006

Hoyer Schindele Hirschmüller mit Art+Com AG - Berlin

>> more on CD Project 6



Town House O - 10

Berlin 2006

David Chipperfield Architects - Berlin

>> more on CD Project 7



Polizei und Feuerwache

Berlin 2004

Sauerbruch Hutton - Berlin

>> more on CD Project 8



SPOTS Licht- und Medienfassade

Berlin 2005

realities:united - Berlin

>> more on CD Project 9

The 36 projects in the German Pavilion - Index for further information: PDFs with texts, drawings, biographies as well as printable picture-data on the enclosed CD



Erweiterung Rathaus
Bolles + Wilson - Münster

Frankfurt a. M. 2001

>> more on CD Project 10



Umbau Kaufhalle
Barkow Leibinger Architekten - Berlin

Bremen 2005

>> more on CD Project 11



Kunstmuseum
Hascher + Jehle Architektur - Berlin

Stuttgart 2004

>> more on CD Project 12



Museum der bildenden Künste
Hufnagel Pütz Rafaelian Architekten - Berlin

Leipzig 2004

>> more on CD Project 13



Urban Studio
Wiel Arets Architects - Maastricht/Amsterdam

Cologne 2005

>> more on CD Project 14



**Hessisches Staatstheater –
Provisorium in der Tiefgarage**
Lederer + Ragnarsdóttir + Oei - Stuttgart

Darmstadt 2005

>> more on CD Project 15



20.000 qm x 5 Jahre
Urban Catalyst: Philipp Oswald mit Florian Kessel und
Matthäus Wirth - Berlin

Berlin 2005

>> more on CD Project 16



Kultur Bunker
INDEX Architekten - Frankfurt am Main

Frankfurt a. M. 2005

>> more on CD Project 17



**Albertinum,
Zentraldepot Staatliche Kunstsammlungen**
Staab Architekten - Berlin

Dresden 2008/09

>> more on CD Project 18

The 36 projects in the German Pavilion - Index for further information: PDFs with texts, drawings, biographies as well as printable picture-data on the enclosed CD



Neo Leo / wohnen vertikal
Lüderwaldt verhoff architekten - Cologne

Cologne 2005

>> more on CD Project 19



MACHmit! Museum für Kinder
Klaus Block - Berlin

Berlin 2003

>> more on CD Project 20



**Ideenlabor Bahnhofsviertel;
Maincafé; Dachfußball**
bb22 architekten + stadtplaner

Frankfurt a. M. 2004

>> more on CD Project 21



Spielplatz Niebuhstraße
TOPOTEK 1 - Berlin

Berlin 2002

>> more on CD Project 22



Stadtgerüche
Sissel Tolaas - Berlin

Berlin since 1990

>> more on CD Project 23



Festivalzentrum Theaterformen
Kühn Malvezzi - Berlin

Braunschweig 2002

>> more on CD Project 24



Bühnenfenster
Gewers Kühn + Kühn Architekten
mit Olafur Eliasson - Berlin

Munich 2005

>> more on CD Project 25



Hotel Q
GRAFT - Berlin

Berlin 2004

>> more on CD Project 26



Hauptverwaltung Stadtwerke
Ingenhoven Architekten - Düsseldorf

Düsseldorf 2003

>> more on CD Project 27

The 36 projects in the German Pavilion - Index for further information: PDFs with texts, drawings, biographies as well as printable picture-data on the enclosed CD



Westhafen-Pier

Frankfurt a. M. 2004

Schneider + Schumacher - Frankfurt am Main

>> more on CD Project 28



Badeschiff / Winterbadeschiff

Berlin 2004/05

Susanne Lorenz und AMP arquitectos mit Gil Wilk /
Gil Wilk Architekten mit Thomas Freiwald - Berlin/Tenerife

>> more on CD Project 29



Panzerhalle / Kasernenkonversion

Tübingen 1999-2005

Stadtsanierungsamt Tübingen - Tübingen

>> more on CD Project 30



wohnen+ Bogenallee

Hamburg 2005

blauraum architekten - Hamburg

>> more on CD Project 31



Lofts Falkenried

Hamburg 2003

BRT Architekten - Hamburg

>> more on CD Project 32



Hotel Everland

Leipzig 2002

L/B - Sabina Lang und Daniel Baumann - Burgdorf

>> more on CD Project 33



Sammlung Boros - Bunker

Berlin 2006/07

Realarchitektur - Berlin

>> more on CD Project 34



Dachaufstockung „Symbiont“

Merzig 2004

FloSundK architektur+urbanistik - Saarbrücken

>> more on CD Project 35



Wohnhaus Wohlfahrt-Laymann

Oberursel 2005

Meixner Schlüter Wendt Architekten - Frankfurt am Main

>> more on CD Project 36



CONVERTIBLE CITY

German Pavilion roof terrace: venue and accompanying program

For the first time the pavilion thrusts out and extends its space by means of an additional staircase structure leading from the main hall to roof level. An added altana – a typically Venetian architectural element – opens up the opportunity to fully experience of the German pavilion's elevated position by creating a viewing platform and meeting place for visitors. These temporary additions redefine the German pavilion as a transitory space and activate the hitherto unused roof area as an unexpected place for communication, offering some surprising perspectives. Thus the German Pavilion is no longer merely a casing for the exhibits, but can be explored for the duration of the Biennale as an exhibit in its own right, showing an overlapping structure that includes both past and present. It will also be a venue for several accompanying events during the Biennale inviting visitors to discuss the many open questions posed by the contemporary city and its architecture.

Accompanying program: (31.8.2006 please check updates on www.convertiblecity.de)

Trial and Error?

Concepts for an Urban Revival

Discussion about sustainable city structures and how innovation and tradition facilitate this development in the future.

Date: 09.09. 2006, 10.30 am – 12.00 am

Location: roof terrace, German Pavilion, Venice

Host: Bund Deutscher Architekten, BDA

Introduction: Kaspar Kraemer, president BDA, Berlin

Participants:

Dr. Engelbert Lütke-Daldrup, State secretary of the Federal Ministry of Transport, Building and Urban Affairs, Berlin; Armand Grüntuch, architect and General Commissioner of the German Pavilion, Berlin; Christoph Kohl, Krier Kohl Architekten, Berlin; Prof. Deyan Sudjic, architectural critic, London; Franz Eberhard, director of the department for urban development, Zürich; Prof. Joseph Acebillo, director of the department for Building, Barcelona (inquired)

Moderation: Dr. Heinrich Wefing, FAZ, Berlin

The city as challenge. Perspectives from Germany.

The topic of the discussion involves the question, which instruments for cities and town councils are available to create a readiness to invest in innovative and conventional ways to formulate and accompany the challenging development of our future cities?

Date: 13.10. 2006, 10.30 am – 12.00 am

Location: roof terrace, German Pavilion, Venice

Host: Federal Ministry of Transport, Building and Urban Affairs

Participants:

State secretary Andreas Großmann; Prof. Christiane Thalgott, Stadtbaurätin München (invited); Almut Ernst, architect and General Commissioner of the German Pavilion; Armand Gruentuch, architect and General Commissioner of the German Pavilion; Uli Hellweg, IBA Hamburg 2013 (invited); Bernd Streitberger, departmental head for building Cologne (invited); Dresden N.N., Stefan Bitterli, Kantonsbaumeister, Zürich (invited)

Moderation: Gerwin Zohlen, Berlin

Grünmetropole - ein Gegenmodell

Lecture and discussion about the project Grünmetropole (Dreiländerdreieck) as a vision of a transregional transformation, a suggestion for an alternative metropolis for an open european society.

Date: 13.10.2006, 15.00 am - 18.00 am

Ort: roof terrace, German Pavilion, Venice

Veranstalter: Kreis Aachen

Diskussionsteilnehmer:

Prof. Dr. Peter Sloterdijk, philosopher, Staatliche Hochschule für Gestaltung Karlsruhe, Stefano Bori, architect, Milan, Genoa (invited), Winny Maas, architect, MVRDV Rotterdam (invited), Xaveer De Geyter, architect, Brüssel, Prof. Kunibert Wachten, architect/ urban developer, Dortmund, RWTH Aachen

Introduction: Prof. Henri Brava, architect for landscape, Universität Karlsruhe

Moderation: Luzia Braun, ZDF

in preparation 21.october, agenda 4



1909



1938

The International Architecture Biennale Venice and the German Pavilion

Inspired by the success of the world fairs, the city of Venice arranged an international art exhibition in 1895. This major international show still takes place regularly today. It was intended to win back some of the city's former glory as an old port and trade centre.

At first the various countries' exhibitions were shown in central buildings, but in 1903 the Venetians decided to set a park, the Giardini in the Castello district, aside for the national pavilions. The German Pavilion was built there in 1909, in a similar fashion to the other countries' buildings alongside it, all variations on the theme of the ancient temple. It was designed by the Venetian architect Daniele Donghi, and was characterized by a vestibule, Ionic columns and a tympanum. Its original name, „Padiglione Bavarese“, reflects the great influence of the Munich Secession on the way the exhibition was compiled. Unlike most of the other pavilions, which followed either just the principle of accumulation within the two main axes, or the landscape features, the German Pavilion related closely to the French Pavilion opposite and the British Pavilion, which was placed between the two and formed the end of the avenue, which concluded with the clover-leaf form made by these three pavilions together.

In 1912 a new name, „padiglione della Germania“, acknowledged the fact that the Biennale contribution had now become part of the German Empire's official culture. At the same time, the temple-like impression made by the building was further emphasized by a decorative frieze in the antique style. The pavilion remained unchanged throughout the Weimar Republic, until the National Socialists redesigned it to suit their propaganda purposes in 1938. The German architect Ernst Haiger replaced the Ionic columns with four massive, tall rectangular piers carrying an architrave without a gable. The raised porch now conveyed the impression of a monumental pavilion.

After the Federal Republic readopted the pavilion in the mid 1950s, the idea of pulling down the now unappealing building and replacing it with a new one began to be discussed. Even though a whole variety of proposals were submitted for this, the building was never demolished. Instead an attempt was made to exorcize the „National Socialist spirit“ it exuded by showing exhibitions of art that had formerly been dubbed „degenerate“.

From the mid 1960s, contemporary artists like Norbert Kricke, Josef Beuys or Sigmar Polke were offered the opportunity to devote themselves specially to this place and its past. In the 1960s, the Brandt und Böttcher architecture practice refurbished the building. But demands persisted into the 1990s to pull down the pavilion, which had now been listed by the Italian monument conservation authorities, or at least to redesign it in a way that was „politically correct“.

In the mid 1990s, a decision was finally taken to keep the pavilion as it is.

Catalogue

The catalogue is published in the form of a special issue of the German architecture magazine „archplus“ designed and edited by the General Commissioners Armand Grüntuch and Almut Ernst:

“We have applied the principle of converting existing structures that to our own publication, this issue of the German architecture magazine “archplus”, which we have edited and designed for the “Convertible City” issue. Alongside the projects, we conceived a collection of thematic essays and interdisciplinary contributions for this rather different kind of exhibition catalogue that puts forward various points of view about the phenomenon of urban life. To this end, we invited futurologists, film-makers, choreographers and many others to pass on their views and positions relating to the city. Just as the city is a laboratory for different forms of life, so the “Convertible City” reflects upon our perceptions and interpretations expressed in the form of the exhibition, the catalogue and the transformation of the German Pavilion.”



CONVERTIBLE CITY - Modes of densification and dissolving boundaries

archplus 180 - catalogue for the exhibition of the German contribution to 10th International Architecture Biennale Venice 2006

Guest-editor: Armand Grüntuch and Almut Ernst

Including texts from Regina Bittner, Friedrich von Borries und Matthias Böttger, Gernot Böhme, Kees Christiaanse, Lukas Feireiss, Andreas Feldtkeller, Susanne Hauser, Claus Kämpf, Dieter Läßle, Anh-Linh Ngo and Stephan Becker, Horst Rittel und Melvin Weber, Adriano Sack, Joachim Sauter und Susanne Jaschko, Thomas Schregenberger, Sasha Waltz and interviews among others with Massimiliano Gioni, Horst Opaschowski, Saskia Sassen, Gert Kähler, Wim Wenders

ISSN: 0587-3452 ISBN: 3-931435-09-1 ISBN: 978-3-931435-09-7 Price: 19,00 Euros (in the pavilion 15,00 Euros)



Website

As of the 2nd of June you can find the start-up version of our website at www.convertiblecity.de or also at www.architekturbiennale.de. After September 8th, further informationen and details of the featured projects will be published. Photos and information will be updated regularly.

CONVERTIBLE CITY

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- SPONSORS
- CONTACT



Dates
10. September 2006 – 19. November 2006

Venue
German Pavilion
Giardini di Castello
30124 Venice
Italy

Opening Hours
Daily 10 a.m - 6 p.m.
For more information:
www.labiennale.org



la Biennale di Venezia

German Pavilion
General Commissioners
Armand Gruentuch | Almut Ernst
10. International
Architecture Exhibition
Venice 2006
Federal Ministry for Building and
Urban Affairs
Impressum

FORMEN DER VERDICHTUNG UND ENTGRENZUNG

Armand Gruentuch, Architect BDA

born 1963, Riga (Latvia)

1989 diploma with special award at RWTH Aachen

1985 DAAD-scholarship at the University of Venice IUAV

1987-1989 working experience at Norman Foster, London

Since 1991 office with Almut Ernst

1991-1995 teaching at the Hochschule der Künste Berlin,

Department of Architecture



Awards (selection):

Hans-Schaefers-Preis 1996

Deubau Junior Award 2002

DuPont Benedictus Award 2003

Brandenburgischer Architekturpreis 2005

Stiftungspreis „Lebendige Stadt“ 2005

Deutscher Bauherrenpreis 2006

Almut Ernst, Architect BDA

born 1966, Stuttgart (Germany)

1991 Diploma at the University of Stuttgart, Architecture and Urban Development

1989 DAAD-scholarship at the Architectural Association in London

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1993 - 1997 teaching at the Hochschule der Künste Berlin,

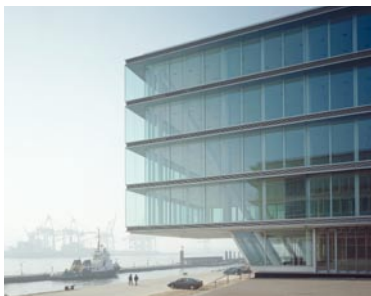
Department of Architecture and Visual Communication

More information on projects, exhibitions and publications: www.gruentuchernst.de

selected projects Gruentuch Ernst Architects



Residential and commercial building Hackescher Markt Berlin, completion 2000
 © Jörg Hempel and Christian Gahl



Office building Hamburg-Neumühlen, completion 2002
 © Oliver Heissner and Gruentuch Ernst Architects



Conversion Main Station Chemnitz, Competition 2004 - 1. Prize
 © Gruentuch Ernst Architects



Primary School Bruno Bürgel Berlin, Completion 2006
 © Werner Huthmacher



Hotel at the Baltic Sea Flensburg, Competition 2006 - 1. Prize
 © Gruentuch Ernst Architects

10th International Architecture Biennale Venice 2006 Convertible City - German Pavilion

Host

Federal Ministry of Transport, Building and Urban Affairs

General Commissioners:

Armand Gruentuch and Almut Ernst

Produced by:

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www.gruentuchernst.de

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Production assistance and coordination participants: Julia Wolter
Project management: Lukas Feireiss

Visualisation: Alessio Fossati

Project assistance: Anja Fischer, Sandy Lindner, Caroline Steinchen

German PR: Beate Engelhorn

International PR: Sybille Fanelisa

PR assistance: Eleonora Fassina

Corporate design and graphic design: Peter Dorén (Dorén + Köster)

Website: Gruentuch Ernst with Stilkonzil

Catalogue: Armand Gruentuch und Almut Ernst (Editors in chief archplus 180)

Editorial staff: Lukas Feireiss, Anh-Linh Ngo und Sophie Lovell (english editor)

Editorial advisors: Stephan Becker, Martin Luce

Graphic design: Walter Schönauer (art director) Maj Mlakar (Assitent)

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Structural planning: Engineering office Krone

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ACI, carpetconcept, Caparol, DuPont, Hasenkopf, Wilhelm Layher, PECA -Verbundtechnik, Vitra