

ShareWoodForest

Kreislauffähige Konstruktionen für die Zukunft

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Wintersemester 2023/24 - Sommersemester 2025

Vorwort

ShareWoodForest (SWF) ist ein Lehrformat, das sich an den Schnittstellen zwischen Entwurf, Holzbau und Kreislaufwirtschaft verorten lässt. Diese Publikation dokumentiert nicht lediglich eine Abfolge von Lehrveranstaltungen, sondern bündelt einen über mehrere Jahre geführten Diskurs darüber, wie der Holzbau unter Bedingungen begrenzter Ressourcen, wachsender Komplexität und langfristiger Verantwortung neu gedacht werden kann.

Ausgangspunkt ist die Überzeugung, dass Kreislauffähigkeit im Holzbau nicht allein über Materialkennwerte, Ökobilanzen oder Rückbaukonzepte zu fassen ist. Vielmehr erfordert sie eine klare architektonische Haltung, in der Konstruktion, Tektonik und Entwurf als zusammenhängendes Ganzes verstanden werden. Holz wird dabei nicht als kurzfristig eingesetzter Baustoff betrachtet, sondern als dauerhafter Wertstoff, dessen Qualitäten, Dimensionierung und konstruktive Integrität über mehrere Nutzungszyklen hinweg erhalten werden können.

SWF setzt bewusst beim Holzbauteil an. Nicht das Gebäude, sondern das einzelne Element bildet den Ausgangspunkt des Entwurfs. Die in den Seminaren verwendeten Bauteile stammen aus früheren Studierendenprojekten und liegen in digitaler Form vor – als dreidimensionale Modelle sowie als Datensätze, die Geometrie und Zustand beschreiben. Auf dieser Grundlage, die auch Kenntnisse über die Tektonik der jeweils rückzubauenden Projekte umfasst, werden kons-

truktive Systeme, Verbindungen, Abmessungen und strukturelle Logiken analysiert und weiterentwickelt, weitgehend unabhängig von orts- oder projektspezifischen Zwängen.

Das Entwerfen mit Holzbauteilen wird damit zu einem iterativen Prozess, in dem das Ende eines Projekts nicht das Ende der Lebensdauer der Bauteile markiert. Die verbauten Holzkomponenten werden möglichst unversehrt an die nächste Studierendengruppe weitergegeben. Eine Bauteilliste mit dokumentierten Beschädigungen sowie das zugehörige 3D-Modell werden beigelegt. Auf diese Weise wird das nächste Kapitel für die vorhandenen Ressourcen bewusst geöffnet.

Inhaltlich gründet SWF auf Forschungsarbeiten zu integritätsorientierten und wertstoffhaltenden Holzbauweisen sowie auf einer kontinuierlichen Auseinandersetzung mit Wiederverwendung, Tektonik und elementzentrierten Entwurfsstrategien. Erkenntnisse aus der Dissertation des Herausgebers, aus begleitenden Forschungsprojekten und aus publizistischen Beiträgen fließen direkt in die Lehre ein und werden dort überprüft, weiterentwickelt und weitergedacht. Die Lehrveranstaltungen fungieren damit als Labor, in dem wissenschaftliche Fragestellungen und entwerferische Praxis eng miteinander verknüpft sind.

Diese Publikation versteht das Konzept ‚Share-WoodForest‘ nicht als abgeschlossene Methode, sondern als offenen Denk- und Arbeitsraum. Die dokumentierten Projekte sollen als Anregung dienen – sowohl für nachfolgende Studierende als auch für Planer*innen, Lehrende und Forschende. Die von den Studierendengruppen formulierten Botschaften an die nächste Generation machen deutlich, dass Kreislauffähigkeit nicht nur konstruktiv, sondern auch kommunikativ verankert sein muss.

Das Buch richtet sich an Kolleg*innen aus Forschung, Lehre und Praxis, die sich mit Holzbau, Kreislaufwirtschaft und nachhaltiger Architektur beschäftigen und an einer vertieften Auseinandersetzung mit elementzentrierten, wiederverwendbaren Holzbausystemen interessiert sind. SWF ist weniger als abgeschlossenes Lehrprojekt zu verstehen, das eine fertige Lösung präsentiert, sondern vielmehr als ein Format, das bewusst weitergeführt werden soll, um fortlaufend neues Wissen, neue Ansätze und weitere Lösungen für einen zukunftsfähigen Holzbau zu generieren. Darüber hinaus ist es ein Plädoyer für eine Architektur, die Verantwortung nicht delegiert, sondern konstruktiv übernimmt.

Foreword

ShareWoodForest (SWF) is conceived as a teaching and research format at the intersection of architectural design, timber construction, and circular economy. This publication consolidates a discourse developed over several years on how timber architecture can be re-thought under conditions of limited resources, increasing complexity, and long-term responsibility.

At its core lies the conviction that circular economy in timber construction cannot be addressed solely through material indicators, life-cycle assessments, or dismantling strategies. It requires a clear architectural stance that integrates construction, tectonics, and design as a coherent whole. Timber is therefore not understood as a short-term building material, but as a durable value resource whose quality, dimensions, and constructive integrity can remain effective across multiple cycles of use.

SWF deliberately starts from the timber element. Not the building, but the individual component forms the point of departure for design. The elements used in the seminars originate from earlier student projects and exist exclusively in digital form – as three-dimensional models and as datasets describing geometry and condition. Based on this information, including an understanding of the tectonics of the respective projects to be dismantled, constructive systems, joints, dimensions, and structural logics are analysed and further developed, largely independent of site-specific or project-specific constraints.

Designing with timber components thus becomes an iterative process in which the end of a project does not mark the end of the components' service life. Instead, the components are handed over to the next group of students together with a clear message, a component list, documented damage, and the corresponding 3D model. In this way, the next chapter for the available resources is deliberately opened.

In terms of content, SWF is grounded in research on integrity-oriented and value-preserving timber construction, as well as in a sustained engagement with reuse, system formation, and element-centred design strategies. Insights from the editor's doctoral research, from accompanying research projects, and from related publications flow directly into teaching, where they are tested, questioned, and further developed. The courses thus function as a laboratory in which scientific inquiry and architectural practice are closely interlinked.

This publication does not present SWF as a closed method, but as an open field of thought and work. The documented projects are understood as propositions addressed to subsequent students, as well as to planners, teachers, and researchers. The explicit messages formulated by student groups for the next generation underline that circularity must be anchored not only constructively, but also communicatively.

The book addresses colleagues from research, teaching, and practice who are engaged with timber construction, circular economy, and sustainable architecture, and who seek a deeper examination of element-centred, reusable timber construction systems. It is conceived as an invitation to exchange and collaboration across institutional and disciplinary boundaries. SWF is therefore not a completed teaching project presenting a final solution, but an open format intended to be continued to generate new knowledge, approaches, and solutions for circular and future-oriented timber architecture – and a plea for an architecture that does not delegate responsibility but assumes it constructively.

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Denkansätze

Das Seminar SWF geht von der Annahme aus, dass Kreislauffähigkeit im Holzbau weniger eine rein technische oder konstruktive Fragestellung ist, sondern vor allem eine Frage der architektonischen Haltung. Holz wird nicht als kurzlebiger Baustoff verstanden, sondern als Wertstoff, dessen Potential sich über mehrere Nutzungsphasen hinweg entfaltet.

Im Zentrum steht der bewusste Umgang mit Holzbauteilen. Diese Ausgangslage lenkt den Fokus auf das Denken in Systemen, Abmessungen und konstruktiven Logiken – weitgehend losgelöst von den Zwängen der realen Baupraxis.

Ein zentrales Ziel des Seminars ist die Entwicklung einer wertstoffersparenden, integritätsorientierten Bauweise. Darunter wird eine Tektonik verstanden, die darauf abzielt, Bauteile möglichst unversehrt für eine Folgenutzung zu erhalten. Subtraktive Eingriffe werden minimiert, Querschnittsverluste vermieden und irreversible Verbindungen kritisch hinterfragt. Die Konstruktion dient hier nicht der Maximierung kurzfristiger Effektivität, sondern der Sicherung langfristiger Weiterverwendbarkeit.

Mehrere Denkansätze aus der Dissertation fließen direkt in die Lehrveranstaltung ein. Dazu zählen der Fokus auf das einzelne Bauteil statt auf das Gebäude als Ganzes, die besondere Rolle von Verbindungen für die Kreislauffähigkeit sowie das Verständnis von Holzbauteilen als dauerhafte und werthaltige Ressource.

Das Seminar hat nicht zum Ziel, dass vollständig ausgearbeitete oder formal abgeschlossene Gebäude entworfen werden. Im Vordergrund steht die Entwicklung von Holzarchitekturen, die anpassungsfähig und zukunfts offen sind – sei es als Einzelbauteil, als Bauteilgruppe, als räumliches Modul oder als Gebäude, das sich einfach weiterentwickeln lässt. Ein wesentlicher Bestandteil ist die Dokumentation. Am Ende des Seminars erfassen die Studierenden, wie viele eigens definierte „Standardbäume“ – bezogen auf übliche, geerntete Baumdimensionen – durch die Wiederverwendung von Bauteilen nicht in Anspruch genommen wurden. Diese Kennzahl ist bewusst vereinfacht und dient dazu, die Wiederverwendbarkeit zu veranschaulichen.

Ergänzend formulieren die Studierenden eine Botschaft an die nächste Generation von Planer*innen. Darin wird beschrieben, wie die Projekte rückgebaut, weitergenutzt oder umgenutzt werden können und worin ihre spezifischen Qualitäten liegen.

Lines of Thought

The SWF seminar emerged from the conviction that circularity in timber construction is not primarily a technical or structural issue, but above all a question of architectural attitude. Timber is not understood as a short-lived building material, but as a value resource whose potential unfolds across several phases of use.

At the centre is the conscious handling of timber components. These originate from earlier student projects and exist exclusively as digital models. This virtual condition directs attention to thinking in systems, dimensions, and constructive logics, largely detached from the constraints and regulations of construction practice.

A central aim of the seminar is the development of a value-preserving construction approach. This is understood as a tectonic strategy that seeks to retain components in the most intact state possible for subsequent use. Subtractive interventions are minimised, cross-section losses avoided, and irreversible connections critically questioned.

Several lines of thought from doctoral research flow directly into the seminar: the focus on the individual component rather than the building as a whole, the role of connections as a key factor for circularity, and the understanding of timber components as durable value resources.

The seminar does not aim to design formally closed buildings. Instead, it focuses on developing architectural systems that remain adaptable and future-

proof. Design is understood as an offer to the next generation, not as a completed artefact.

Documentation is a key element of the seminar. Students record how many so-called standard trees – based on commonly harvested dimensions – are not consumed through reuse. This simplified indicator makes the value of reuse tangible.

In addition, students formulate a message to the next generation of planners, describing how the projects can be dismantled, reused, or reinterpreted. These texts underline that circularity must be anchored not only in construction, but also in communication.

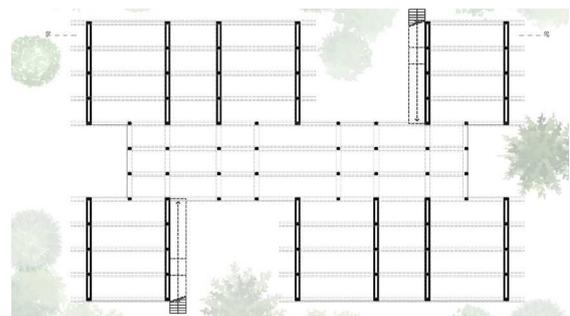
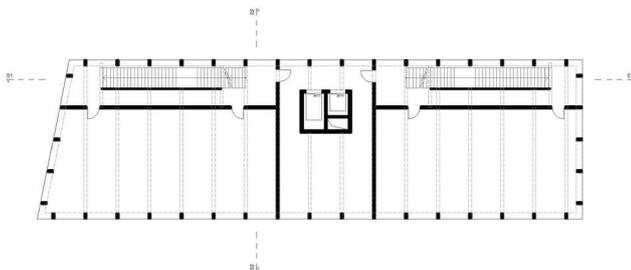
Timeline

ShareWoodForest ist als fortlaufende Seminarreihe konzipiert und spannt einen wachsenden Forschungs- und Denkraum auf. Von Beginn an wurde Entwerfen nicht als singulärer, abgeschlossener Prozess verstanden, sondern als Teil einer Abfolge, in der Holzbauteile weitergegeben, umgenutzt und möglichst unversehrt weiterverwendet werden.

In SWF I wurden die Grundlagen für diesen Ansatz gelegt. Die Holztragwerke der Gebäude wurden vollständig dreidimensional modelliert und konsequent als Holzbau gedacht. Entwurf, Tragstruktur und Bauteilabmessungen wurden so ausgearbeitet, dass sie von einer nachfolgenden Gruppe zerlegt, gelesen und weiterverwendet werden konnten.

Die Bearbeitungstiefe dieses vergleichsweise kleinen Seminars war bewusst reduziert und konzentrierte sich auf wiederverwendbare und werterhaltende Holzbauteile. Diese Begrenzung schärfte den Fokus auf die zentralen Fragestellungen der Lehrveranstaltung.

SWF II war als kompakter Workshop angelegt und wurde innerhalb einer Woche durchgeführt. Trotz der kurzen Dauer entstanden innovative Projekte, die den Umgang mit vorhandenen Bauteilen erprobten und weiterentwickelten. Der zeitliche Druck führte zu klaren Entscheidungen und zeigte, dass auch unter engen Rahmenbedingungen eine hohe Entwurfsqualität möglich ist.



WS 23/24

SWF III und IV wurden als Seminare mit einer vergleichsweise geringen Anzahl an Semesterwochenstunden und ECTS durchgeführt. Ausgewählte Projekte aus vorangegangenen Lehrveranstaltungen wurden erneut rückgebaut und weitergedacht. Aufgrund des Umfangs des Seminars konnte nur eine begrenzte Bearbeitungstiefe erreicht werden. Dennoch zeigte sich, dass diese kompakten Formate mit einem konkreten Fokus-thema die Studierenden stark motivieren. Viele Projekte gingen deutlich über das geforderte Maß hinaus. Das Spannungsfeld zwischen Aufwand, Anspruch und formalen Rahmenbedingungen ist ein wiederkehrendes Merkmal der Seminarreihe und Teil ihres Charakters.

Über alle Formate hinweg entwickelte sich SWF zu einem kontinuierlichen Experimentierfeld. Nicht das einzelne Projekt steht im Vordergrund, sondern der Materialerhalt und die Ressourcenschonung von einem Semester zum nächsten und von einer Gruppe zur nächsten. Die Bauteile und ihr Werterhalt rückten zunehmend ins Zentrum. Ein elementzentrierter Entwurfsansatz wurde von vielen Studierendengruppen konsequent verfolgt. Gefördert wurde dieser Prozess definitiv stark durch eine Bauteilübersicht, in der verfügbare Elemente erfasst und deren Wiederverwendungsgrad dokumentiert wurden. In einzelnen Projekten konnten nahezu alle vorhandenen Bauteile erneut eingesetzt und der Bedarf an neuem Primärholz auf ein Minimum reduziert werden.



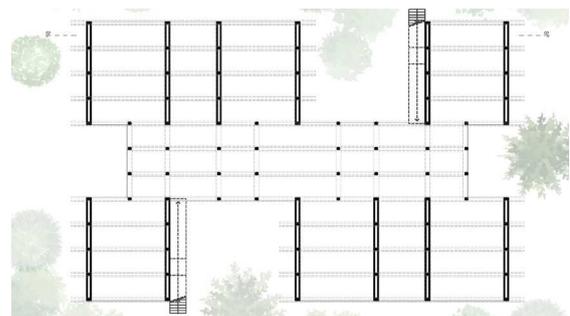
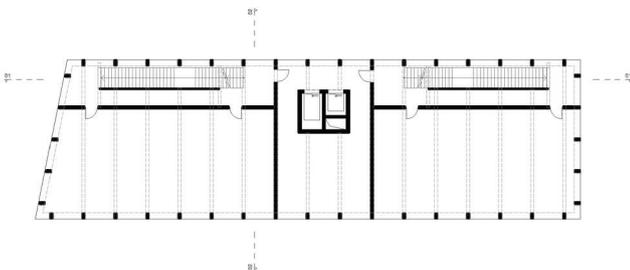
SS 24



Timeline

ShareWoodForest is structured as an ongoing seminar series and understands itself less as a completed teaching format than as a continuously evolving space for work and reflection. From the outset, design was not conceived as a singular, closed process, but as part of a sequence in which timber components are passed on, reinterpreted, and reused with as little loss of integrity as possible.

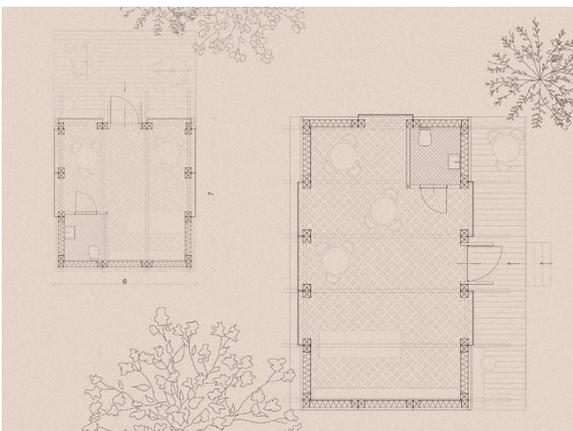
In ShareWoodForest I, the foundations for this approach were established. The timber load-bearing structures of the buildings were fully modelled in three dimensions and consistently conceived as timber construction. Design, structural system, and component dimensions were developed so that they could be dismantled, read, and reused by a subsequent group. The depth of elaboration was deliberately limited and focused on reusable and value-preserving timber components. This limitation was not restrictive, but sharpened the focus on the core questions of the course.



WS 23/24

ShareWoodForest III and IV were conducted as seminars with a comparatively low number of contact hours and ECTS credits. Selected projects from previous courses were dismantled again and further developed. Although the depth of elaboration remained deliberately limited, these concise formats generated a high level of student motivation. Many projects went well beyond the required scope, revealing a recurring tension between effort, ambition, and formal framework that has become characteristic of the seminar series.

Across all formats, ShareWoodForest developed into a continuous experimental field. The focus is not on the individual project, but on the transition from one semester to the next, and from one group to the next. The components and their value retention increasingly moved to the centre of attention. An element-centred design approach was consistently pursued, supported by an inventory system documenting available components and their degree of reuse. In individual projects, almost 100 per cent of the available components were reused, reducing the need for new primary timber to a minimum.



SS 24



Seminar_ShareWoodForest I (SWF I)

Workshop 2_ShareWoodForest II (SWF II)

Studierende SWF I:

Masic Ivan

Prackwieser David

Eisenschmid Regina

Gletthofer Hanna Maria

Berthelsen Ida

Moe Johannes

Hartl Xaver

Schabus Anna

Olcay Gamze

Olson Per John

Brussel Ricardo

Lee Joo Young

Ferreira Rosa Lucas

Romo Chulvi Joan

Thaçi Shqipërie

Brügel Christian

De Paz García Capelo Cristina

Dere Huriye

Gonzalez Guevara Huriye

Verbic Anna

Studierende SWF II:

Abdelshafy Nada Yehia Elseadawy Mohamed

Andričić Petra

Carrillo Pineda Irene

Eder Jakob

Groder Andrea

Hödlmoser Valentin

Kozoriezova Tetiana

Krstić Mak

Kuhn Miriam

Leiter Johannes

Leopold Barbara

Linder Friederike Christiane

Liß Nele

Neugebauer Leon

Pieringer Julia Cosma

Rakhtdar Maryam

Schreiner Marvin

Steenbock Antonia Johanna

Urschitz Florian

Weigold Sören

ShareWoodForest

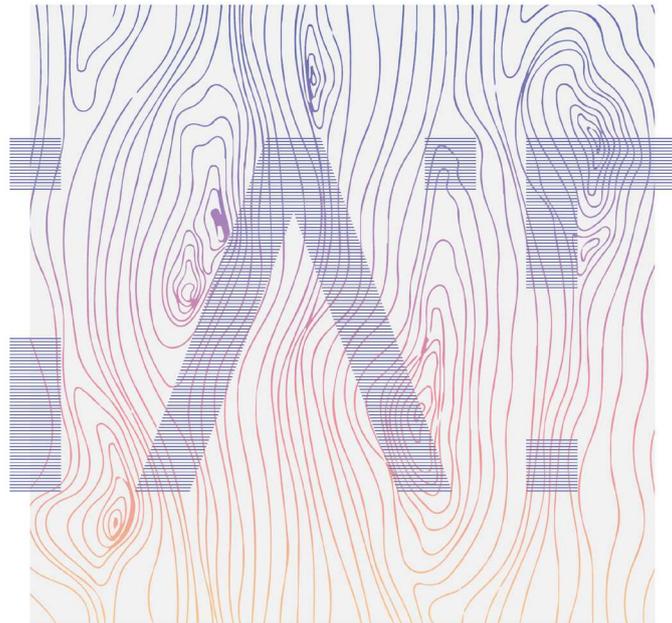
Design of circular and reusable wooden architecture



Contextualization in timber construction

SS24 | 149.514 | WORKSHOP 2

ShareWoodForest



Quelle / Source: Professorship for Architecture and Timber Construction

Workshop 2

Modern Treehouse

Xaver Hartl, Anna Schabus

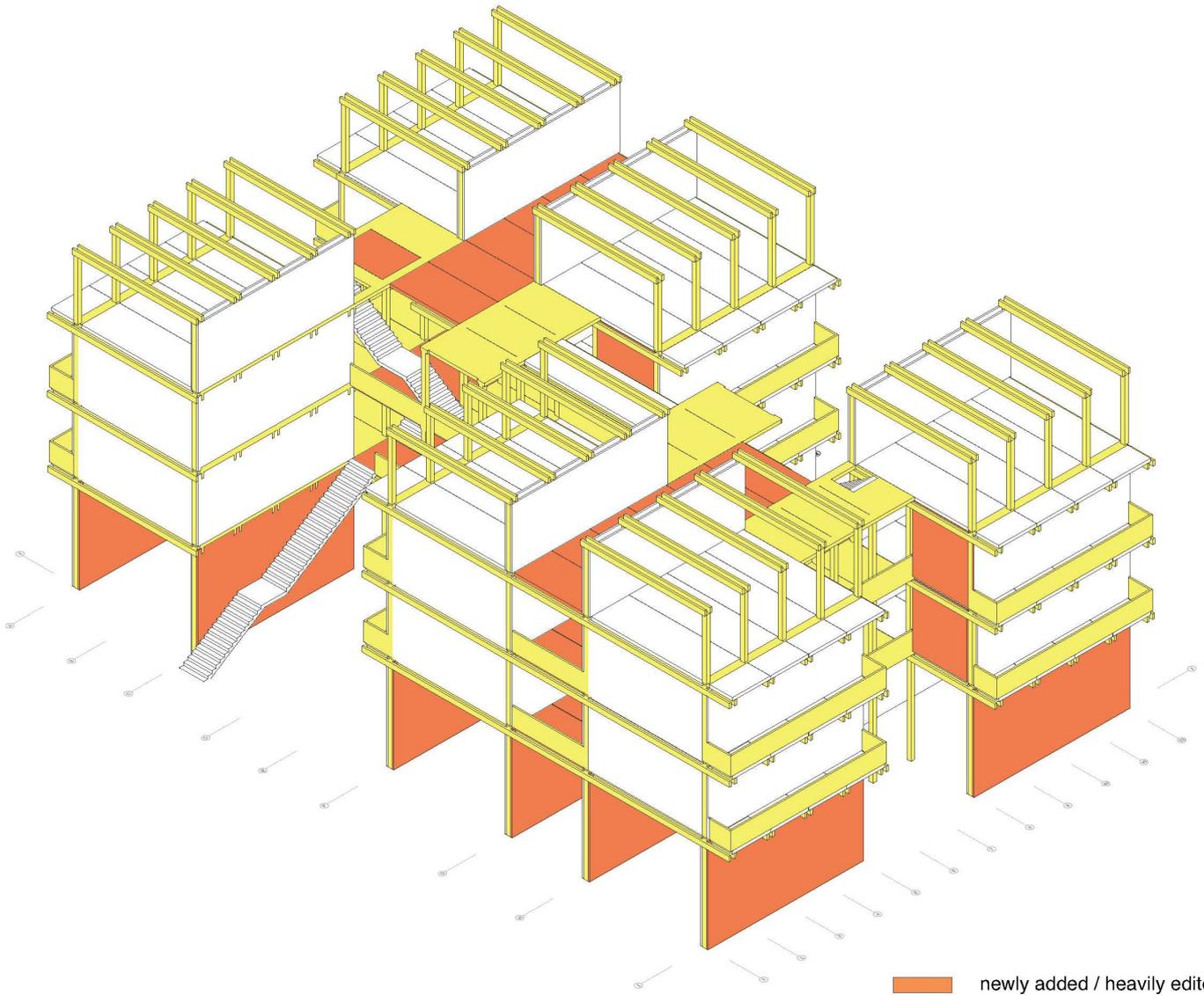
Concept

Our new, four-story design embodies the concept of a modern treehouse seamlessly blending into the surrounding forest landscape. Inspired by nature, our building features vertical circulation, open connections, and the use of natural materials. We placed special emphasis on recycling components from the existing structure while maintaining the same dimensions to efficiently utilize resources. The slightly altered dimensions of the cross-section give the building a unique aesthetic.

Our mixed-use treehouse includes a spacious public ground floor area, with six apartments on each of the upper floors, each with its own balcony. The top floor is designed to be open, allowing users to customize it as they wish.

The skeleton structure of the building consists of glued laminated timber columns, horizontally braced by laminated beams and cross-laminated ceilings.

Sustainability was a key focus in designing our treehouse. By using recycled building elements, we were able to save 470 trees, highlighting our commitment to environmental protection.



- newly added / heavily edited
- unprocessed pieces
- change of dimension

Modern Treehouse Xaver Hartl, Anna Schabus

The existing building, which was presented to us as the starting point for our design process, is a six-story wooden structure with a rooftop terrace, constructed using a skeleton framework. The walls are executed in timber frame construction, allowing loads to be transmitted vertically and at the same time have a very low weight. The ground floor, characterized by its elevated ceiling height, holds potential for public use. The floors above comprise apartments that are vertically connected through two stairwells and one elevator each.

Regarding the existing building components:

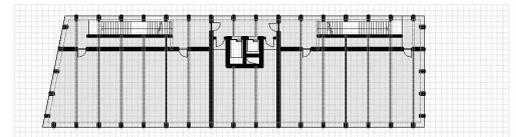
Pillows - 48 pieces | dim. 24 / 48cm
(glue lam.)

Beams - 48 pieces | dim. 24 / 48 cm or
24 / 32 cm (glue lam.)

Walls - 200 lfm. | 1 dim. 10 cm (cross lam.)

Ceilings - 485 sqm. | 1 dim. 20 cm (cross lam.)

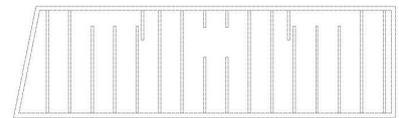
All



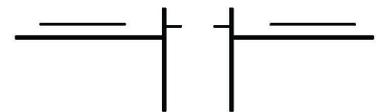
Pillow



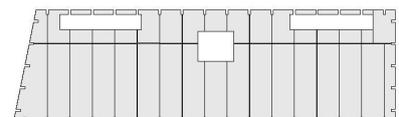
Beam

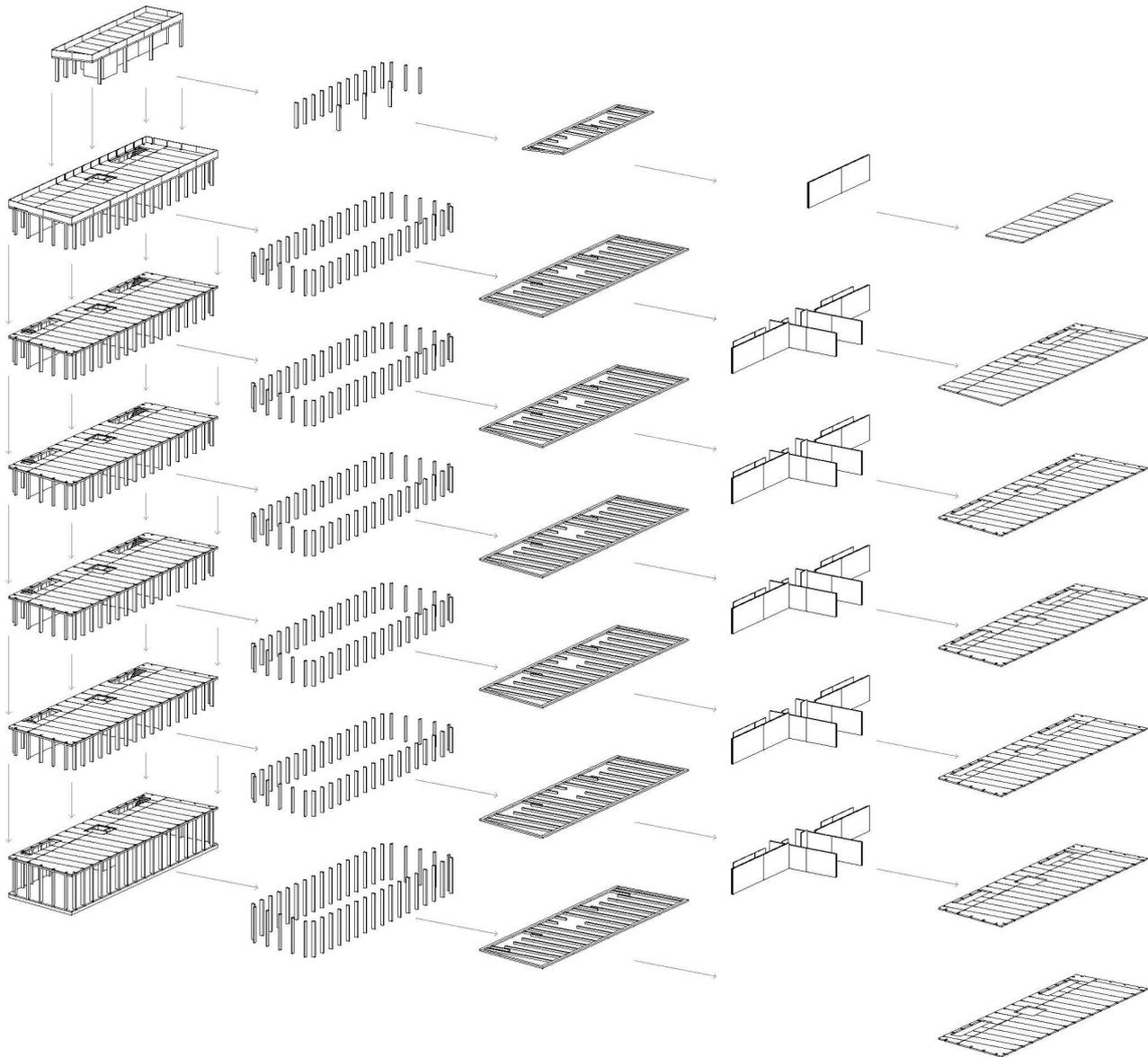


Wall



Ceiling





All

Pillow

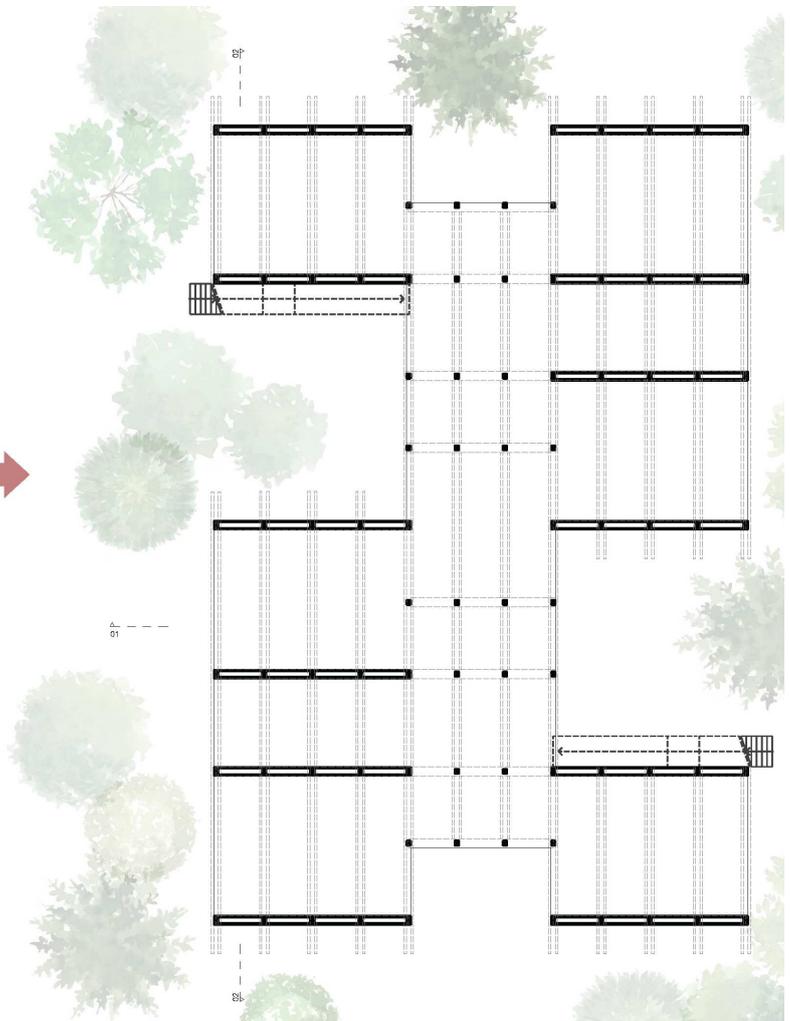
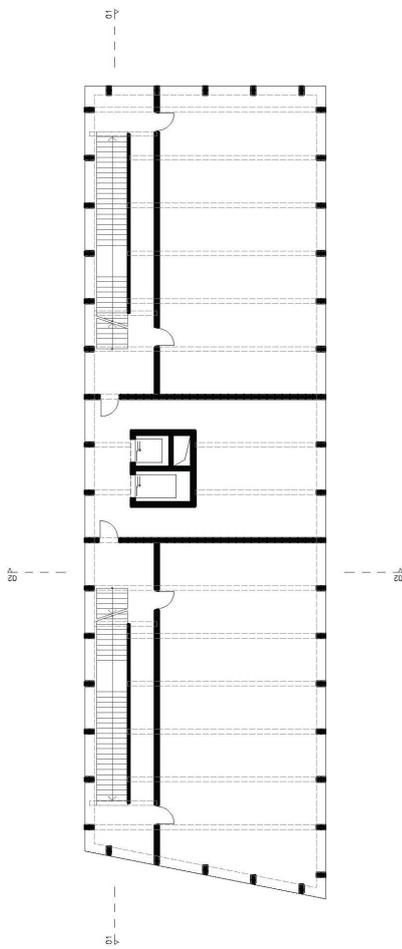
Beam

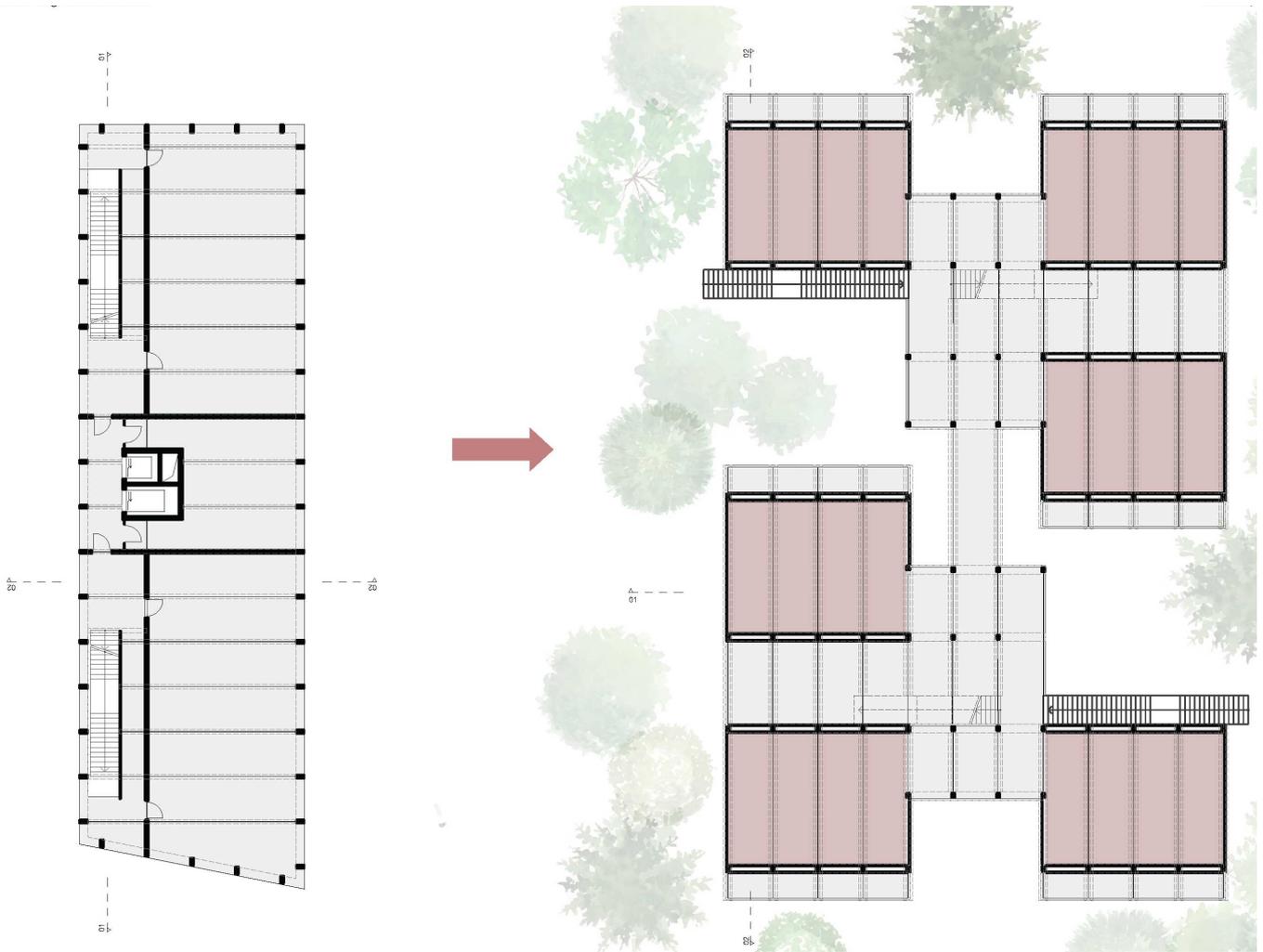
Wall

Ceiling

SWF I Seminar

Modern Treehouse Xaver Hartl, Anna Schabus



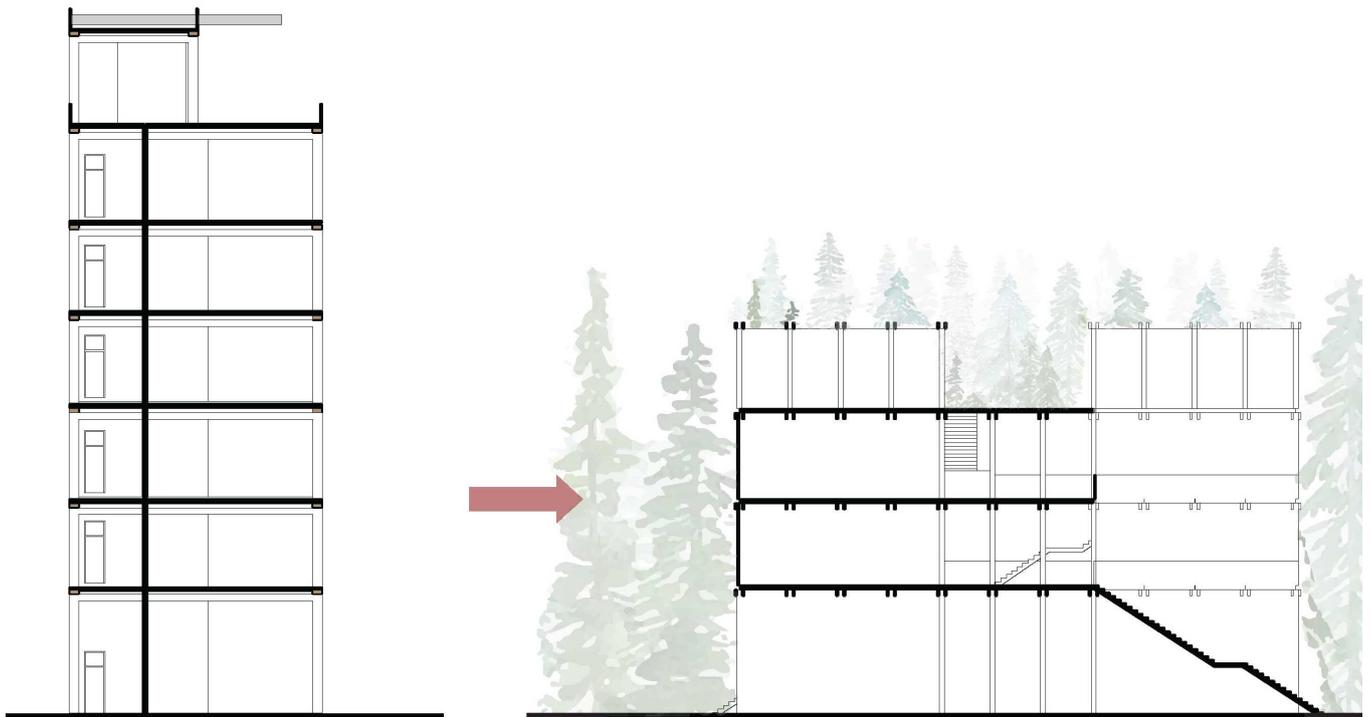


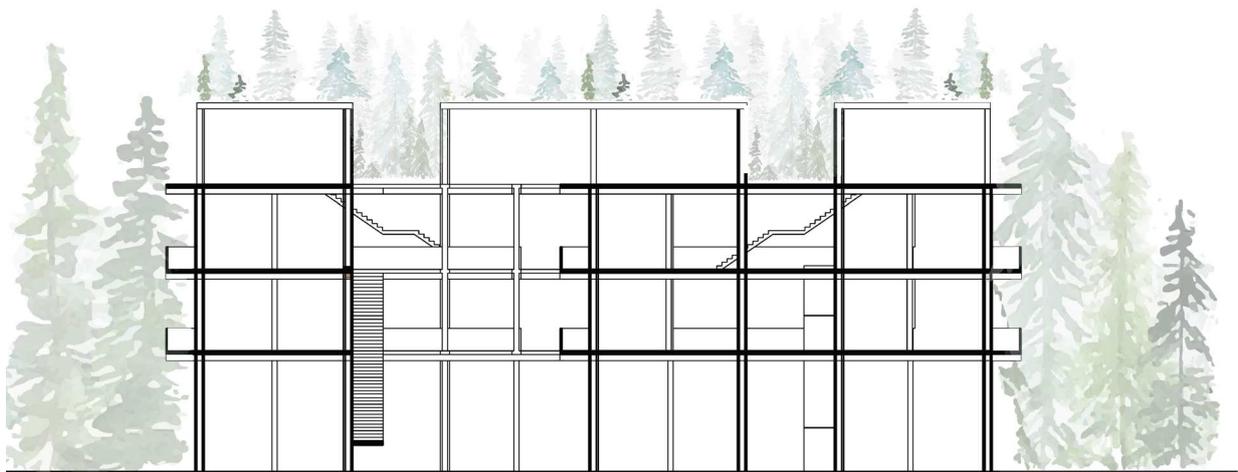
Primary floorplan - first floor

New floorplan - first floor

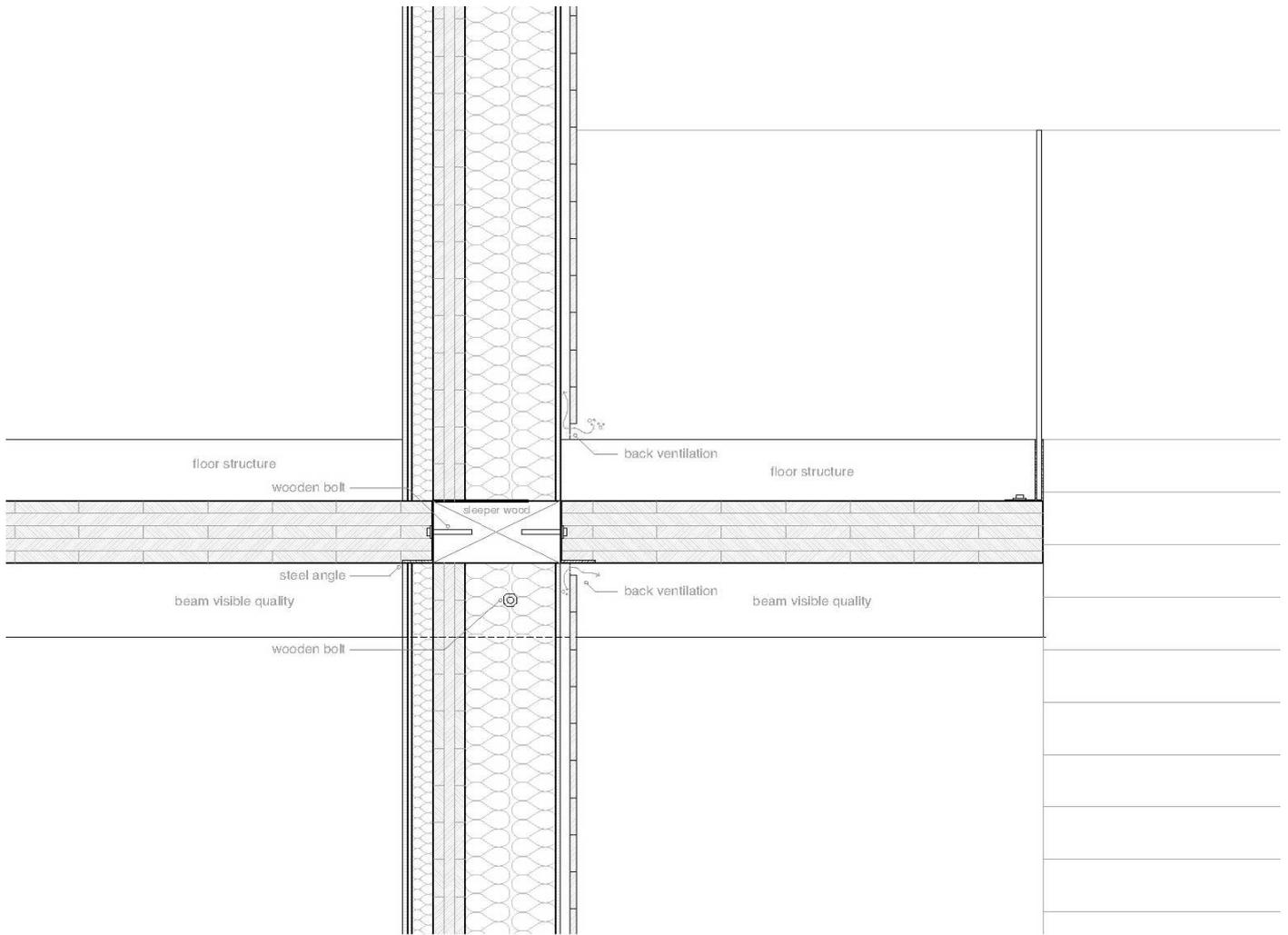
SWF I Seminar

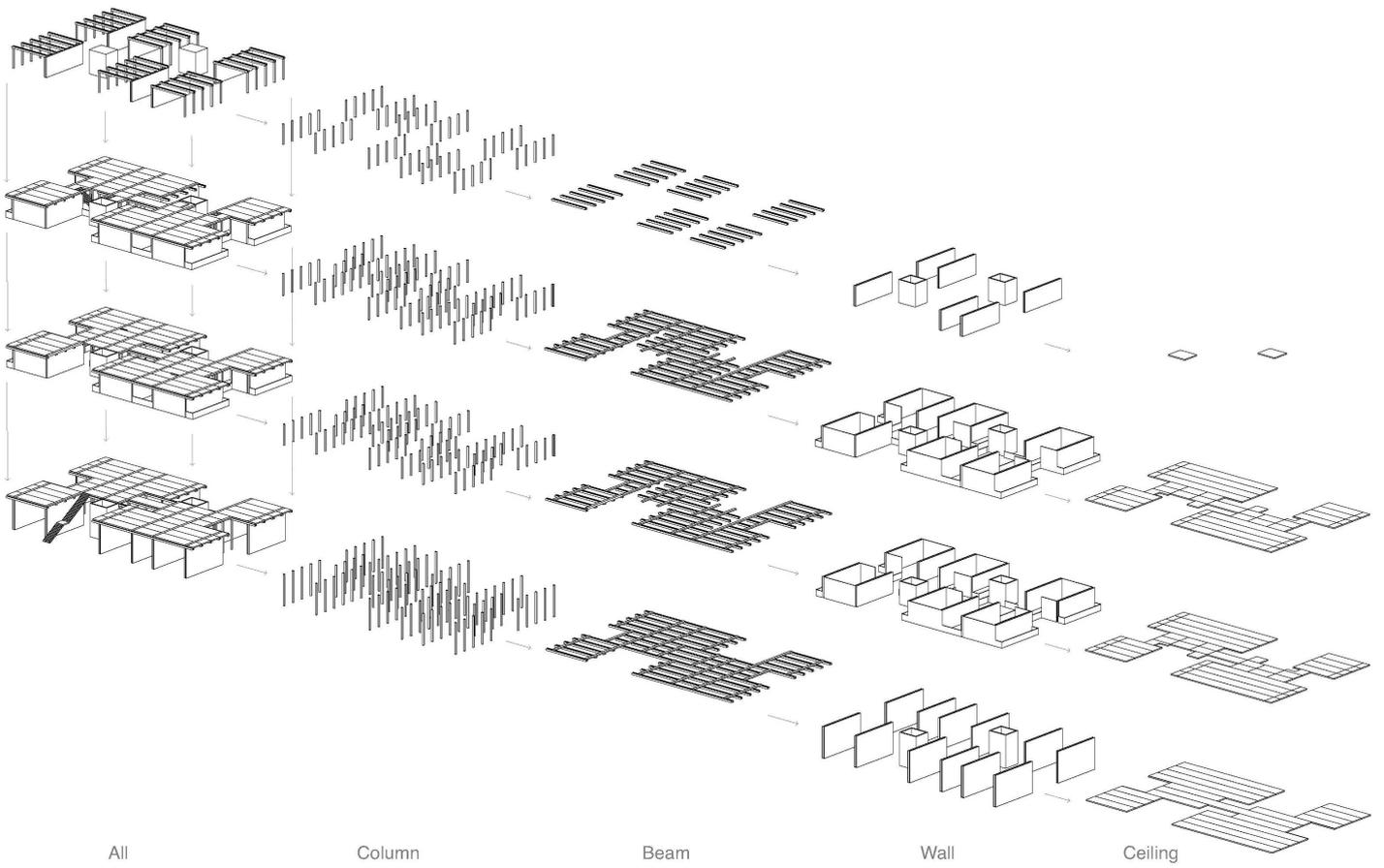
Modern Treehouse Xaver Hartl, Anna Schabus





Modern Treehouse Xaver Hartl, Anna Schabus





SWF I Seminar

Modern Treehouse Xaver Hartl, Anna Schabus

Message to the next planners

cad:	Plans and 3D model ArchiCAD Level - 00 Work settings except for sections use z_SCHNITT Layout folder ABGABE
statics: column (see detail)	timber cantilever construction with 2 beams outside the
connections:	Wooden dowels + steel angle (see detail)
new / change:	see worksheet with axonometry
distances / heights:	measure from the 3D model or take from the list
dimension change:	see detail

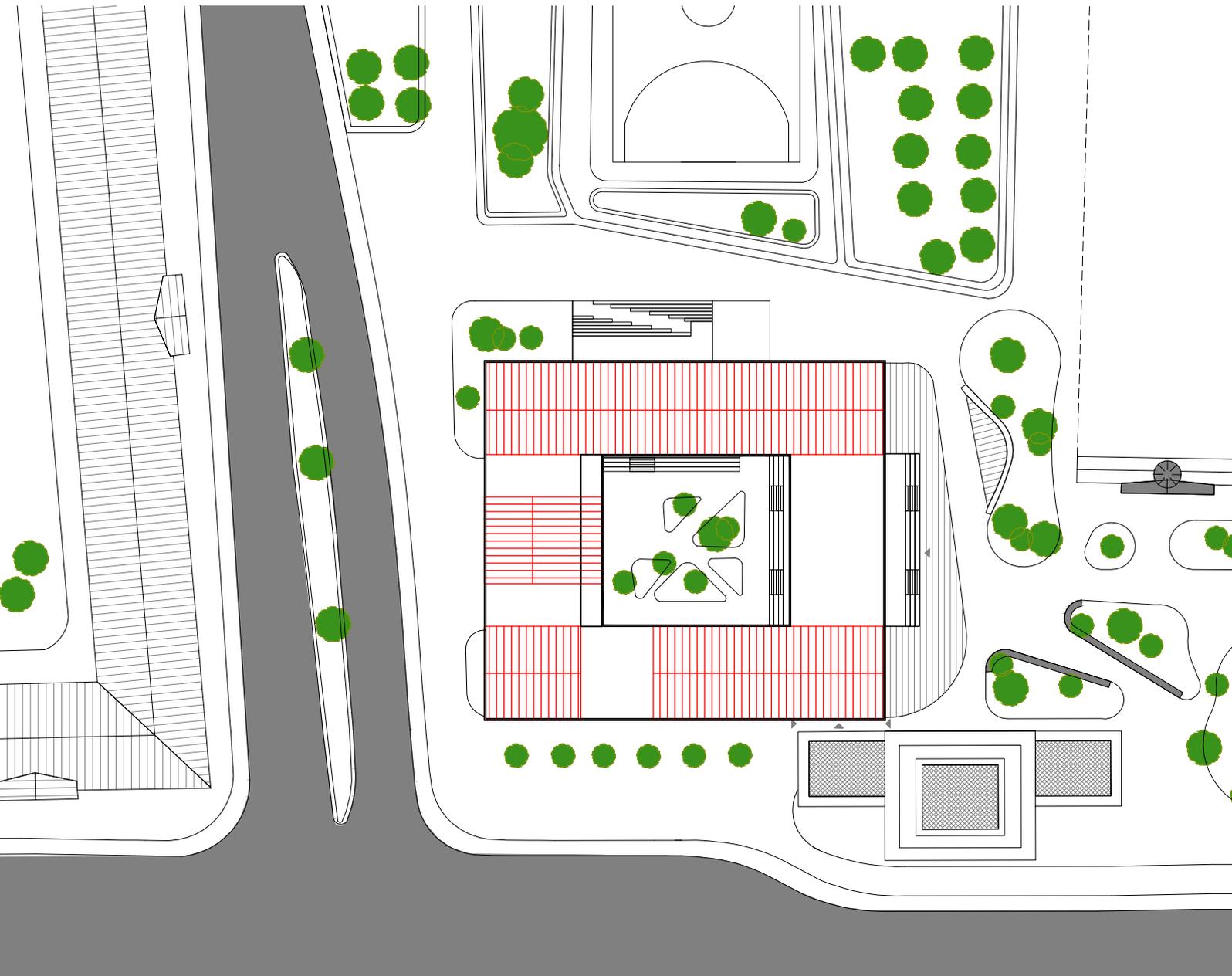
KITA RE:CHENZENTRUM POTSDAM

Adrea Groder, Miriam Kuhn, Mak Krstić

Concept

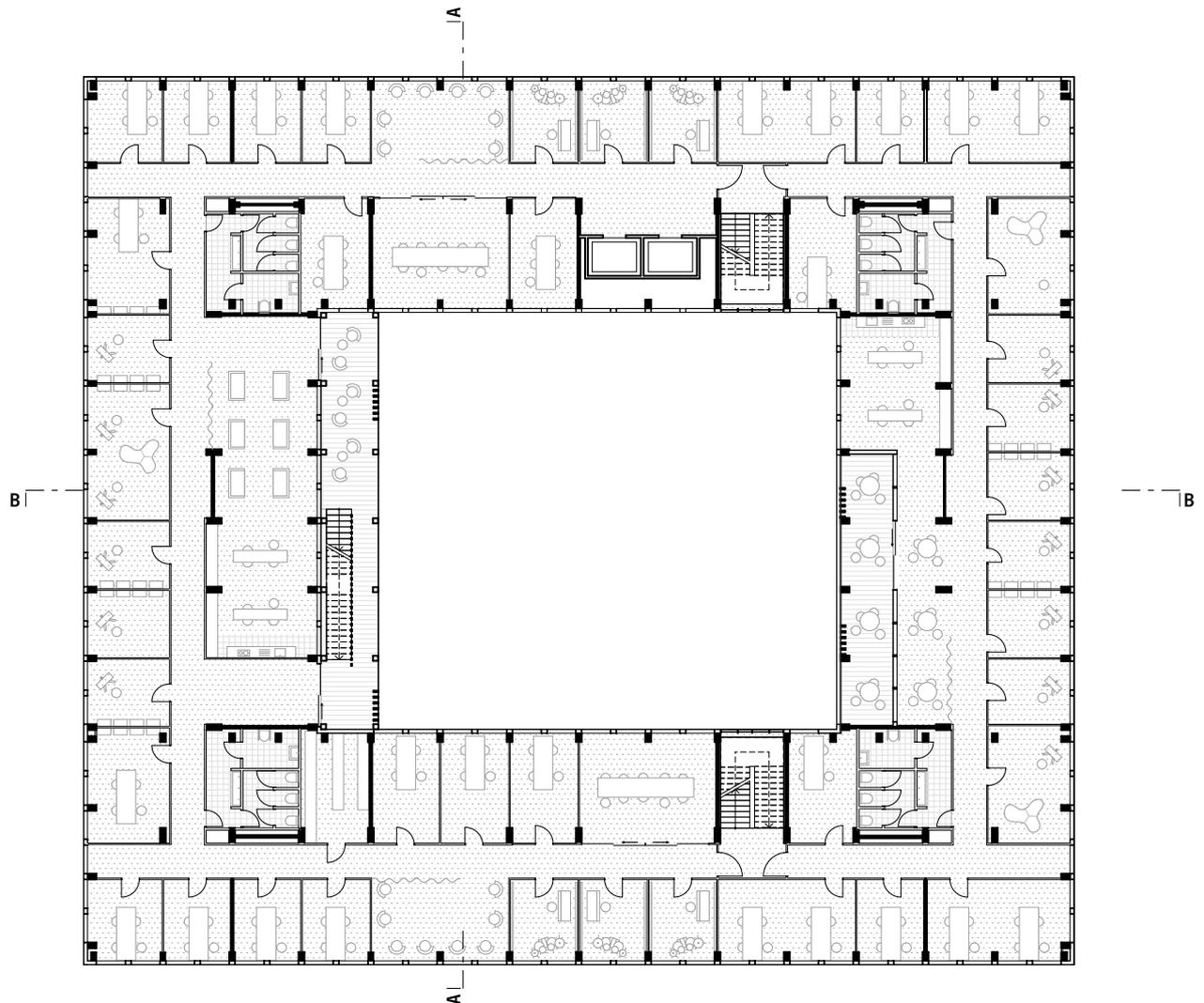
Das Rechenzentrum in Potsdam steht derzeit vor der drohenden Gefahr des Abrisses. Als architektonisches Juwel aus vergangenen Zeiten spiegelt es nicht nur die Geschichte der Stadt wider, sondern ist auch ein Symbol für industrielle Entwicklung und technologischen Fortschritt. Das Gebäude, das einst das Herzstück der Datenverarbeitung bildete, ist heute ein bedeutsames Zeugnis vergangener Zeiten. Der drohende Abriss wirft Fragen nach dem Erhalt historischer Bausubstanz und der Bewahrung des kulturellen Erbes auf. Ein Dialog über alternative Nutzungskonzepte und die Möglichkeit einer behutsamen Restaurierung könnte eine Chance bieten, dieses bedeutende Stück Architektur zu bewahren und ihm eine neue Bedeutung im modernen Stadtbild zu geben.

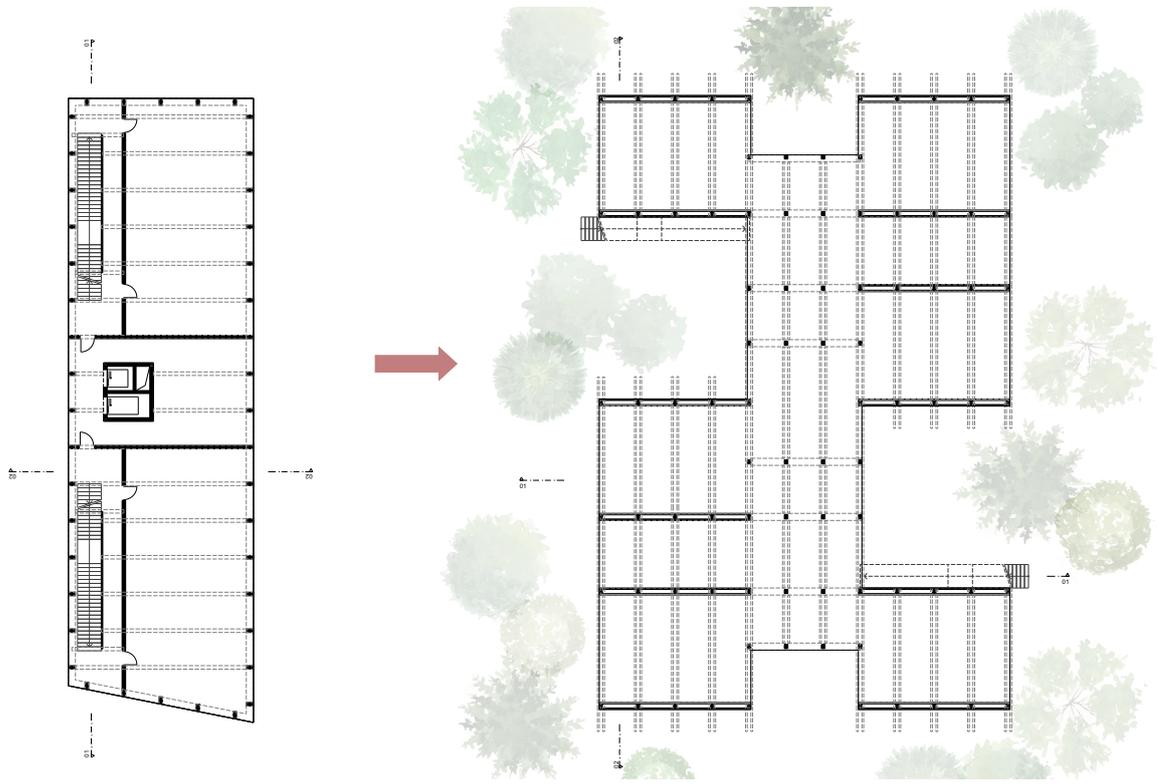
Das Ausgangsgebäude als Basis des Entwurfs ist ein vierstöckiges Bauwerk, das auf dem Konzept eines modernen Baumhauses basiert und harmonisch in die umgebende Waldlandschaft integriert ist. Es zeichnet sich durch vertikale Erschließung, offene Verbindungen und die Verwendung natürlicher Materialien aus. Das gemischt genutzte Gebäude besteht aus einem großzügigen öffentlichen Bereich im Erdgeschoss und Wohnungen in den oberen Etagen, jeweils mit eigenem Balkon. Die Struktur des Gebäudes besteht aus Brett-schichtholzstützen (24x28cm), -trägern (12cm) und Brettsperrholzdecken (10/20cm) in verschiedenen Abmessungen. Sie wird wesentlich von einer Zangenkonstruktion geprägt.



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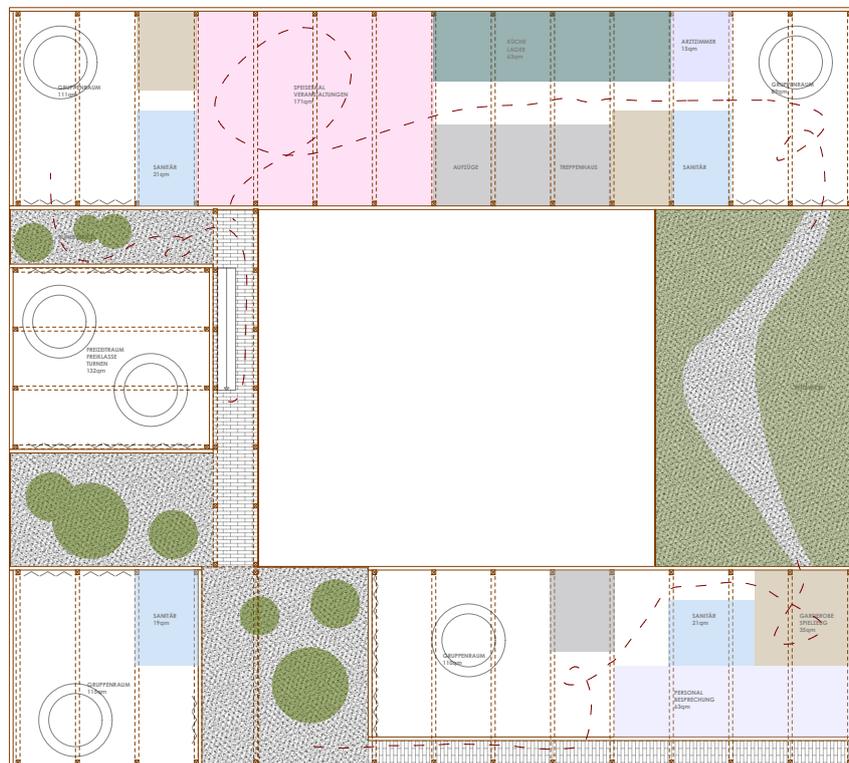
KITA RE:CHENZENTRUM POTSDAM Adrea Groder, Miriam Kuhn, Mak Krstić





First structure

Second structure

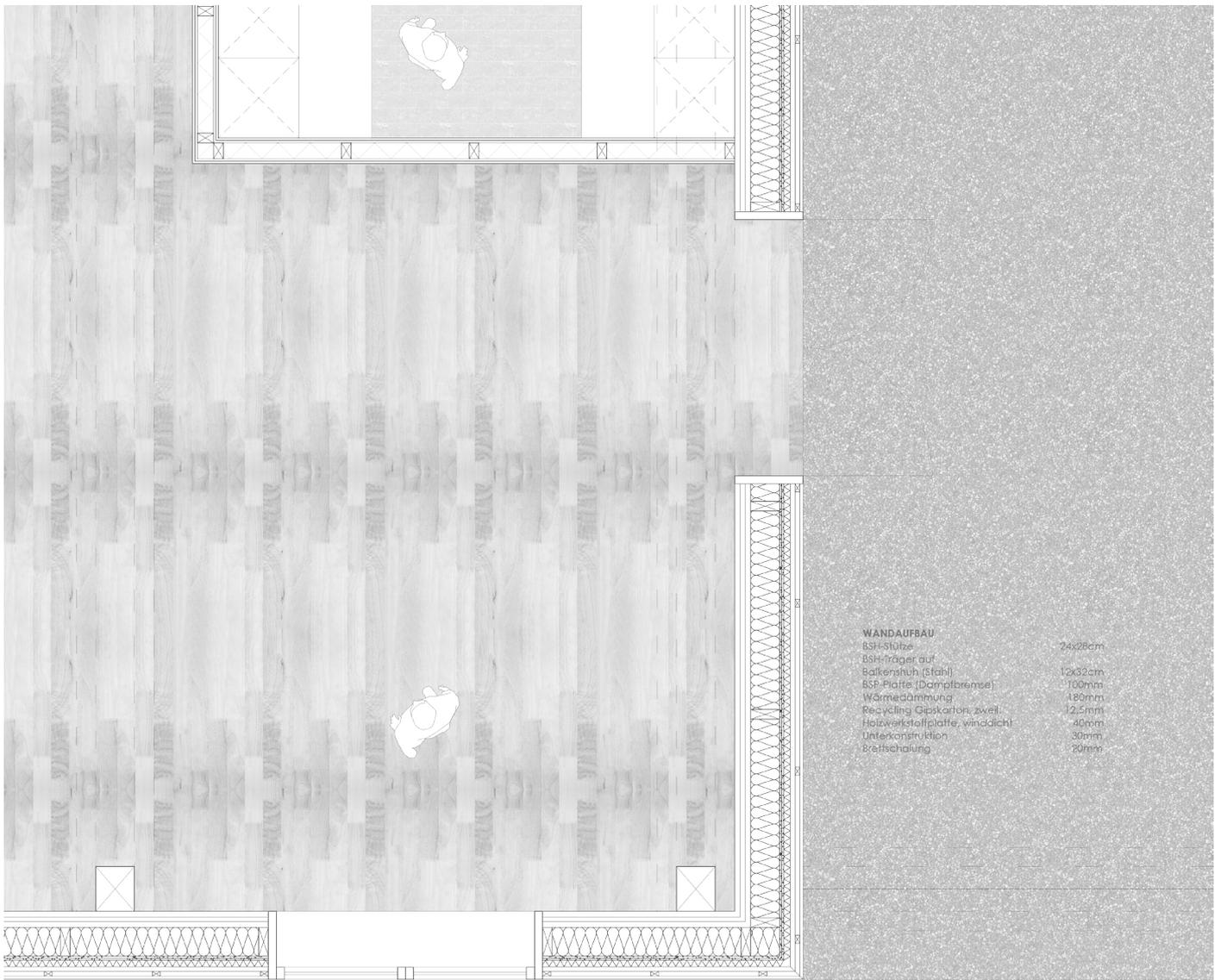


Groundfloor concept of the third structure

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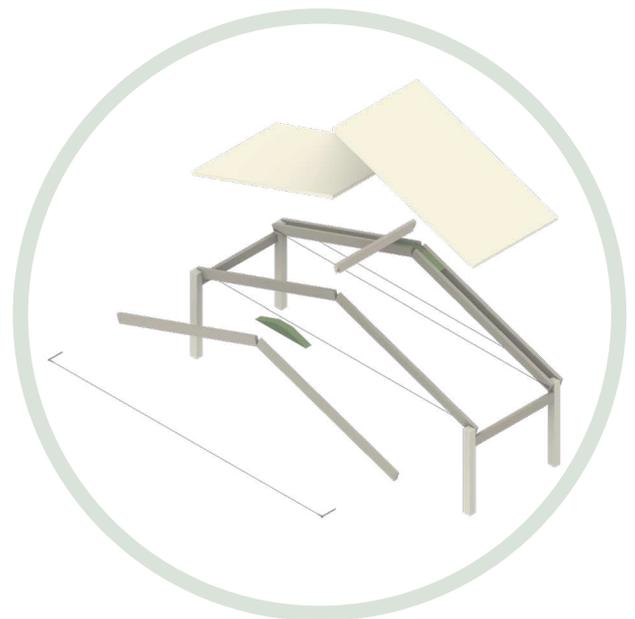


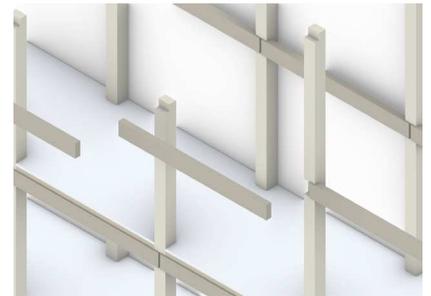
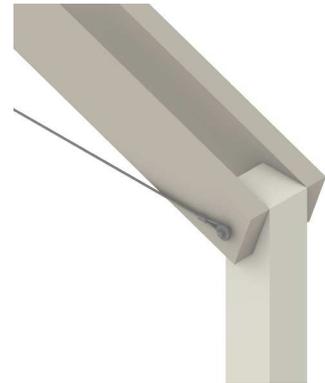
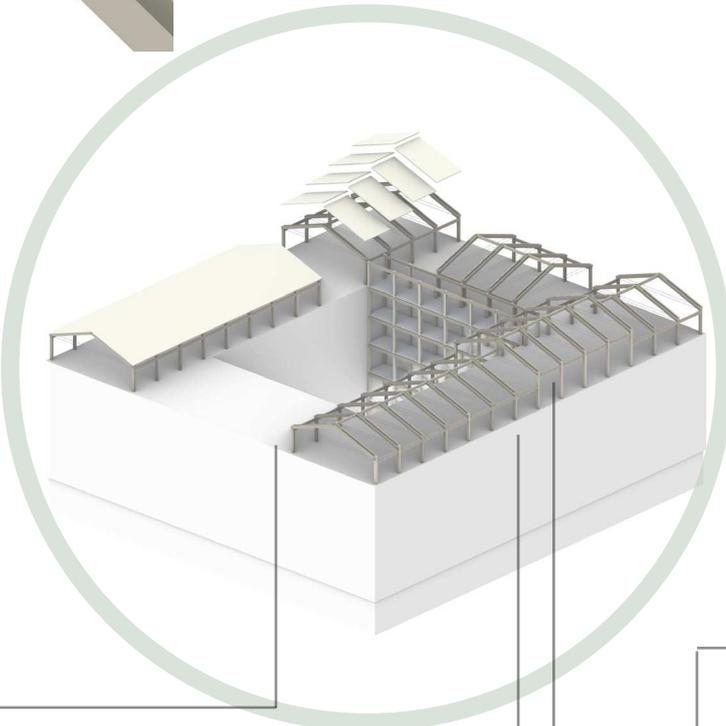
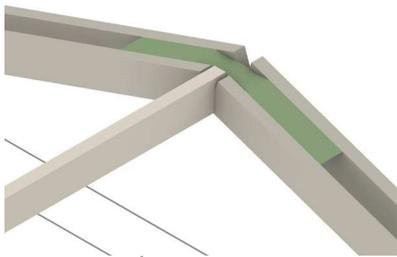
KITA RE:CHENZENTRUM POTSDAM Adrea Groder, Miriam Kuhn, Mak Krstić

Concept

Die Erweiterung um eine KITA auf dem Dach des Rechenzentrums in Potsdam ist ein Beispiel für nachhaltiges Bauen. Die Aufstockung erfolgt in Holz-Skelettbauweise, wobei wesentliche strukturelle Bauteile aus dem benachbarten Projekt im Rahmen eines On-Site-Reuse-Prozesses ohne signifikanten Qualitätsverlust wiederverwendet werden. Die vorhandenen Bauteile werden auf der Baustelle minimal zugeschnitten und anschließend auf das Dach des Rechenzentrums gehoben. Dort prägt eine markante Sparrenkonstruktion in Form eines Satteldachs das Bild. Die Zangenkonstruktion (BSH-Träger) wird mittels eines Stahldübels beidseitig an der Stütze befestigt, während seitlich positionierte Stahlseile die entstehenden Zugkräfte aufnehmen. Ein Holzformteil sichert die Zangen-Träger im First.

Auch bei der zusätzlichen Erschließung werden ausschließlich wiederverwendete Materialien verwendet. Die Träger sind so positioniert, dass sie mittels Einschnitten in der Stütze leicht demontiert oder ausgetauscht werden können, was besonders wichtig ist für den Fall der freien Bewitterung von Holz. Diese innovative Bauweise vereint ökologische Nachhaltigkeit mit effizienter Nutzung bestehender Ressourcen und trägt somit zur Schonung der Umwelt und zur Reduzierung des ökologischen Fußabdrucks bei.

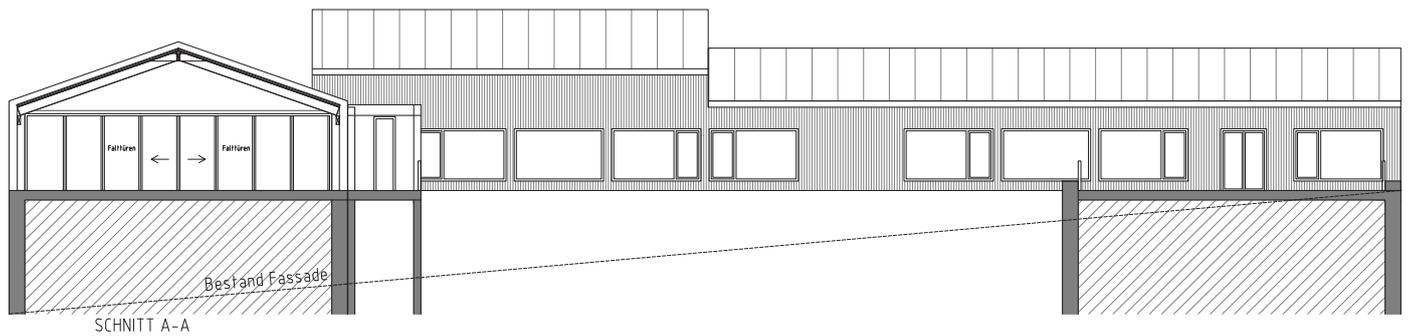
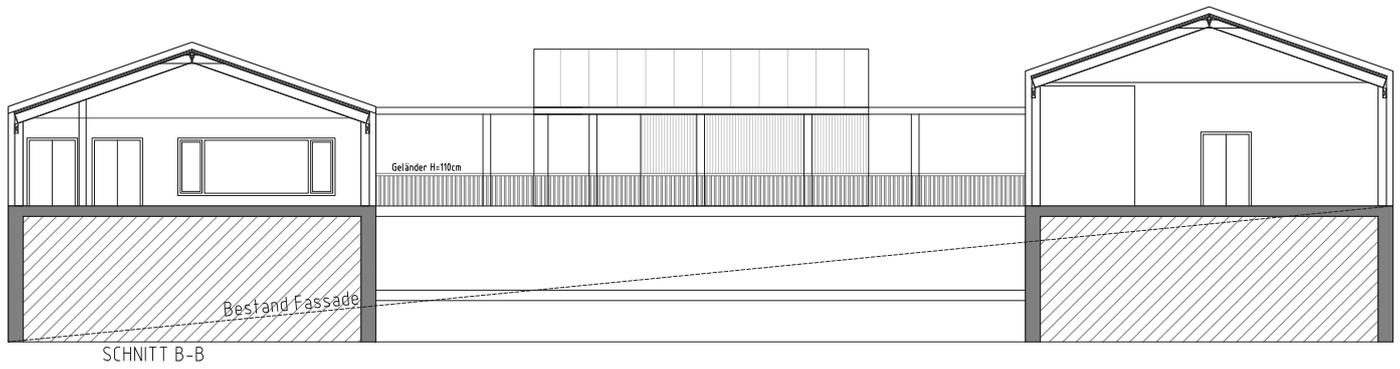


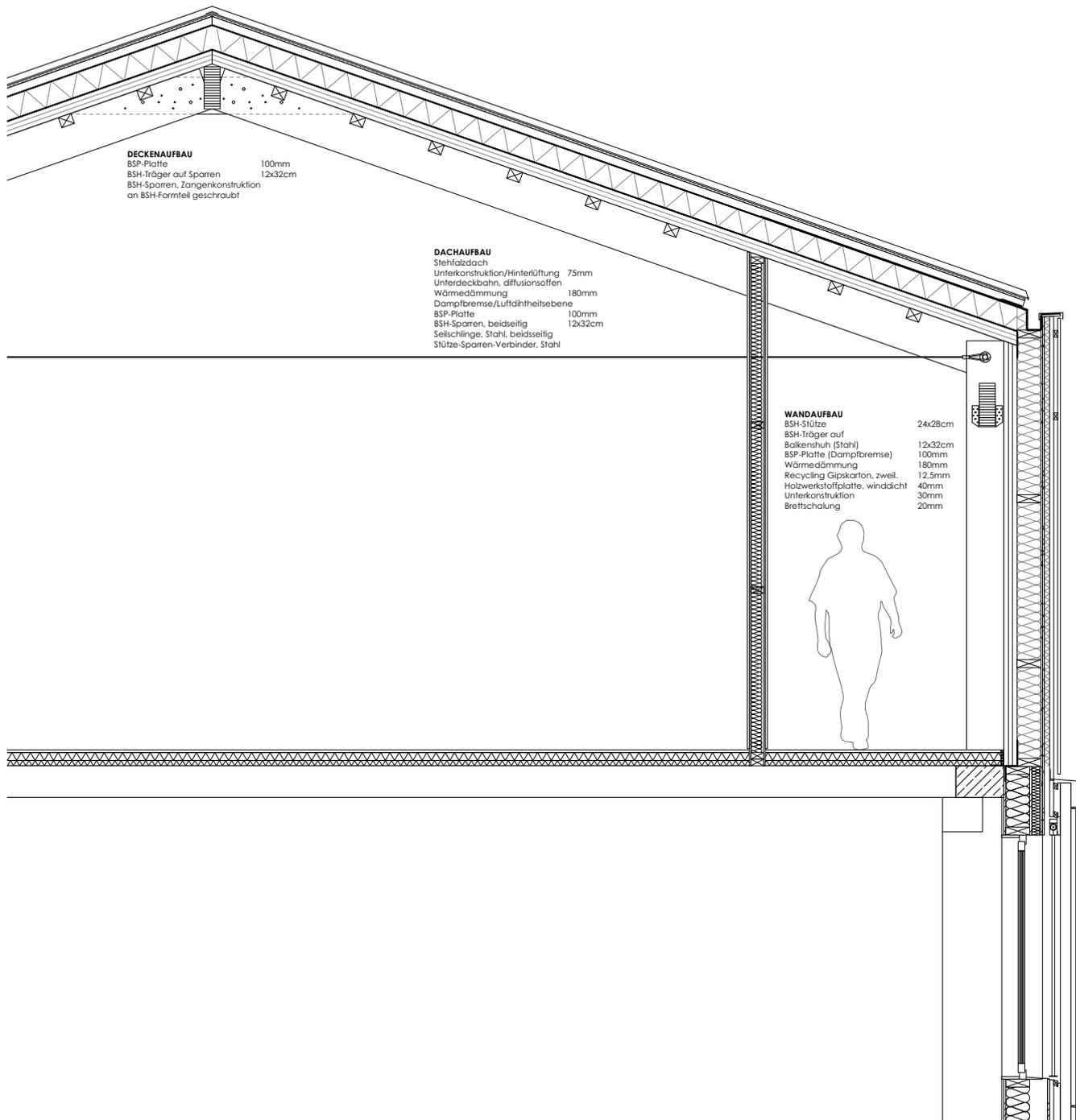


<p> Altes Bauteil Neues Bauteil Verschnitt </p>	<p>Decken Platten KITA Benötigt werden 205tk - 3.84x6.35m (10cm)</p> <p>65tk = 12x 3.84x3.50m 140tk = 42x 3.84x2.50m</p>	<p>Decken Platten KITA Benötigt werden 385tk - 3.60x6.35m (10cm)</p> <p>385tk = 114x 3.84x2.50m</p>	<p>Vorhandenes Material:</p> <p>BSP-Platten 10cm in den Abmessungen</p> <table border="0"> <tr><td>3.74x2.50m</td><td>48 Stk</td><td>davon verwendet: 0 Stk</td></tr> <tr><td>3.84x2.50m</td><td>156 Stk</td><td>davon verwendet: 156 Stk</td></tr> <tr><td>3.84x3.50m</td><td>12 Stk</td><td>davon verwendet: 12 Stk</td></tr> </table> <p>BSP-Platten 20cm in den Abmessungen</p> <table border="0"> <tr><td>7.31x2.50m</td><td>725tk</td><td>davon verwendet: 18 Stk</td></tr> <tr><td>4.60x2.50m</td><td>405tk</td><td>davon verwendet: 0 Stk</td></tr> <tr><td>1.50x2.50m</td><td>685tk</td><td>davon verwendet: 0 Stk</td></tr> <tr><td>3.27x2.50m</td><td>365tk</td><td>davon verwendet: 0 Stk</td></tr> <tr><td>7.58x2.50</td><td>35tk</td><td>davon verwendet: 0 Stk</td></tr> </table> <p>Aktuelles Material:</p> <p>BSP-Platten 10cm in den Abmessungen</p> <table border="0"> <tr><td>Decken Platten KITA 3.84x6.35m</td><td>205tk</td></tr> <tr><td>Decken Platten KITA 3.60x6.35m</td><td>385tk</td></tr> </table> <p>BSP-Platten 20cm in den Abmessungen</p> <table border="0"> <tr><td>Decken Platten Erschließungsscheibe 2.70x2.50m</td><td>185tk</td></tr> </table>	3.74x2.50m	48 Stk	davon verwendet: 0 Stk	3.84x2.50m	156 Stk	davon verwendet: 156 Stk	3.84x3.50m	12 Stk	davon verwendet: 12 Stk	7.31x2.50m	725tk	davon verwendet: 18 Stk	4.60x2.50m	405tk	davon verwendet: 0 Stk	1.50x2.50m	685tk	davon verwendet: 0 Stk	3.27x2.50m	365tk	davon verwendet: 0 Stk	7.58x2.50	35tk	davon verwendet: 0 Stk	Decken Platten KITA 3.84x6.35m	205tk	Decken Platten KITA 3.60x6.35m	385tk	Decken Platten Erschließungsscheibe 2.70x2.50m	185tk
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	<p>Decken Platten Scheibe Benötigt werden 185tk - 7.20x2.50m (20cm)</p> <p>185tk = 18x 7.31x2.50m</p>																																

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KITA RE:CHENZENTRUM POTSDAM Adrea Groder, Miriam Kuhn, Mak Krstić





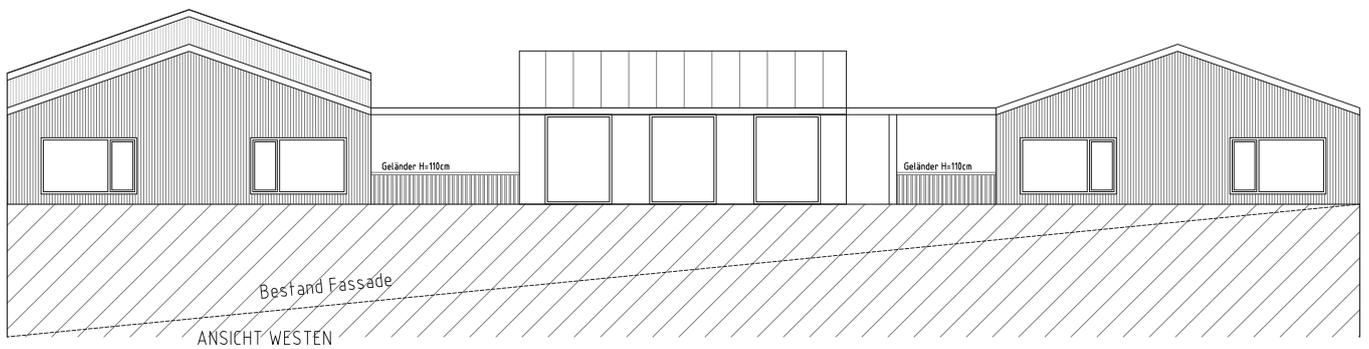
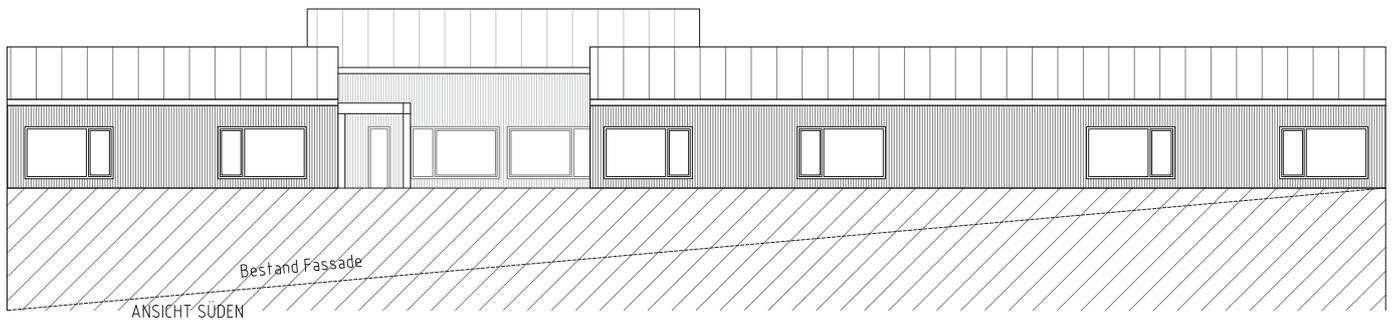
DECKENAUFBAU
 BSP-Platte 100mm
 BSH-Träger auf Sparren 12x32cm
 BSH-Sparren, Zangenkonstruktion
 an BSH-Formteil geschraubt

DACHAUFBAU
 Stehfalzdach
 Unterkonstruktion/Hinterlüftung 75mm
 Unterdeckbahn, diffusionsoffen
 Wärmedämmung 180mm
 Dampfbremse/Luftdichtheitsebene
 BSP-Platte 100mm
 BSH-Sparren, beidseitig 12x32cm
 Seilschlinge, Stahl, beidseitig
 Stütze-Sparren-Verbinder, Stahl

WANDAUFBAU
 BSH-Stütze 24x28cm
 BSH-Träger auf
 Balkenschuh (Stahl) 12x32cm
 BSP-Platte (Dampfbremse) 100mm
 Wärmedämmung 180mm
 Recycling Gipskarton, zweif. 12,5mm
 Holzwerkstoffplatte, winddicht 40mm
 Unterkonstruktion 30mm
 Brettschalung 20mm

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KITA RE:CHENZENTRUM POTSDAM Adrea Groder, Miriam Kuhn, Mak Krstić





MOD

Jakob Eder, Valentin Hödlmoser, Nele Liß, Christiane Linder Friederike

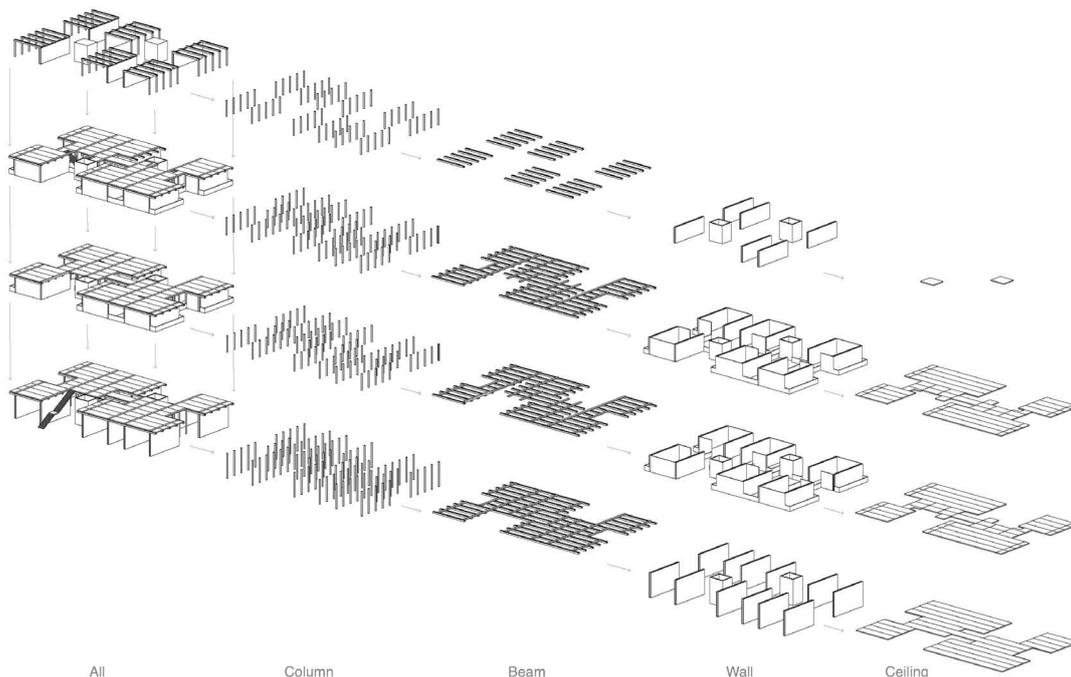
Concept

Das MOD-Projekt ist ein innovativer Lösungsansatz für temporäre nutzungsunspezifische Strukturen, welcher auf einer modularen Bauweise basiert. Diese ermöglicht es, Einrichtungen schnell und flexibel an wechselnden Standorten aufzubauen und anzupassen, um den Bedürfnissen verschiedener Kontexte gerecht zu werden.

Das Hauptmerkmal des MOD-Konzepts ist seine Flexibilität. Durch die Verwendung standardisierter Module können verschiedene Konfigurationen erstellt werden um somit die übliche; übermäßige Umwelteinwirkung zu minimieren.

Das Projekt zielt darauf ab, eine vereinfachte und ansprechende Lösung für temporäre Erlebnisse zu bieten, die den Veranstaltern und Besuchern gleichermaßen zugutekommt.

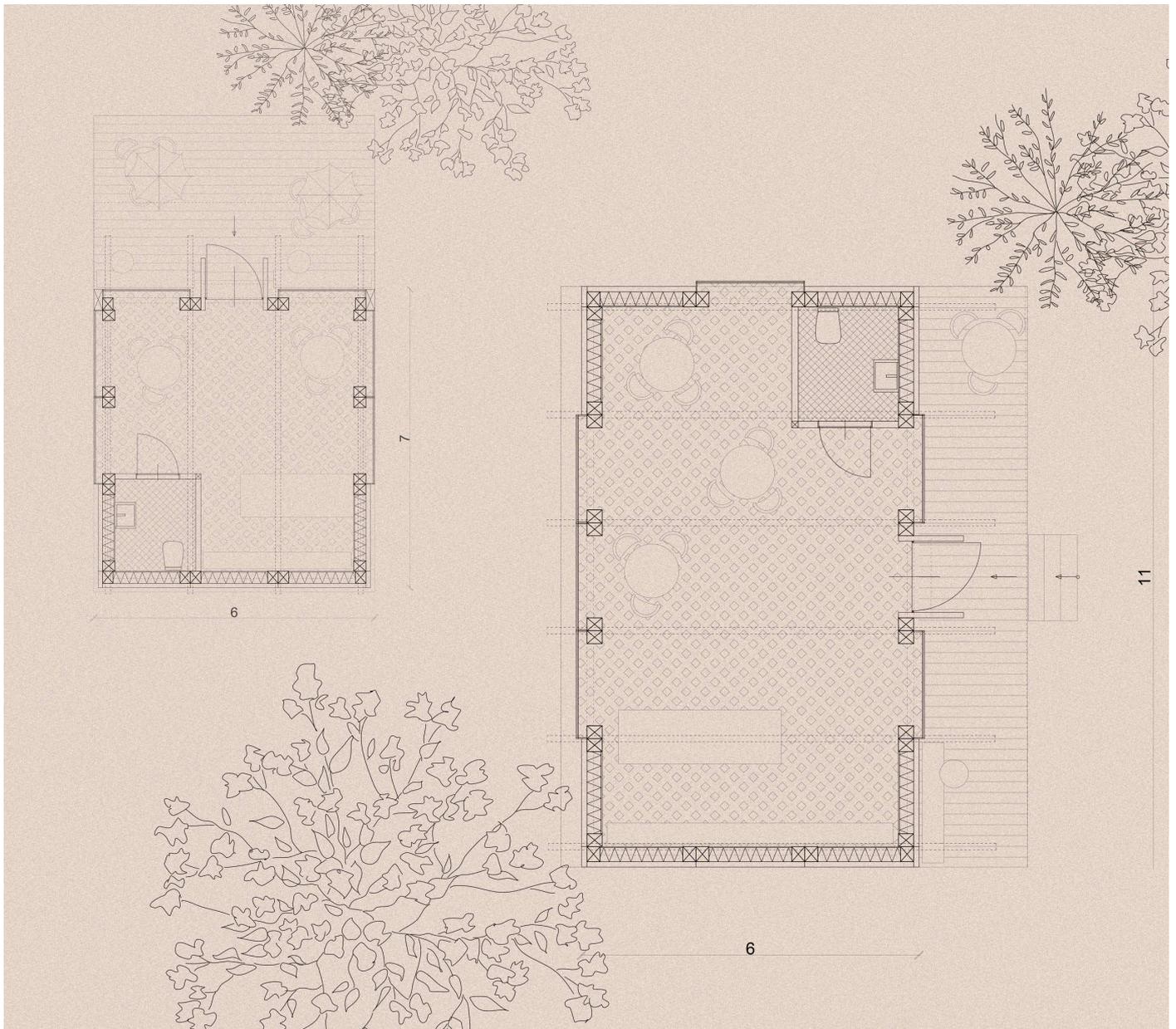
Die Idee besteht darin, die Materialien aus Holz eines einzelnen Hauses zu nutzen, um mehrere kleinere Strukturen zu bauen. Dies reduziert nicht nur den Bedarf an neuen Baumaterialien, sondern minimiert auch den Abfall wodurch wir eine bestmögliche Ressourceneffizienz anstreben. Durch die Wiederverwendbarkeit und die Reduzierung von Bauabfällen trägt das MOD-Konzept zu einer nachhaltigeren Veranstaltungskultur bei.

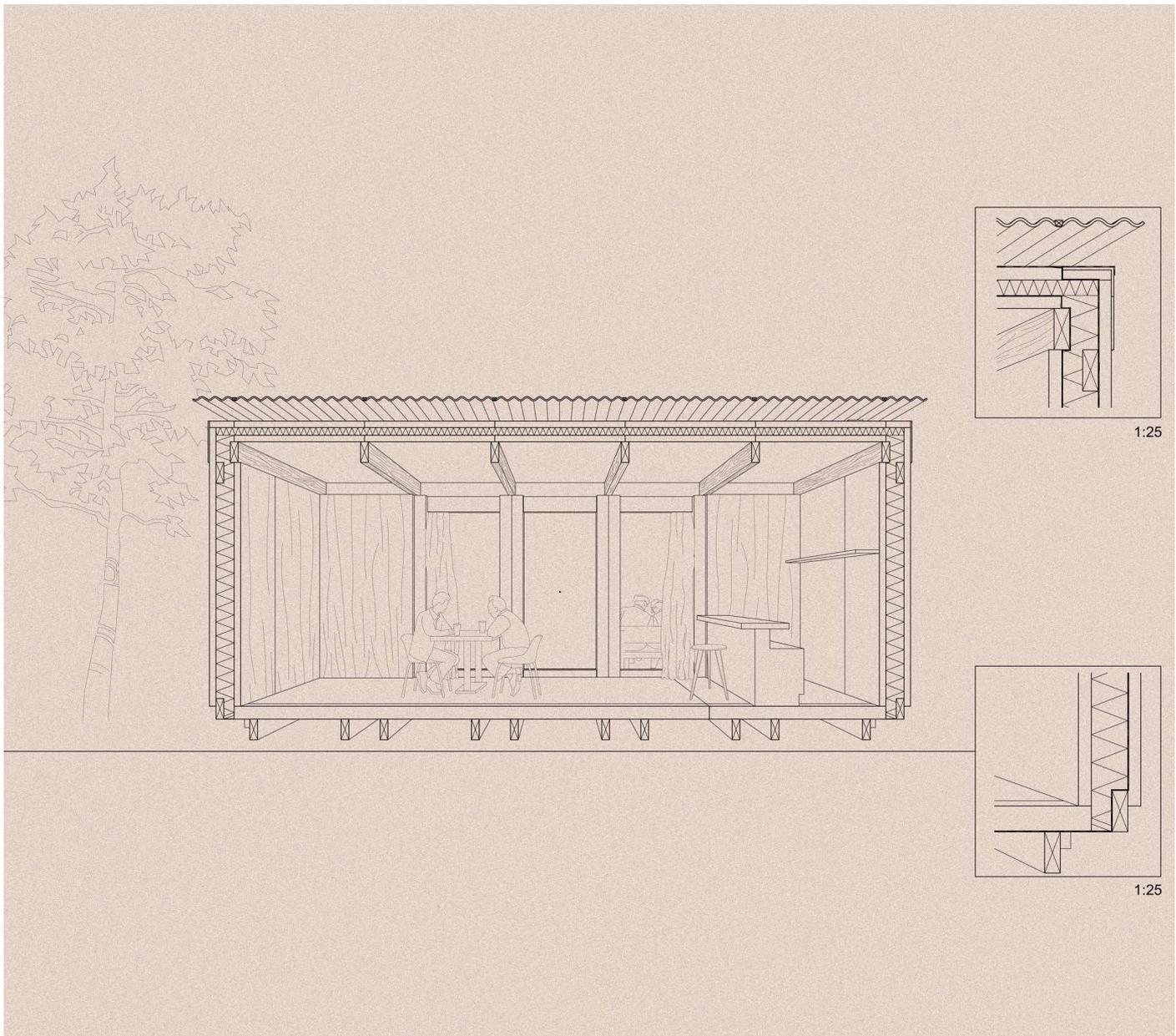




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MOD Jakob Eder, Valentin Hödlmoser, Nele Liß, Christiane Linder Friederike



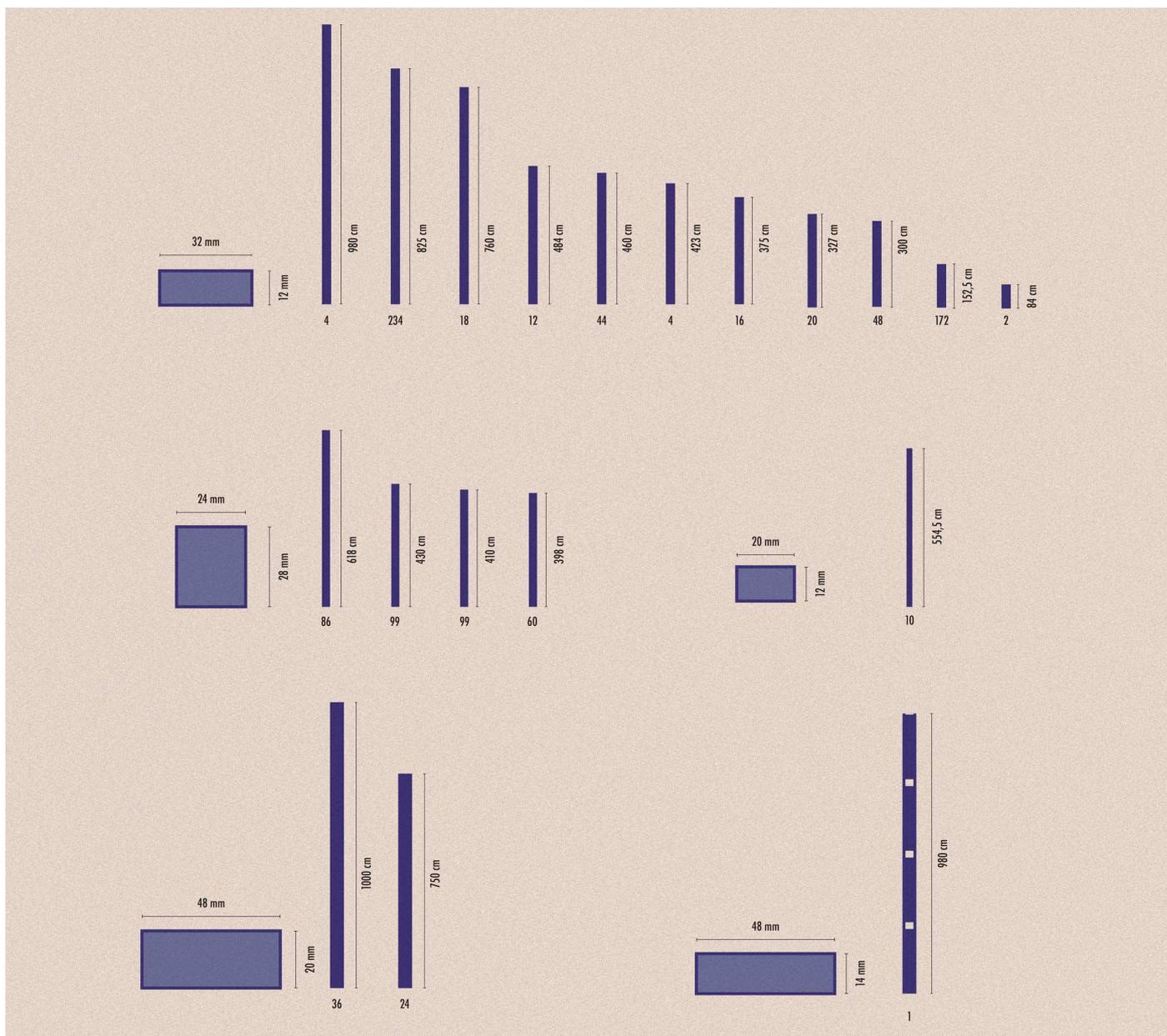


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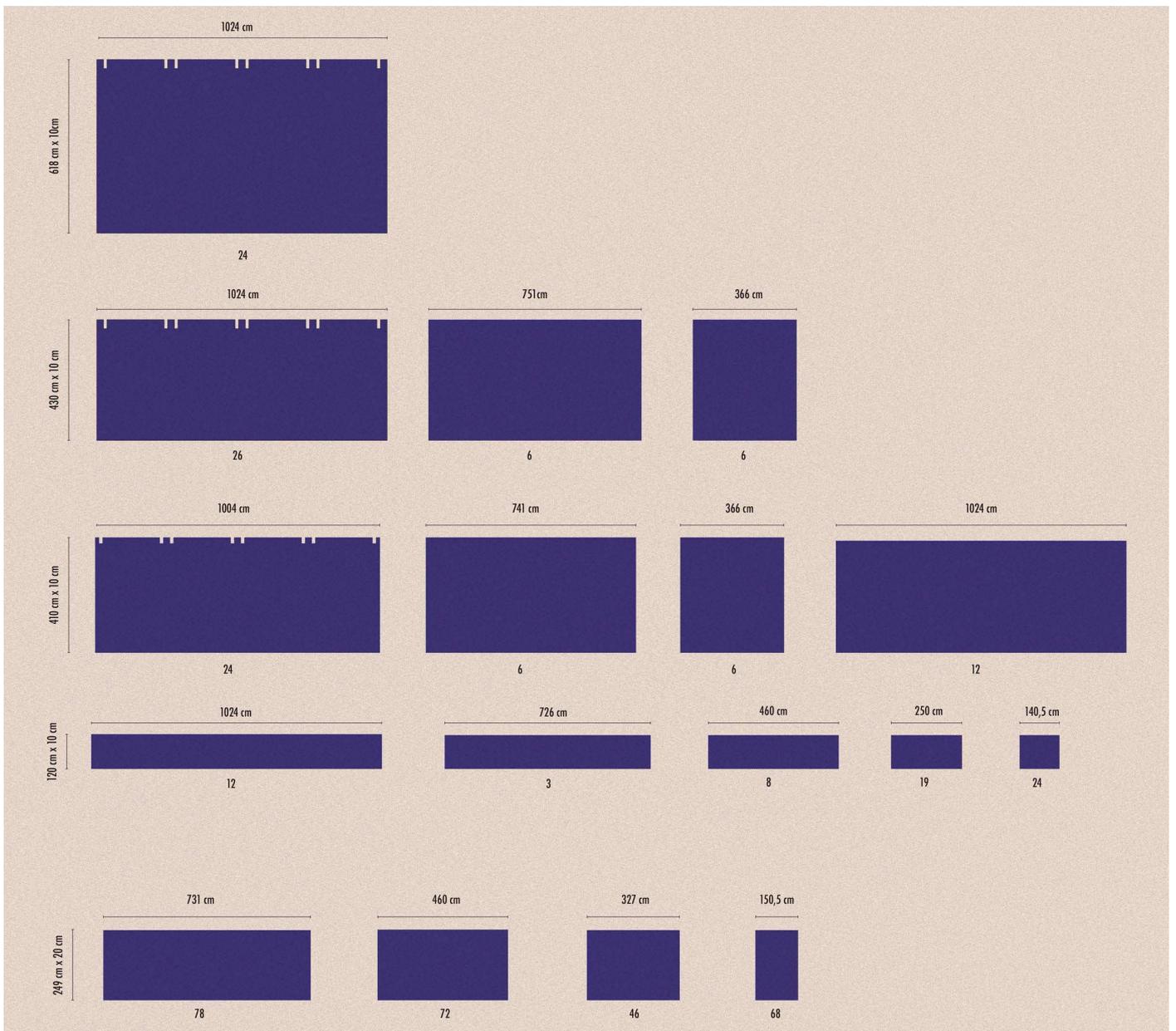
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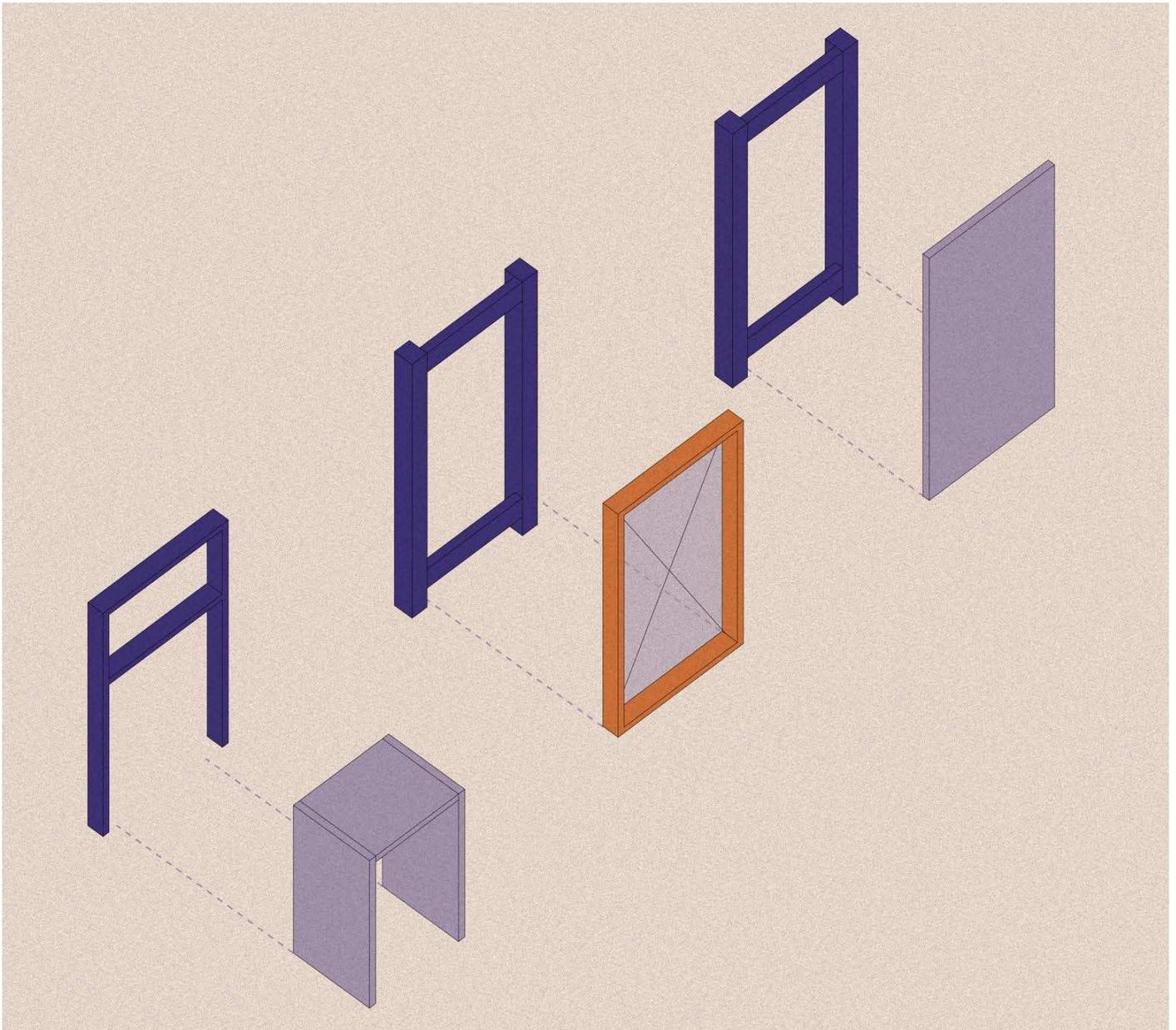


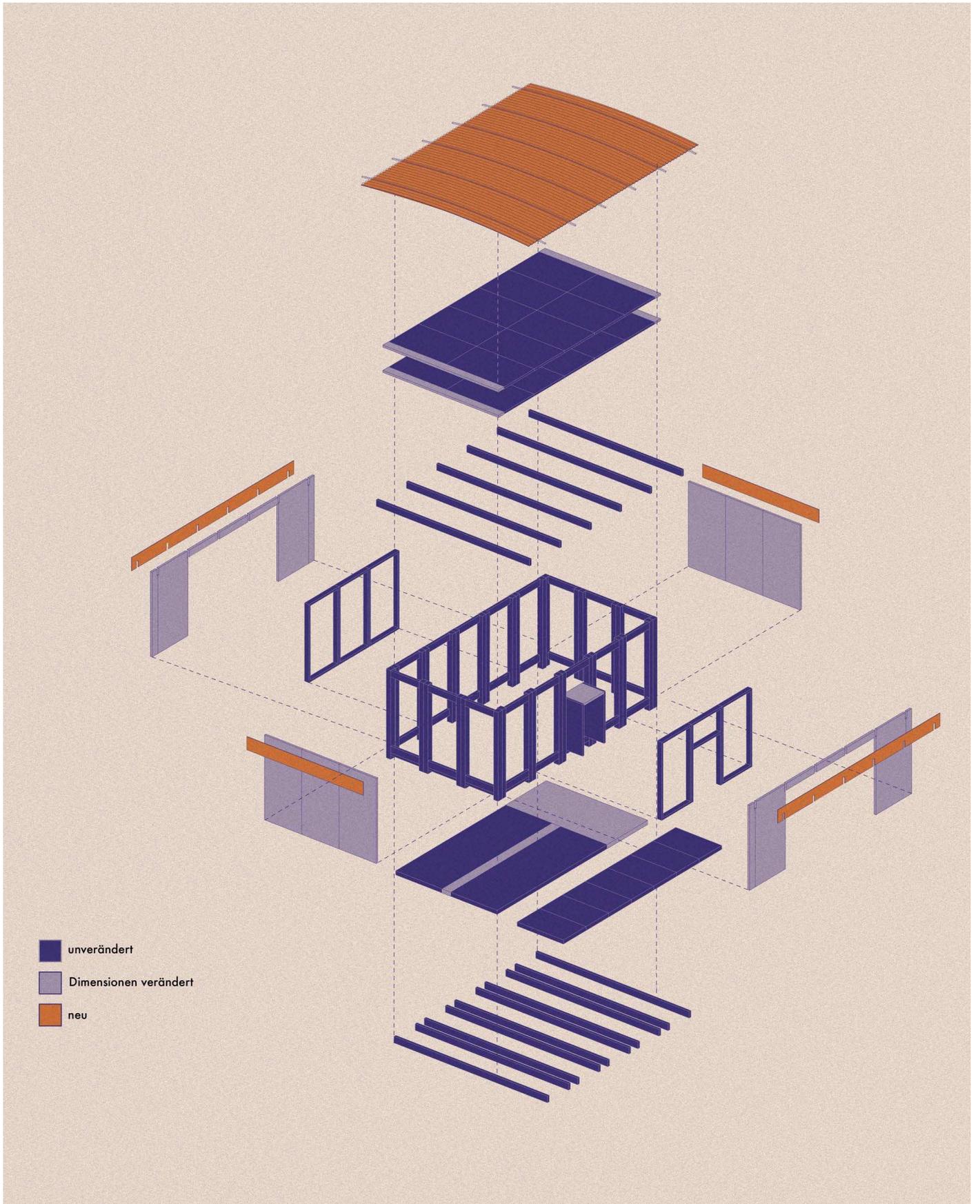
Inventory of beams



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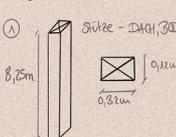
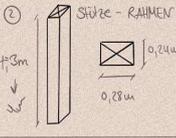
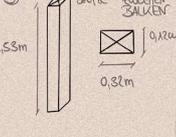
MOD Jakob Eder, Valentin Hödlmoser, Nele Liß, Christiane Linder Friederike





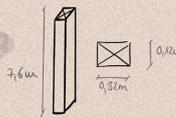
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BESTANDS-BAUTEILE	INSGESAM VERFÜGBAR	PRO GEBÄUDE	
① Stütze - DACH, BRUNNEN 	234	12	$12 \times 5 = 60$ Stützen benötigt $234 - 60 = 174$ Stützen unbenutzt
② Stütze - RAHMEN 	198 + 60 258	32	$32 \times 5 = 160$ Stützen benötigt $198 - 160 = 38$ Stützen unbenutzt
③ Stütze - ZWISCHEN-SÄULEN 	172	32	$32 \times 5 = 160$ Stützen benötigt $172 - 160 = 12$ Stützen unbenutzt

[würde für 5 Häuser rechnen]

Stütze 04 → unterteilen



80 Stk neue Zwischenanker
 $172 + 80 = 252$ $252 / 32 = 8$

Berechnung für insg 9 Häuser

Stütze 01 → $8 \times 12 = 96$ Stützen in Gebrauch → 138 Beton übrig

Stütze 02 → $8 \times 32 = 256$ Stützen in Gebrauch → 58 werden noch gebraucht

Stütze 03 (ergänzt) → $8 \times 32 = 256$ Stützen in Gebrauch → 6 Beton übrig

→ Stütze 06 → unterteilen $258 / 32 = 8$
 ↳ weiß grad nicht welche wir da genau genommen haben ... :C



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MOD Jakob Eder, Valentin Hödlmoser, Nele Liß, Christiane Linder Friederike





Formula1 Modular Paddock

Ivan Masic, David Prackwieser

Concept

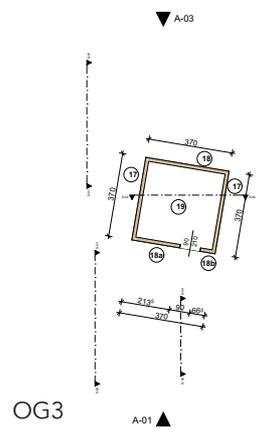
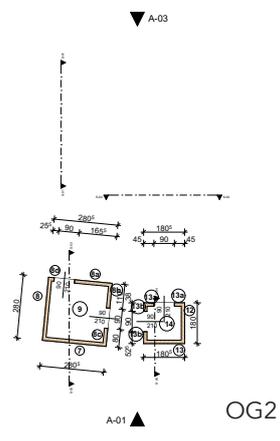
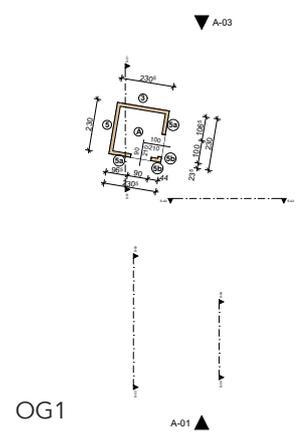
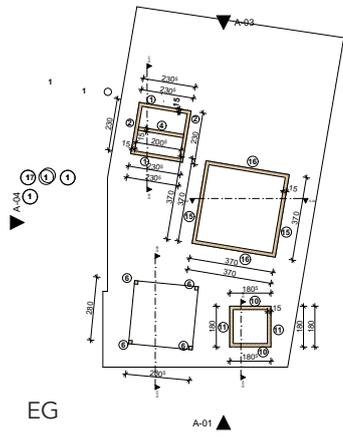
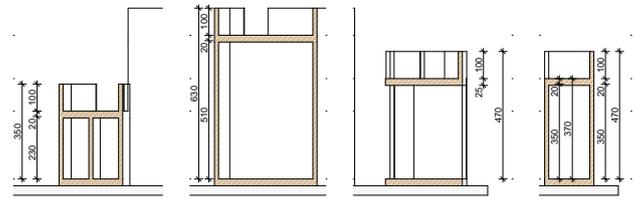
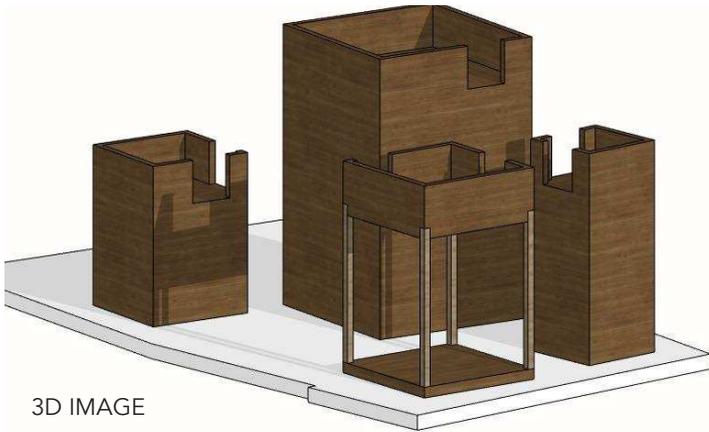
Due to the small amount of components we had available, we designed a small building structure that could be multiplied, giving us flexibility in construction and simplicity in realisation. We therefore decided to design a multifunctional and location-independent Formula 1 paddock.

After carrying out a rough analysis of the available wooden components and tabulating them, we used a model to find a structural solution that would allow the given components to be used efficiently.

Our F1 paddock basically consists of two structurally and functionally identical garage sections, which are connected in the centre via an access zone and thus contain a Formula 1 team.

The garage section is divided into 3 zones on the ground floor: the lorry connection zone, the tyre zone and the workshop zone where the cars are housed. The 1st floor houses the team's internal infrastructure and the offices for the board of directors, race communications, etc.

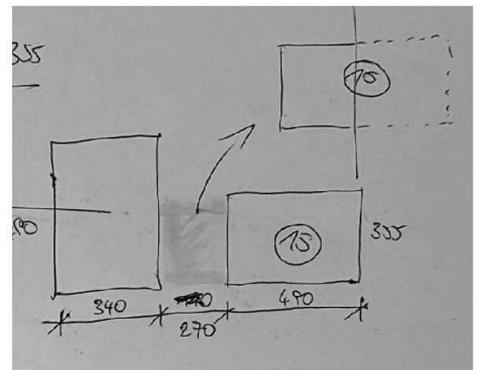
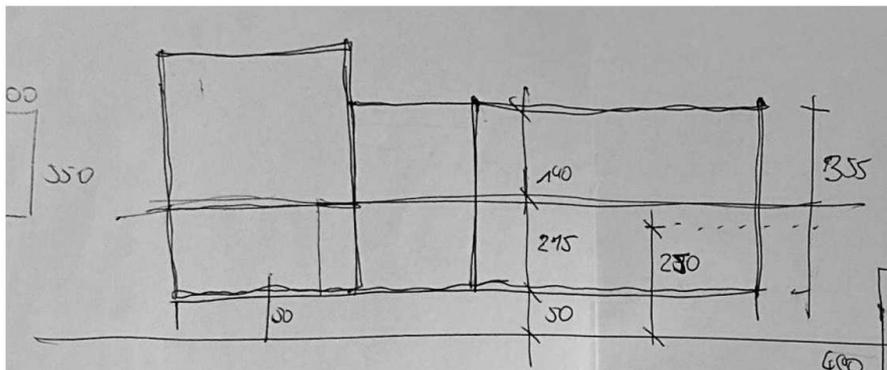
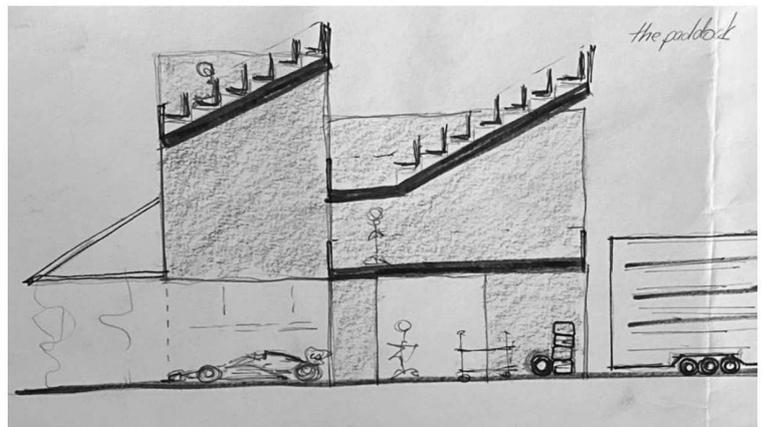
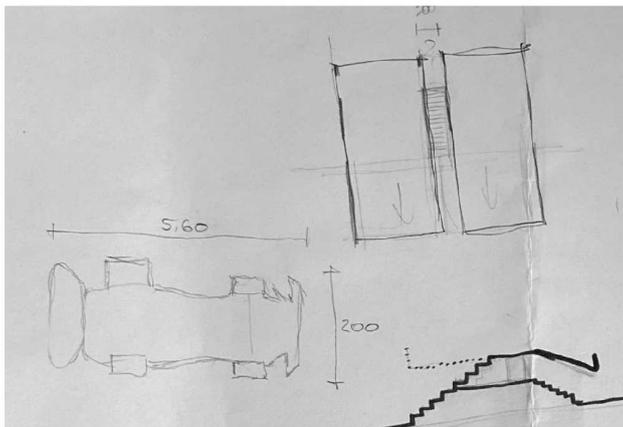
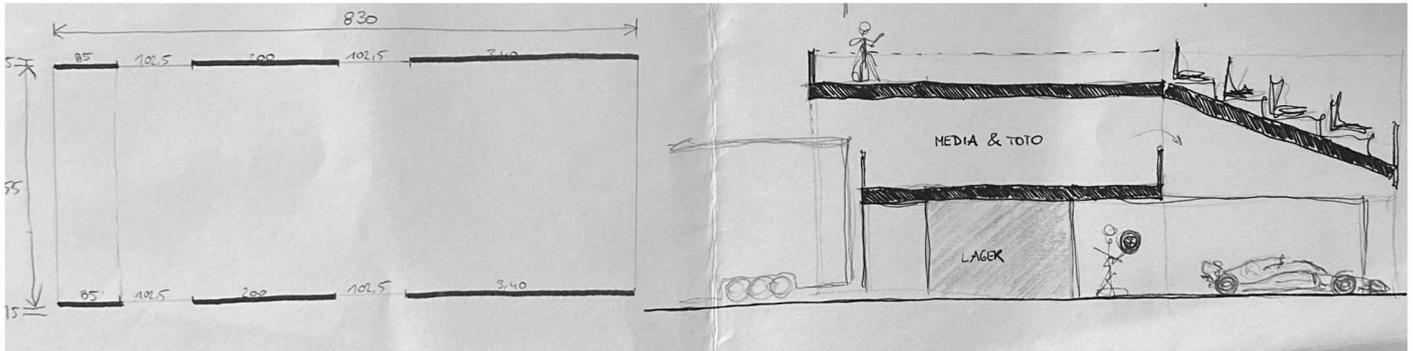
The spectator areas are located on the 2nd floor, which slopes down to the race track and pit lane in the form of terraces. Stairs lead external fans to two sectors, the Viewpoint Track and the Viewpoint Team. Here, fans have the opportunity to watch the cars on the race track on the one hand and the team at work on the other.



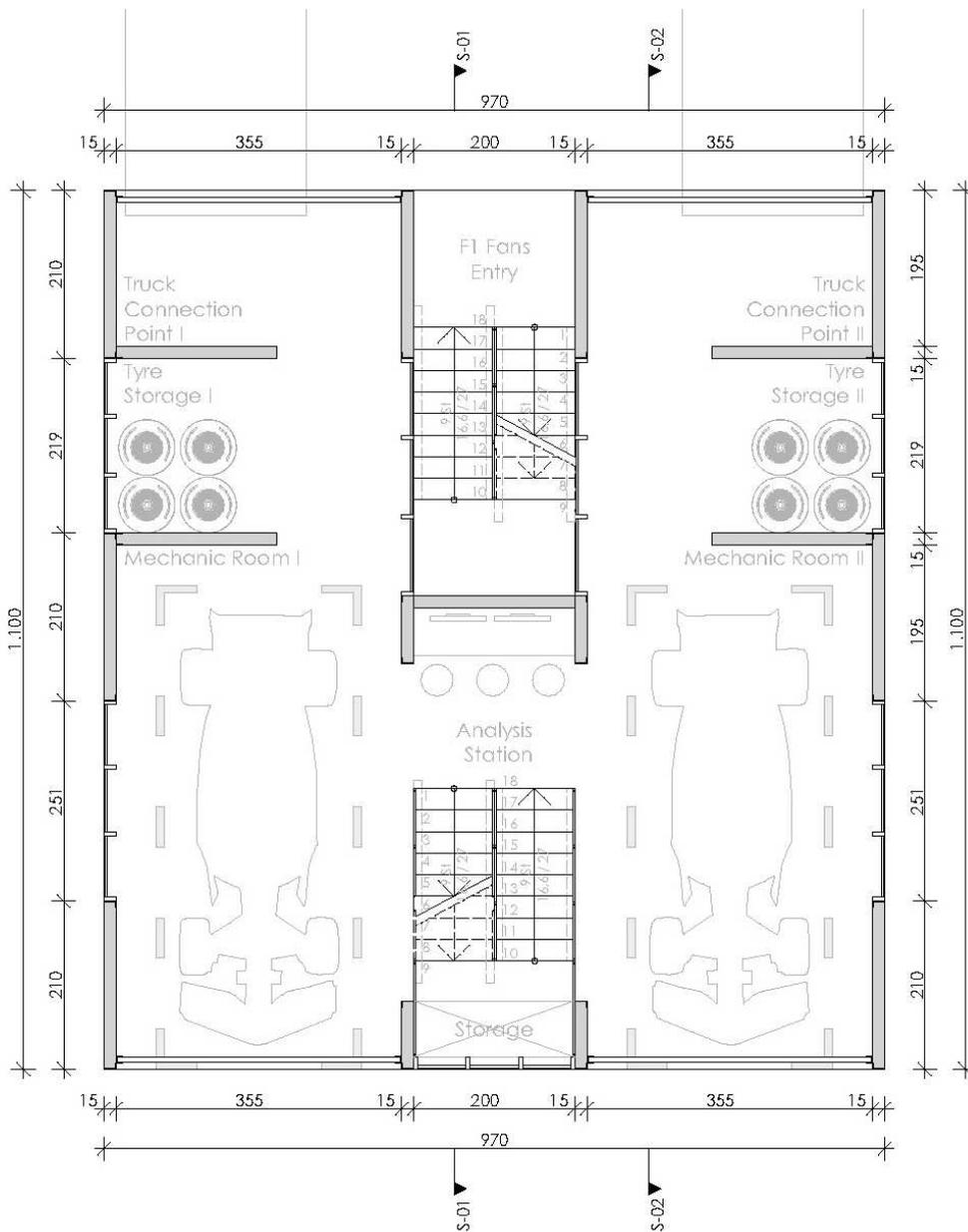
Formula1 Modular Paddock Ivan Masic, David Prackwieser

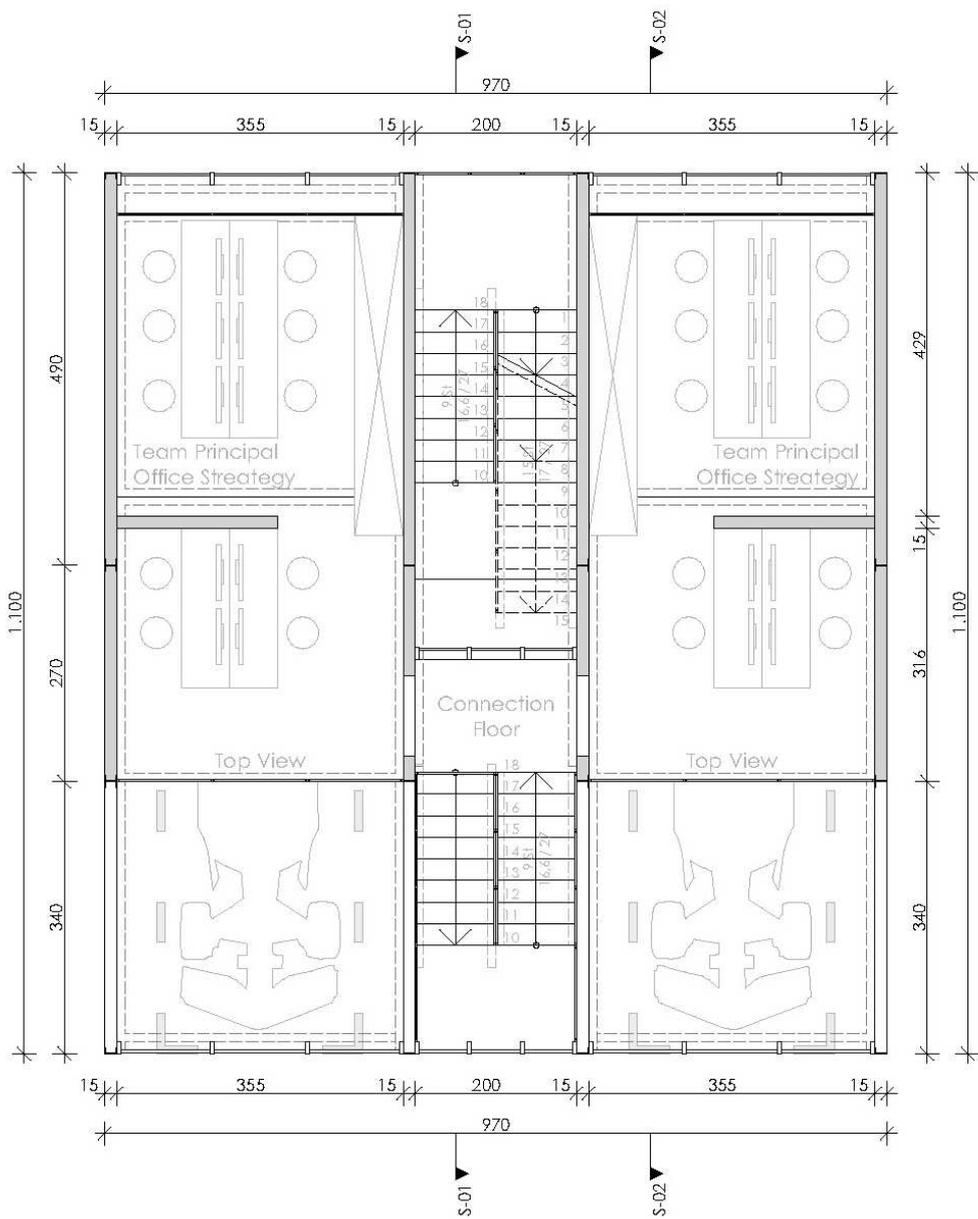
Initial project elevation and components list

ID	Initial description	Type	Geometry			Quality	Profile description	Material			Profile description	Material description	Material description	Material description
			Height	Width	Depth			Material	Color	Material				
1	Panel 1	Panel	200	100	100	1	...	...	...	...	...	...	...
2	Panel 2	Panel	200	100	100	1	...	...	...	...	...	...	...
3	Panel 3	Panel	200	100	100	1	...	...	...	...	...	...	...
4	Panel 4	Panel	200	100	100	1	...	...	...	...	...	...	...
5	Panel 5	Panel	200	100	100	1	...	...	...	...	...	...	...
5b	Panel 5b	Panel	200	100	100	1	...	...	...	...	...	...	...
6	Panel 6	Panel	200	100	100	1	...	...	...	...	...	...	...
7	Panel 7	Panel	200	100	100	1	...	...	...	...	...	...	...
8	Panel 8	Panel	200	100	100	1	...	...	...	...	...	...	...
8b	Panel 8b	Panel	200	100	100	1	...	...	...	...	...	...	...
9	Panel 9	Panel	200	100	100	1	...	...	...	...	...	...	...
10	Panel 10	Panel	200	100	100	1	...	...	...	...	...	...	...
11	Panel 11	Panel	200	100	100	1	...	...	...	...	...	...	...
12	Panel 12	Panel	200	100	100	1	...	...	...	...	...	...	...
13	Panel 13	Panel	200	100	100	1	...	...	...	...	...	...	...
13b	Panel 13b	Panel	200	100	100	1	...	...	...	...	...	...	...
14	Panel 14	Panel	200	100	100	1	...	...	...	...	...	...	...
15	Panel 15	Panel	200	100	100	1	...	...	...	...	...	...	...
16	Panel 16	Panel	200	100	100	1	...	...	...	...	...	...	...
17	Panel 17	Panel	200	100	100	1	...	...	...	...	...	...	...
18	Panel 18	Panel	200	100	100	1	...	...	...	...	...	...	...
18b	Panel 18b	Panel	200	100	100	1	...	...	...	...	...	...	...
19	Panel 19	Panel	200	100	100	1	...	...	...	...	...	...	...



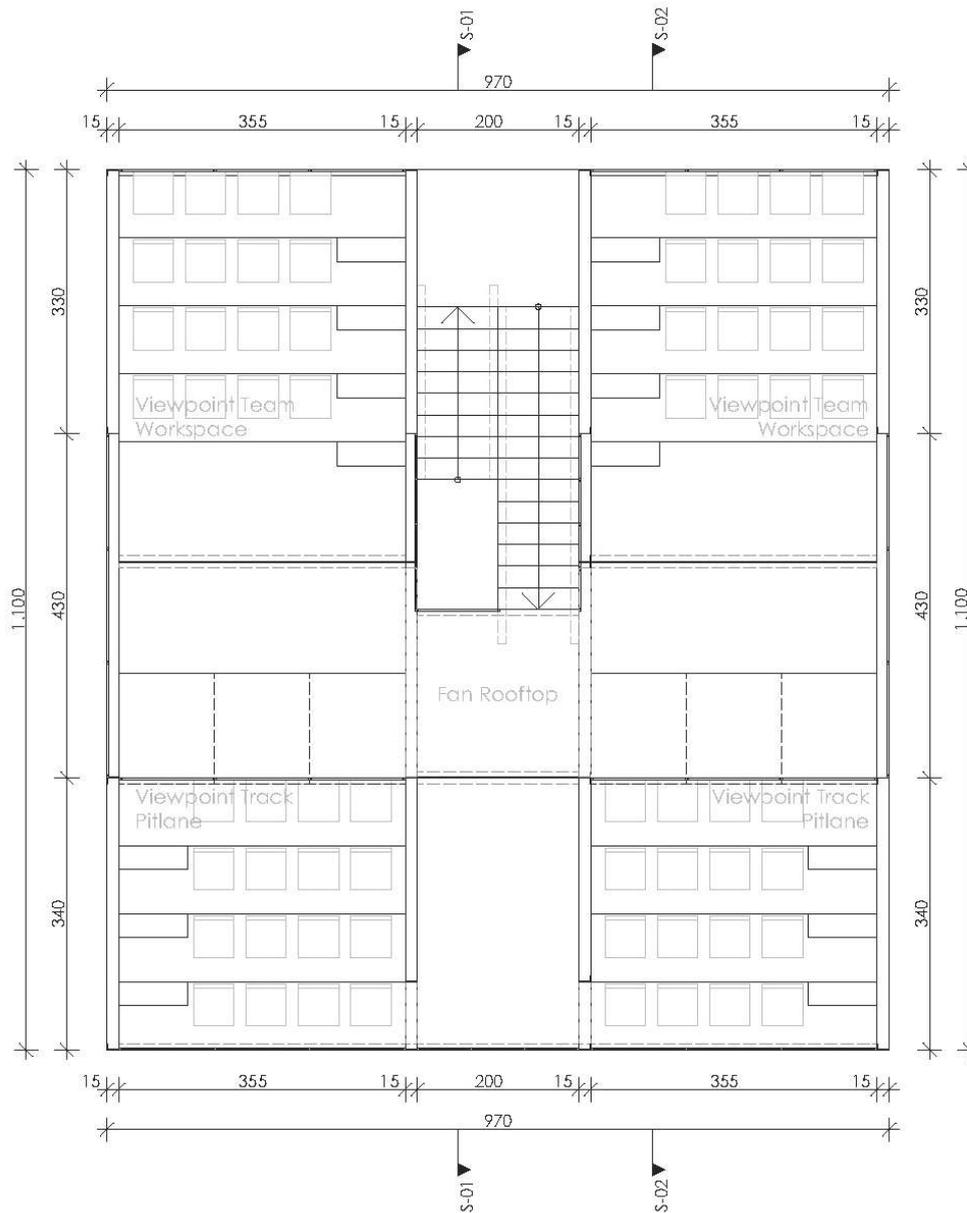
SWF I Seminar

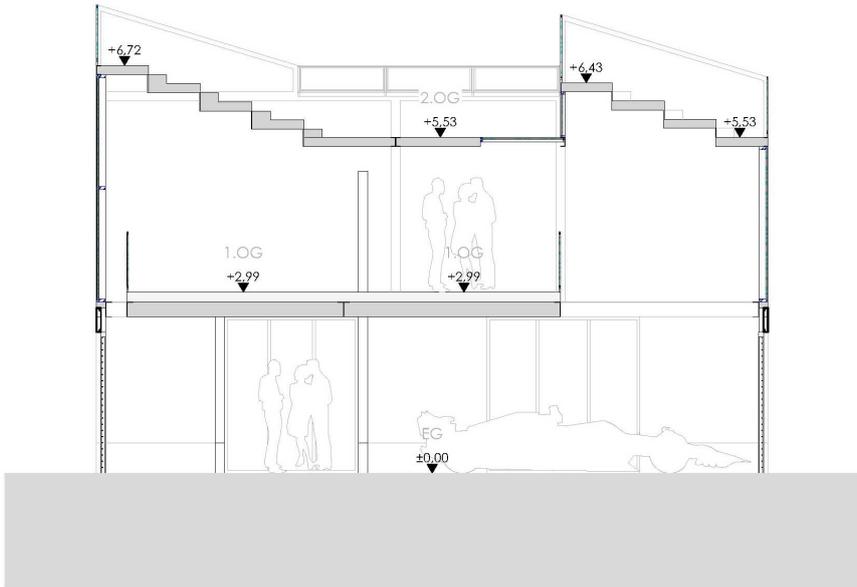
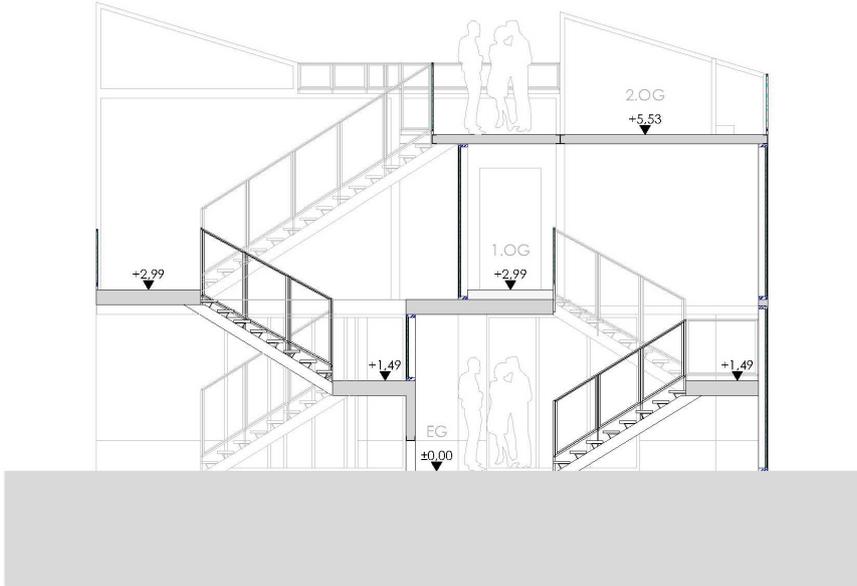




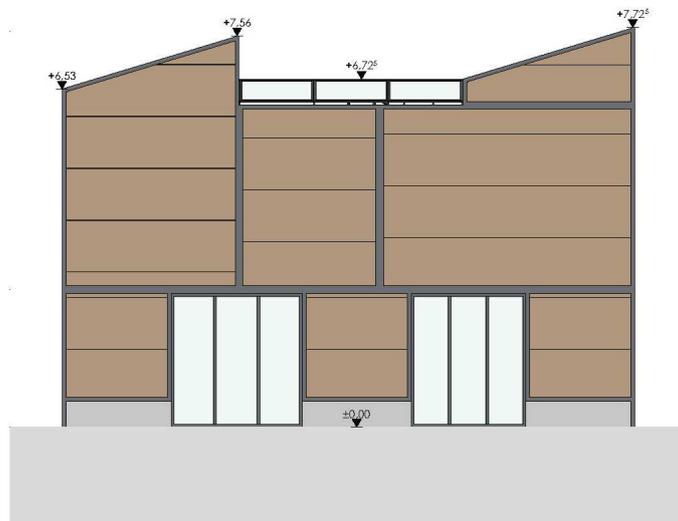
SWF I Seminar

Formula1 Modular Paddock Ivan Masic, David Prackwieser



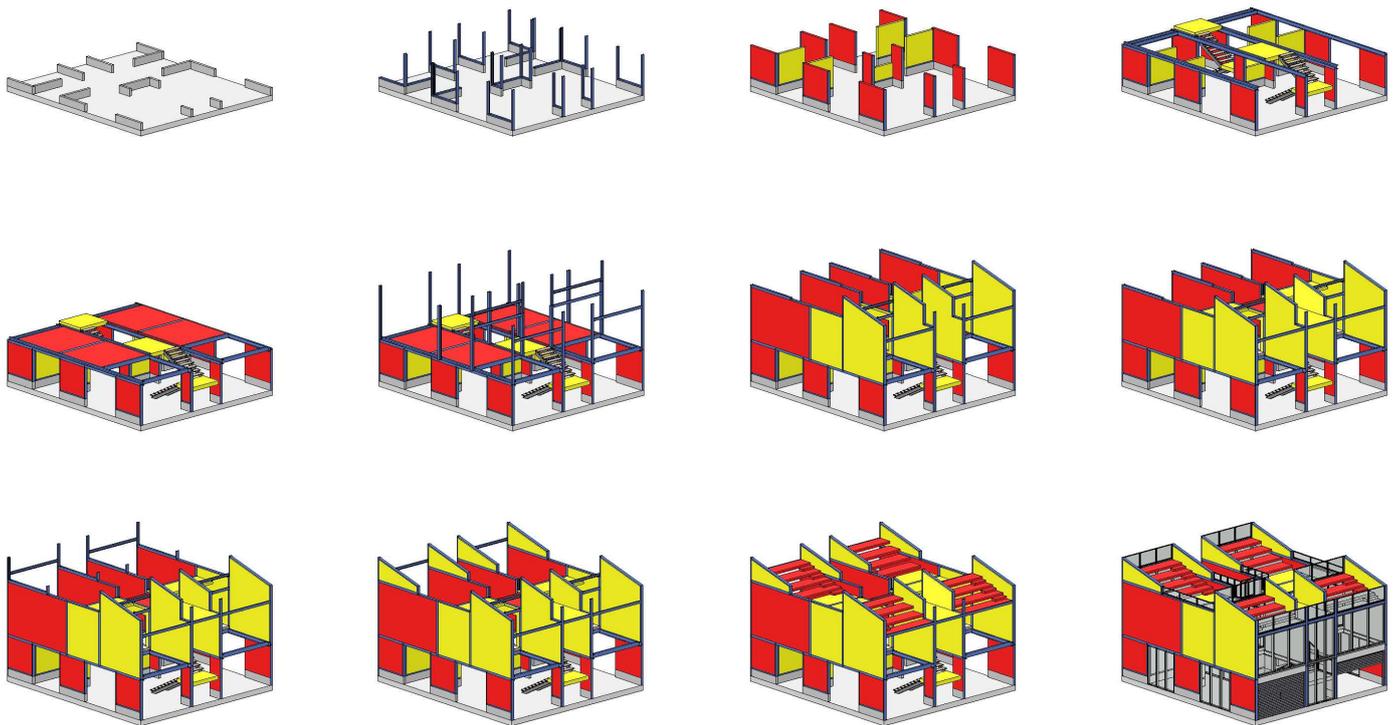


Formula1 Modular Paddock Ivan Masic, David Prackwieser

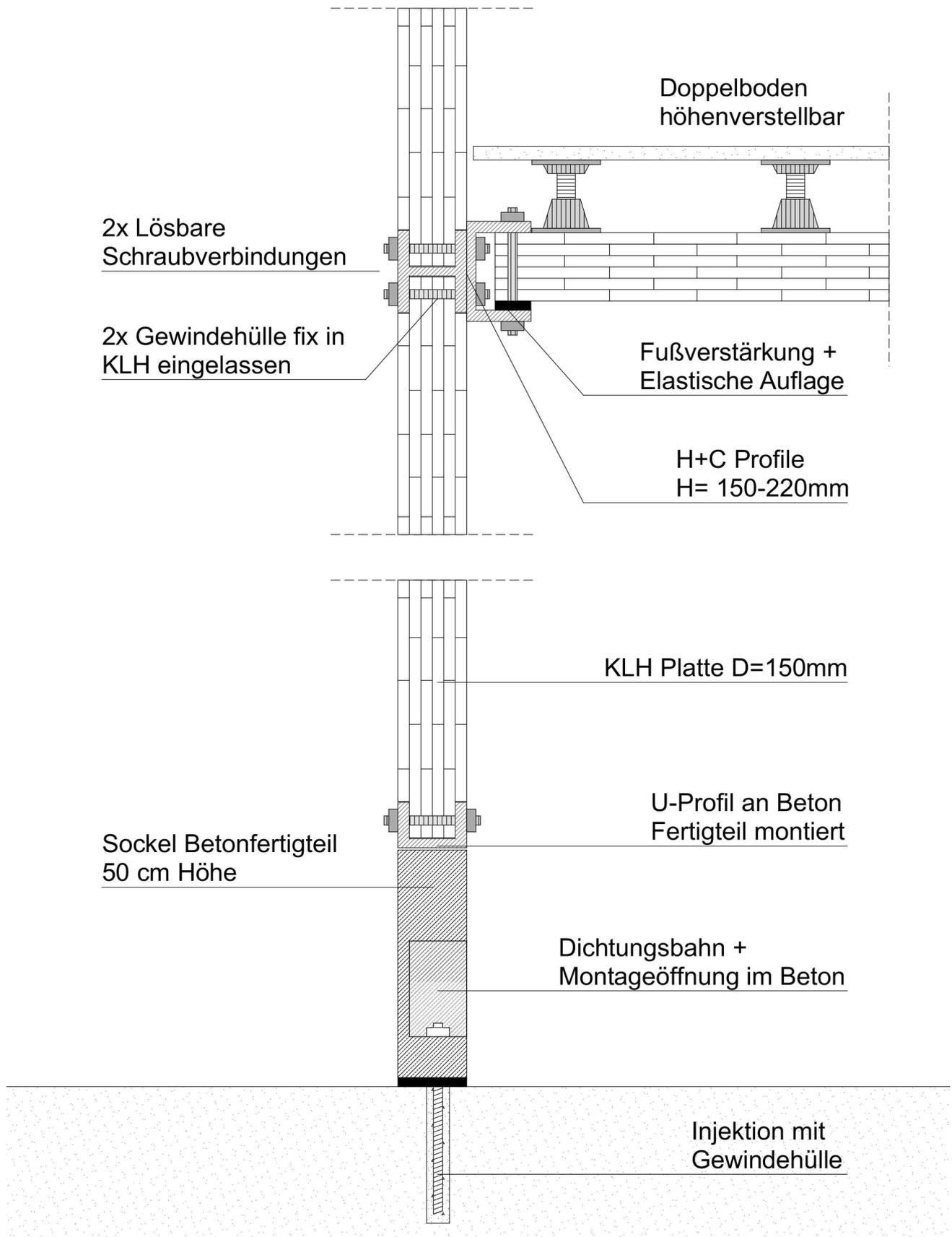




Formula1 Modular Paddock Ivan Masic, David Prackwieser



-  Re-used unmodified elements
-  Re-used modified elements
-  New construction elements



SWF I Seminar

Formula1 Modular Paddock Ivan Masic, David Prackwieser



Message to the next planners

It is important to use the timber components in a bond with the steel frame in order to fundamentally avoid a force-fit connection in the timber. Furthermore, there should be as few interventions in the structural timber as possible, i.e. technical components should, for example, not pass through the timber as far as possible, but around it.

Apart from this, no further information is actually necessary, i.e. the consideration of the respective number of components and amount of material and the least possible change to their structural structure are the most important points.

JSL ARCHITEKTURBÜRO & ZIVILTECHNIK GMBH

Leon Neugebauer, Julia Cosma Pieringer, Sören Weigold

Concept

The premiss of our design process is to reuse as many of the needed parts for the building from an existing building without compromising on the usability and functionality of the resulting structure. Therefore our project is heavily influenced by the „Formula 1 Modular Paddock“ by Ivan Masic and David Prackwieser which is the „donor“ for our parts.

Given the nature of the underlying project, which is foremost designed to be easily dismantled, transported and built up anywhere including the foundation, we decided to keep a lot of the structural and foundational elements as they were and rearranged, added and subtracted parts as needed.

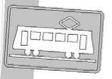
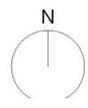
The resulting structure is designed to be more of a conventional building which remains in one place for its lifetime especially focusing on the longevity and reusability of the materials used, should it ever be disassembled. Our goal was to design a modern and comfortable office environment for up to 8 architects including a dedicated workshop, a meeting area to receive customers, 2 separated working spaces for 4 people each and a kitchen/break area with attached balcony. On the ground floor are the workshop, the entrance leading directly to the first floor and parking spaces for bikes and cars that are underneath the first floor.





Weinzöttlstraße

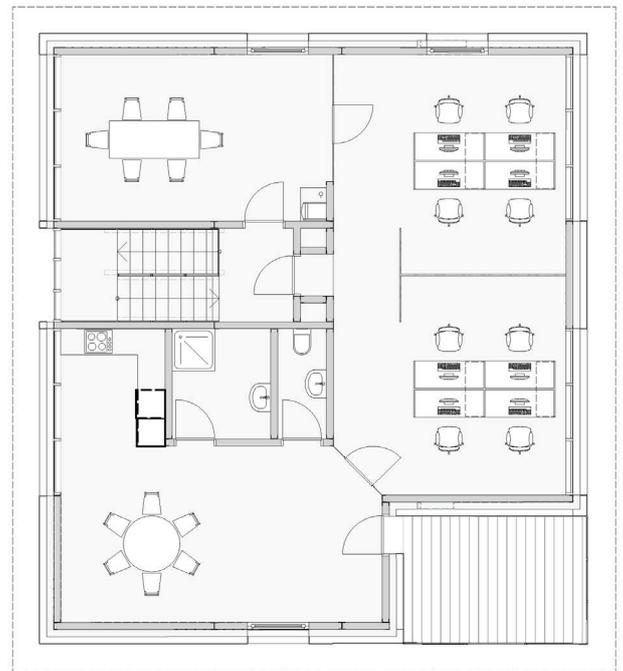
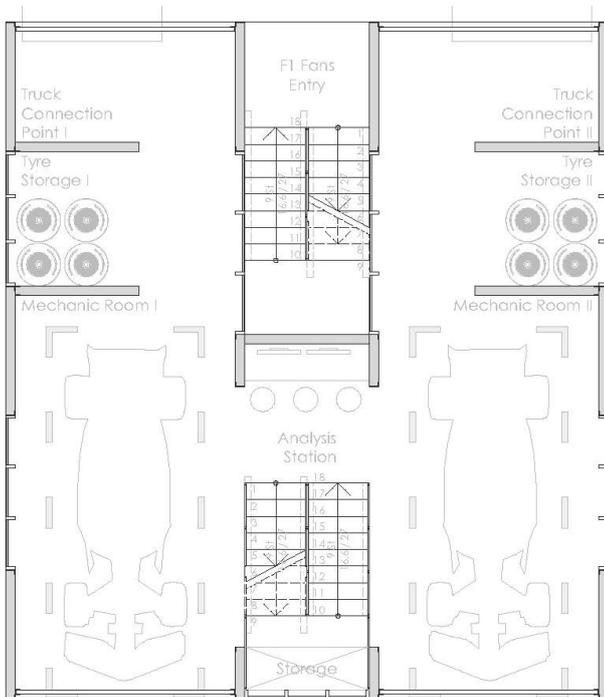
Grazer Straße

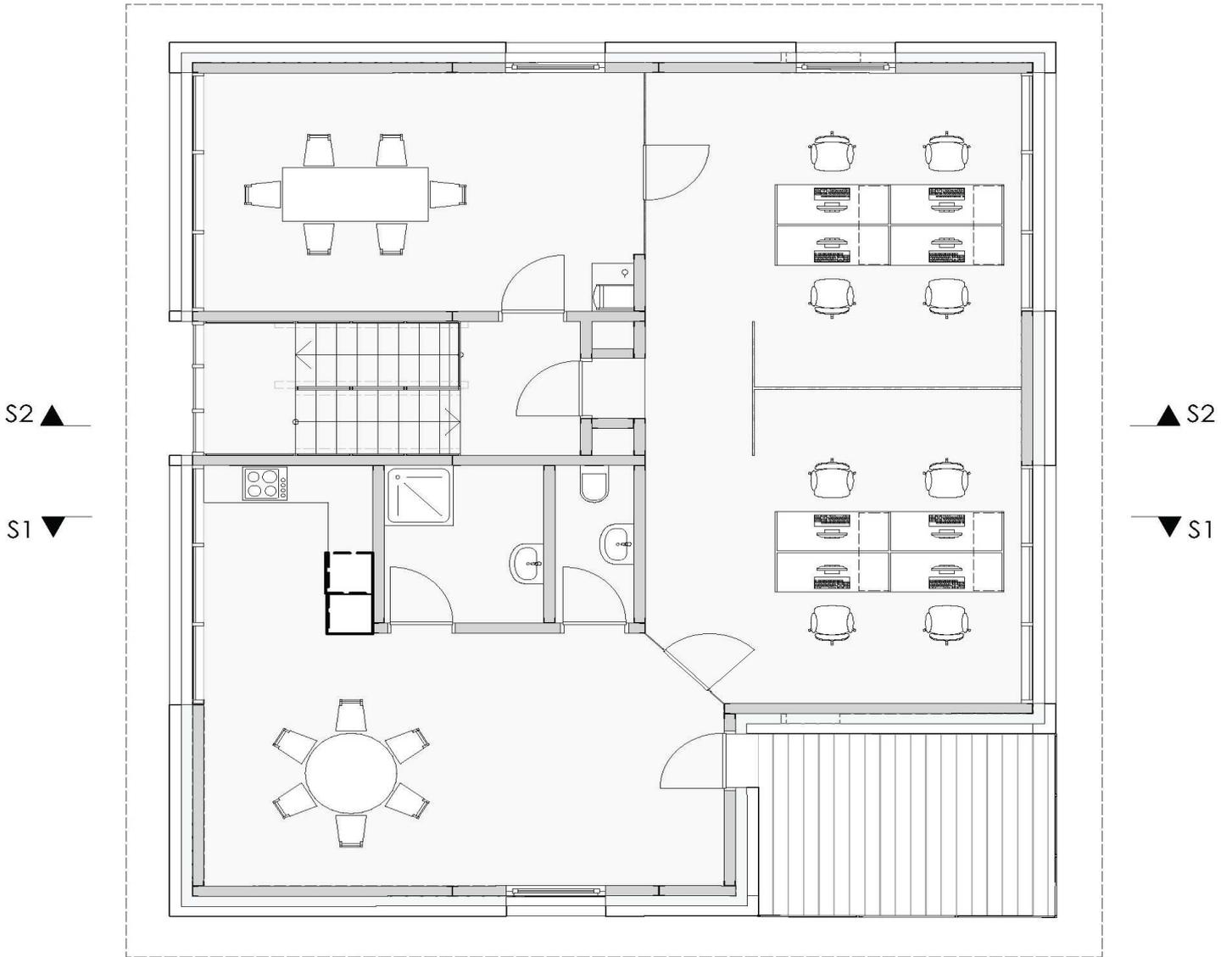


SWF II Workshop 2

JSL ARCHITEKTURBÜRO & ZIVILTECHNIK GMBH

Leon Neugebauer, Julia Cosma Pieringer, Sören Weigold

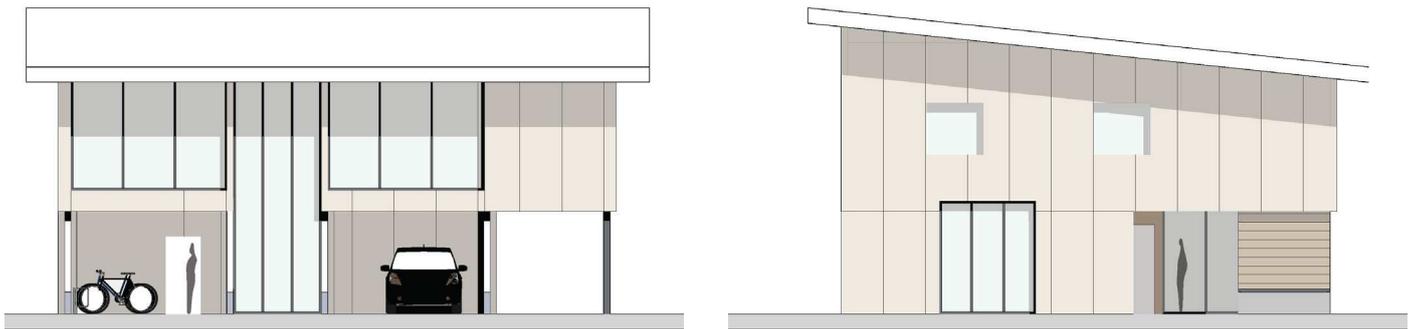




SWF II Workshop 2

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Leon Neugebauer, Julia Cosma Pieringer, Sören Weigold



Elevation west and north



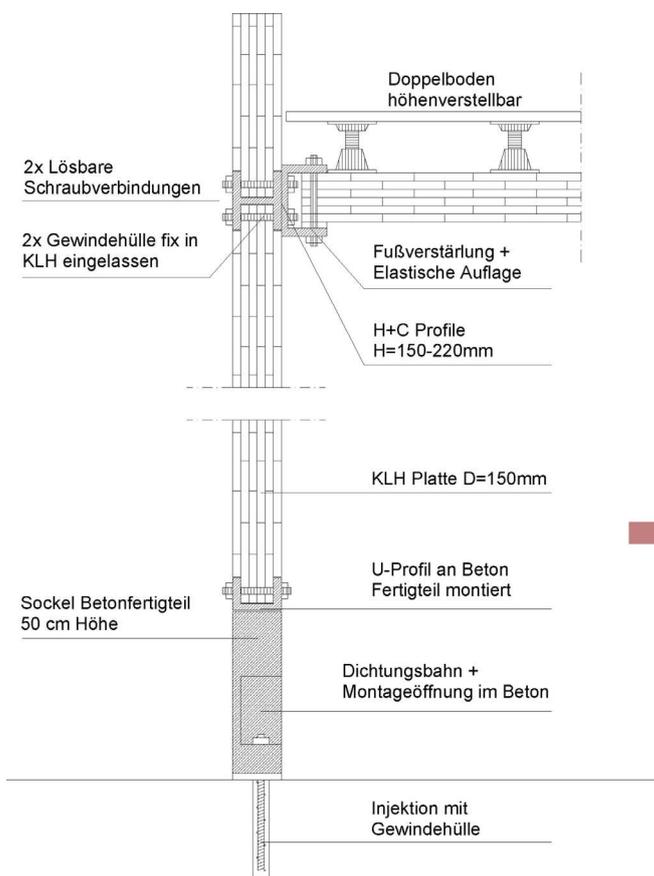
Elevation east and south - new structure



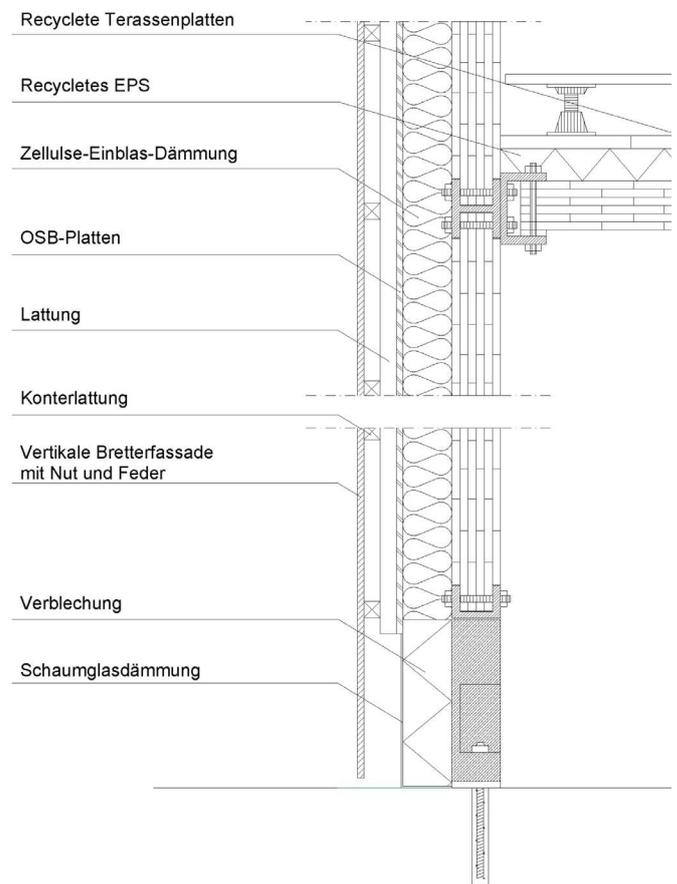
SWF II Workshop 2

JSL ARCHITEKTURBÜRO & ZIVILTECHNIK GMBH

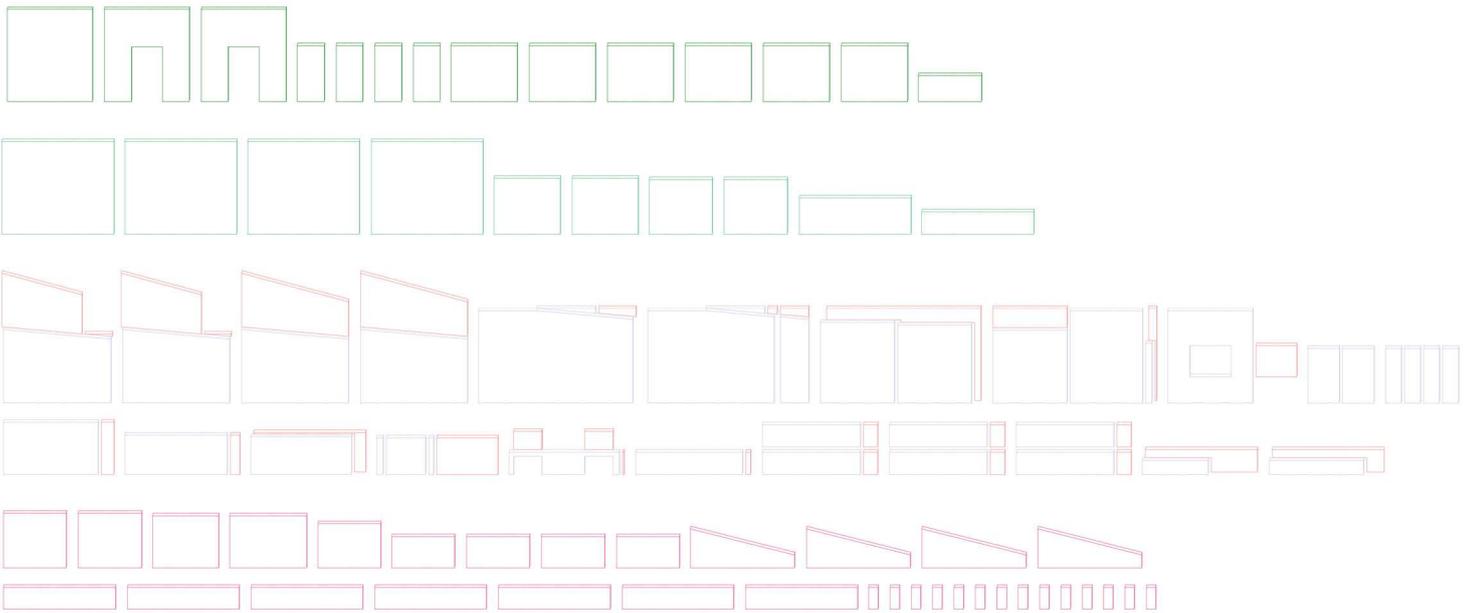
Leon Neugebauer, Julia Cosma Pieringer, Sören Weigold



Wandaufbau für F1-Paddock
(Ivan Masic & David Prackwieser)



Adaptierter Wandaufbau für
Bürogebäude



Unverändert

Vershoben

Geschnitten

Verschnitt

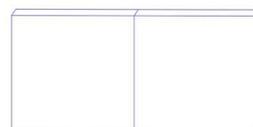
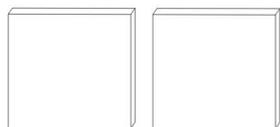
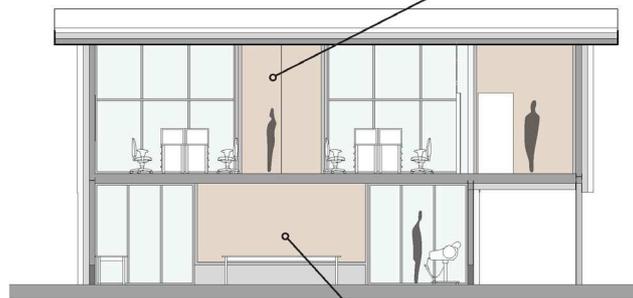
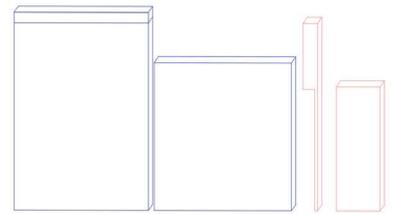
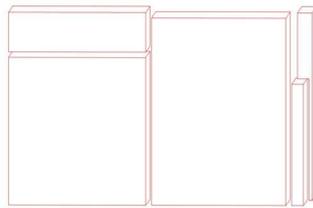
Nicht verwendet

SWF II Workshop 2

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SWF II Workshop 2

JSL ARCHITEKTURBÜRO & ZIVILTECHNIK GMBH

Leon Neugebauer, Julia Cosma Pieringer, Sören Weigold

Altes Gebäude			Unberührtes / Verschobenes Holz			Neues Gebäude							
Bestandsaufnahme						Bearbeitetes Holz							
Volumen	Anzahl	Summe	Volumen	Anzahl	Summe	Grundvolumen	Anzahl	Weiterverwendung	Verschnitt	Prozent der Weiterverwendung			
A	0,68 m³	8	5,44 m³	A	0,68 m³	8	5,44 m³	C	0,3 m³	2	0,3 m³	0 m³	100,00%
B	0,27 m³	4	1,08 m³	B	0,27 m³	4	1,08 m³	E1	2,04 m³	2	1,34 m³	0,7 m³	65,69%
C	0,63 m³	6	3,78 m³	C	0,63 m³	2	1,26 m³	E2	2,22 m³	2	1,34 m³	0,88 m³	60,36%
D	0,3 m³	1	0,3 m³	D	0,3 m³	1	0,3 m³	F2	1,43 m³	1	1,2 m³	0,23 m³	83,92%
E1	2,04 m³	2	4,08 m³	F1	1,12 m³	2	2,24 m³	G	2,6 m³	1	2,56 m³	0,04 m³	98,46%
E2	2,22 m³	2	4,44 m³	F2	1,43 m³	1	1,43 m³	G	2,6 m³	1	2,56 m³	0,04 m³	98,46%
F1	1,12 m³	2	2,24 m³	I	3,15 m³	4	12,6 m³	G	2,6 m³	1	2,15 m³	0,45 m³	82,69%
F2	1,43 m³	2	2,86 m³	M	0,45 m³	1	0,45 m³	G	2,6 m³	1	2,28 m³	0,32 m³	87,69%
G	2,6 m³	4	10,4 m³	Q	0,75 m³	1	0,75 m³	M	0,45 m³	1	0,26 m³	0,19 m³	57,78%
H	0,495 m³	4	1,98 m³				M	0,45 m³	1	0,43 m³	0,02 m³	95,56%	
I	3,15 m³	4	12,6 m³				M	0,45 m³	6	0,4 m³	0,05 m³	88,89%	
J	0,6 m³	4	2,4 m³				M	0,45 m³	1	0,17 m³	0,28 m³	37,78%	
K	1,23 m³	1	1,23 m³				M	0,45 m³	1	0,25 m³	0,2 m³	55,56%	
L	0,85 m³	1	0,85 m³				O	1,02 m³	1	0,9 m³	0,12 m³	88,24%	
M	0,45 m³	16	7,2 m³				P	0,63 m³	1	0,34 m³	0,29 m³	53,97%	
N	0,04 m³	14	0,56 m³				R	0,8 m³	1	0,73 m³	0,07 m³	91,25%	
O	1,02 m³	1	1,02 m³				R	0,8 m³	1	0,7 m³	0,1 m³	87,50%	
P	0,63 m³	1	0,63 m³										
Q	0,75 m³	2	1,5 m³										
R	0,8 m³	2	1,6 m³										

Total 81 Stk. 66,19 m³
 Prozentsätze

24 Stk. 25,55 m³
 29,63% 38,60%

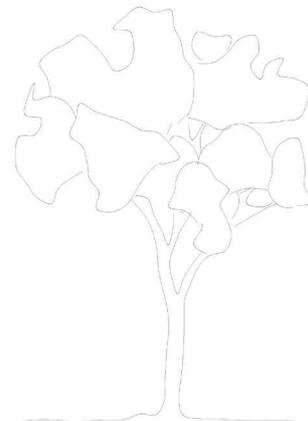
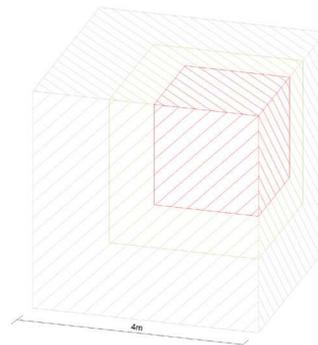
28,7 m³ 23 Stk. 22,89 m³ 5,81 m³
 28,40% 79,76% 20,24%

Wiederverwendetes Holz 48,44 m³
 Prozent 73,18%

Verschnitt 5,81 m³
 Prozent 8,78%

Ungebrauchtes Holz 11,94 m³
 Prozent 18,04%

- Geschnitten 48 m³
- Nicht verwendet 12 m³
- Verschnitt 6 m³





Contextualization in timber construction

Regina Eisenschmid, Hanna Maria Gletthofer

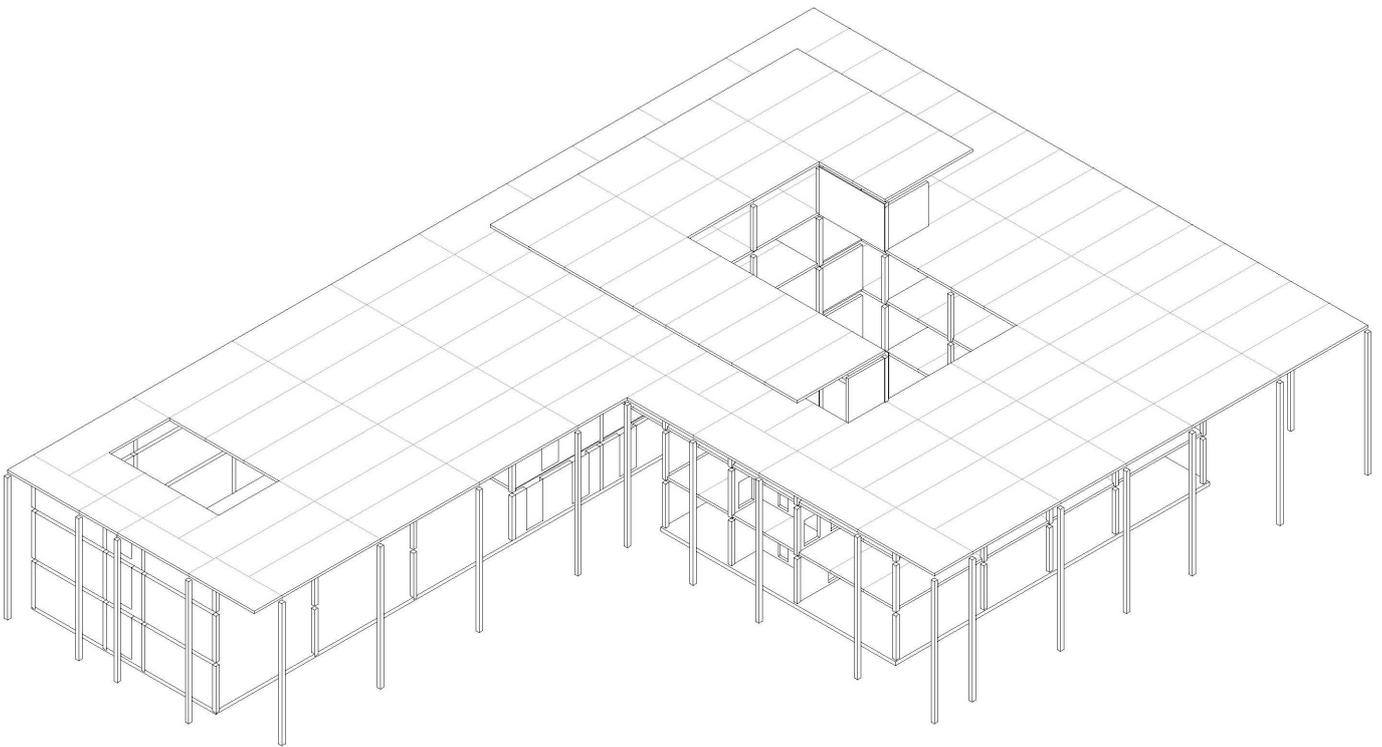
Concept

The primary design strategy focusses on the innovative use of modular timber construction as the foundational framework for our project. Following the demolition of the existing structure, the aim is to maximize the use of recycled wood components to create a sustainable and adaptable space.

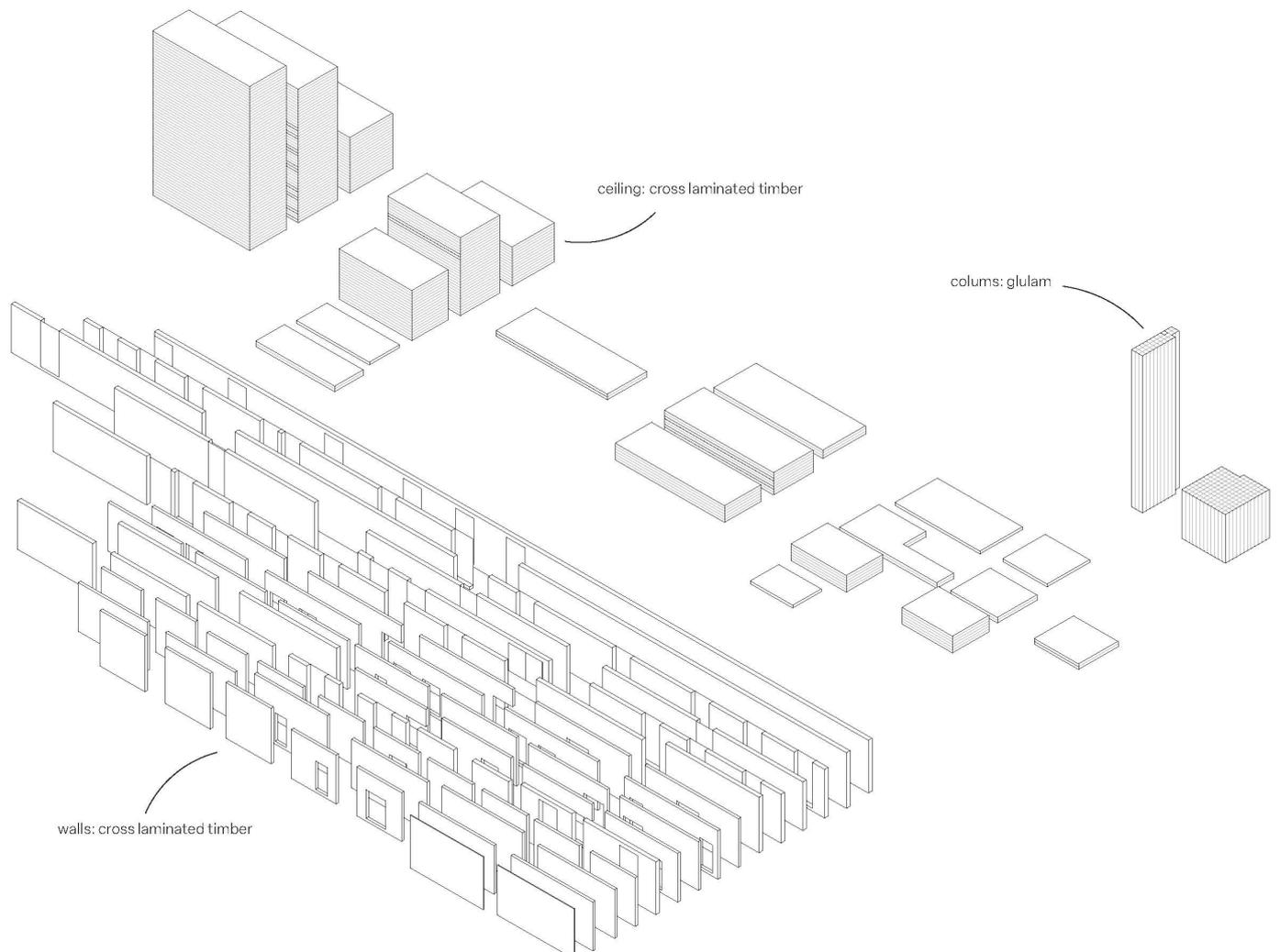
Opting for a modular timber construction supports the aim for environmental responsibility and functional versatility. In repurposing the wood components from the old building, which mainly consists of glulam squared timber and x-lam boards, our approach focuses on constructing 36 large Wand 16 small modules.

The availability of these modules is contingent upon the number of large supports present in the original structure. The integration of small modules is therefore inevitable but also highly beneficial, as it allows the structure to be even more flexible.

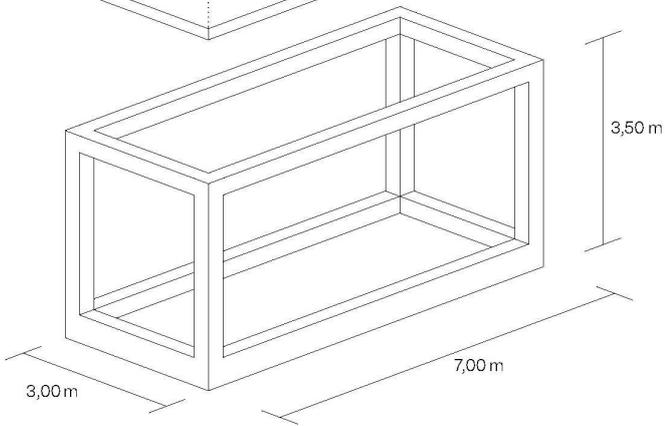
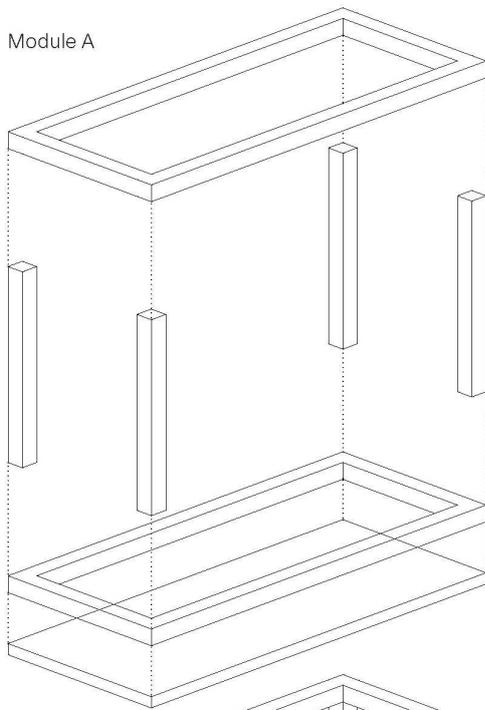
The large “Module A“ has measurements of 7m length/ 3m width/ 3.5m height, and the small module of 3.5m length/ 3m width and 3.5m height. The modules are sized to meet transportation guidelines as these units are intended for delivery via trucks. This ensures logistical efficiency and ease of delivery, streamlining the on-site assembly process.



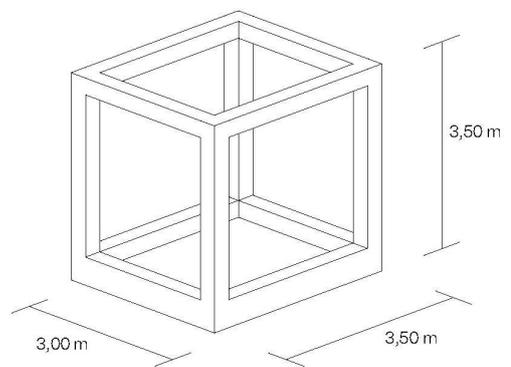
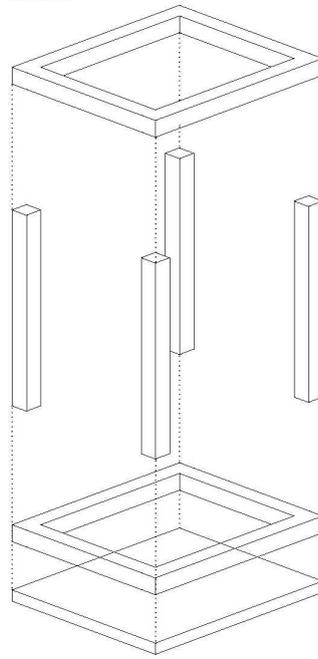
Contextualization in timber construction Regina Eisenschmid, Hanna Maria Gletthofer



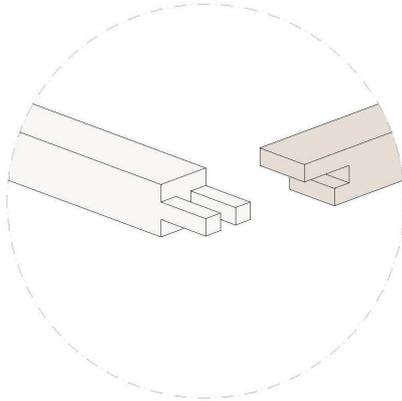
Module A



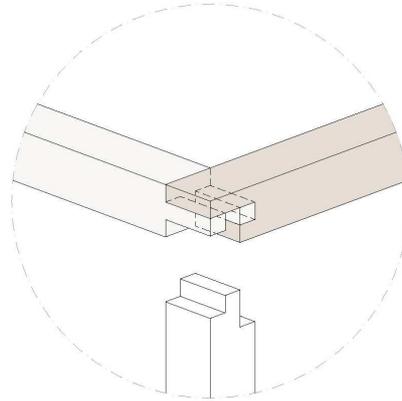
Module B



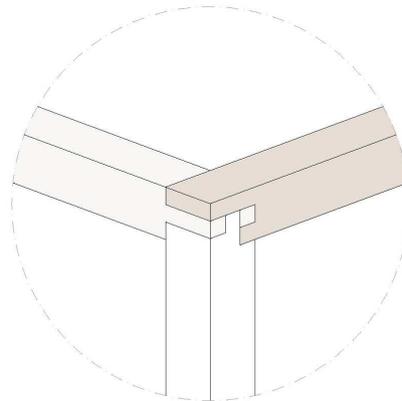
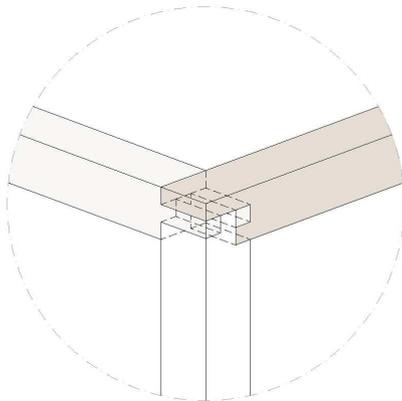
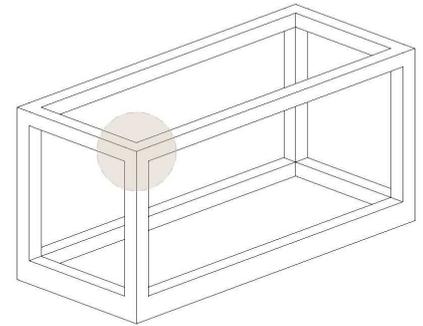
Contextualization in timber construction Regina Eisenschmid, Hanna Maria Gletthofer



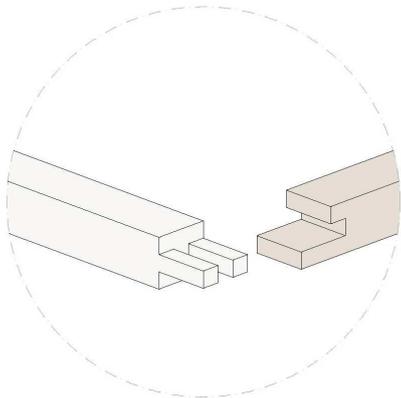
mortise and tenon joints
carpenter truss



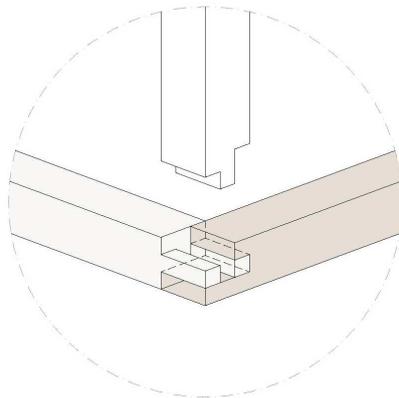
finger joints
carpenter truss



The primary construction consists of a wooden frame connected with mortise and tenon joints. The bottom and top frame is then combined with wooden columns connected through finger joints. This carpenter trusses enable metal free connection of the basic framework. The cross-laminated timber plates are placed on the underside of the module with standard mechanical connections, helping to stiffen the module against displacement.



mortise and tenon joints
carpenter truss



finger joints
carpenter truss

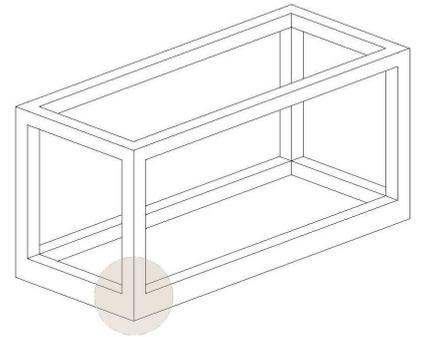
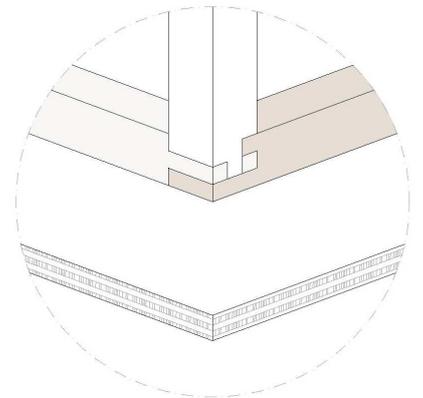
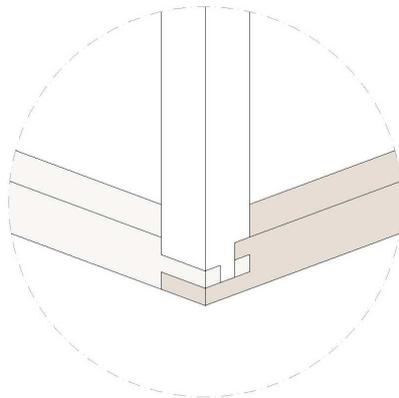
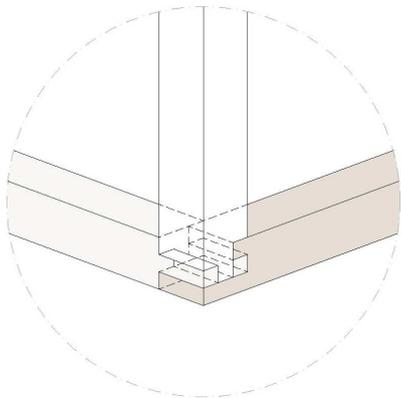
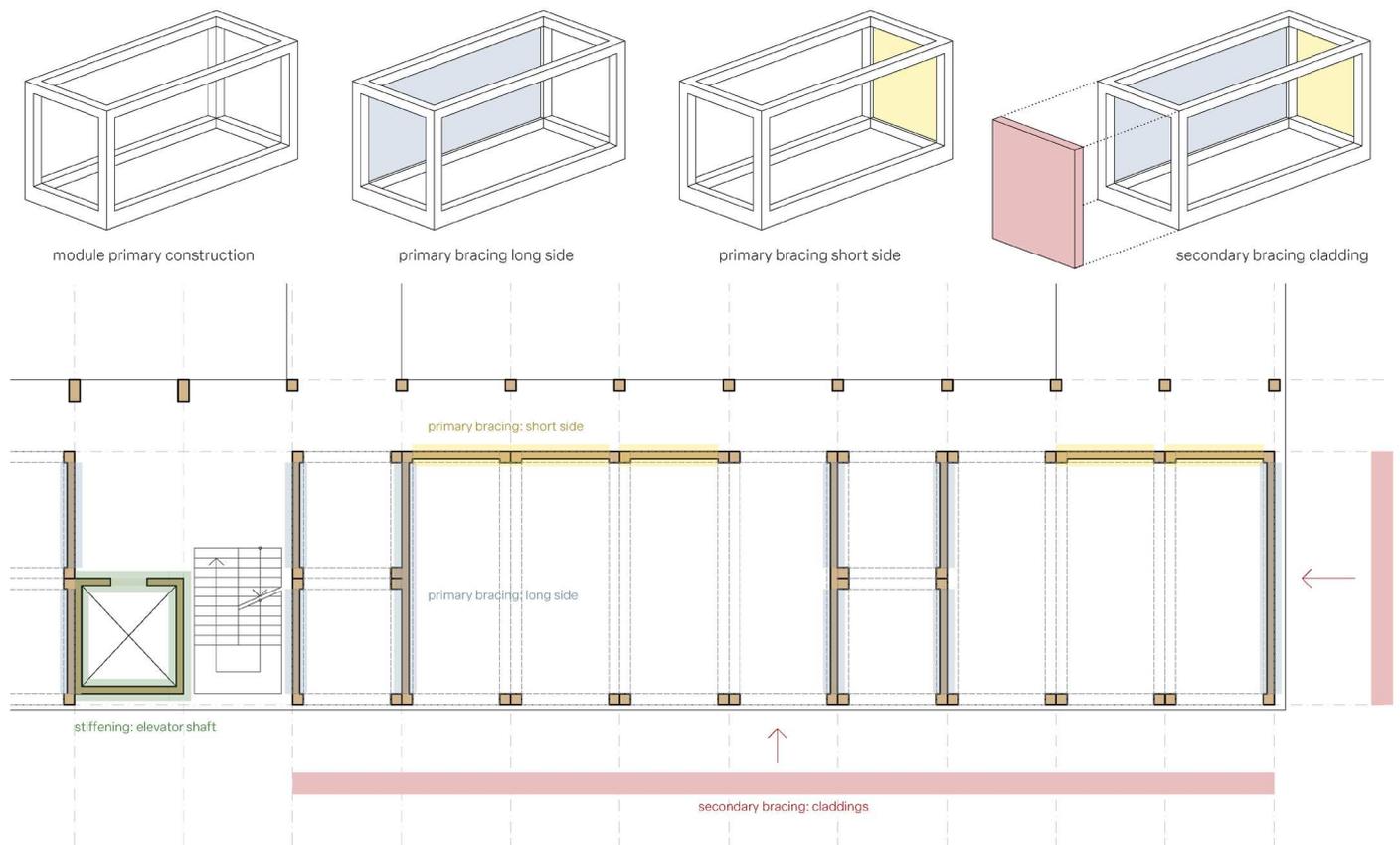
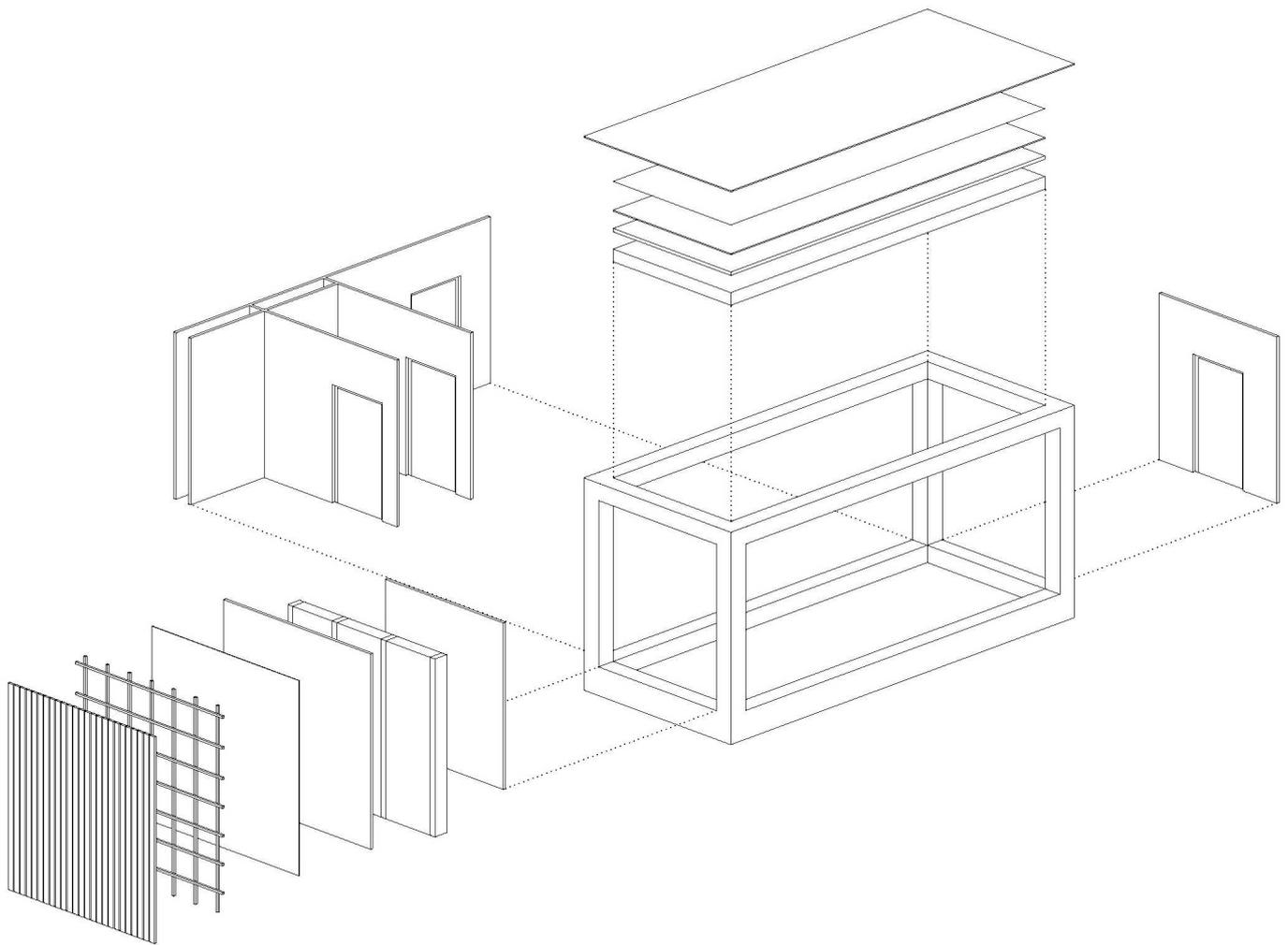


plate connection
mechanical truss

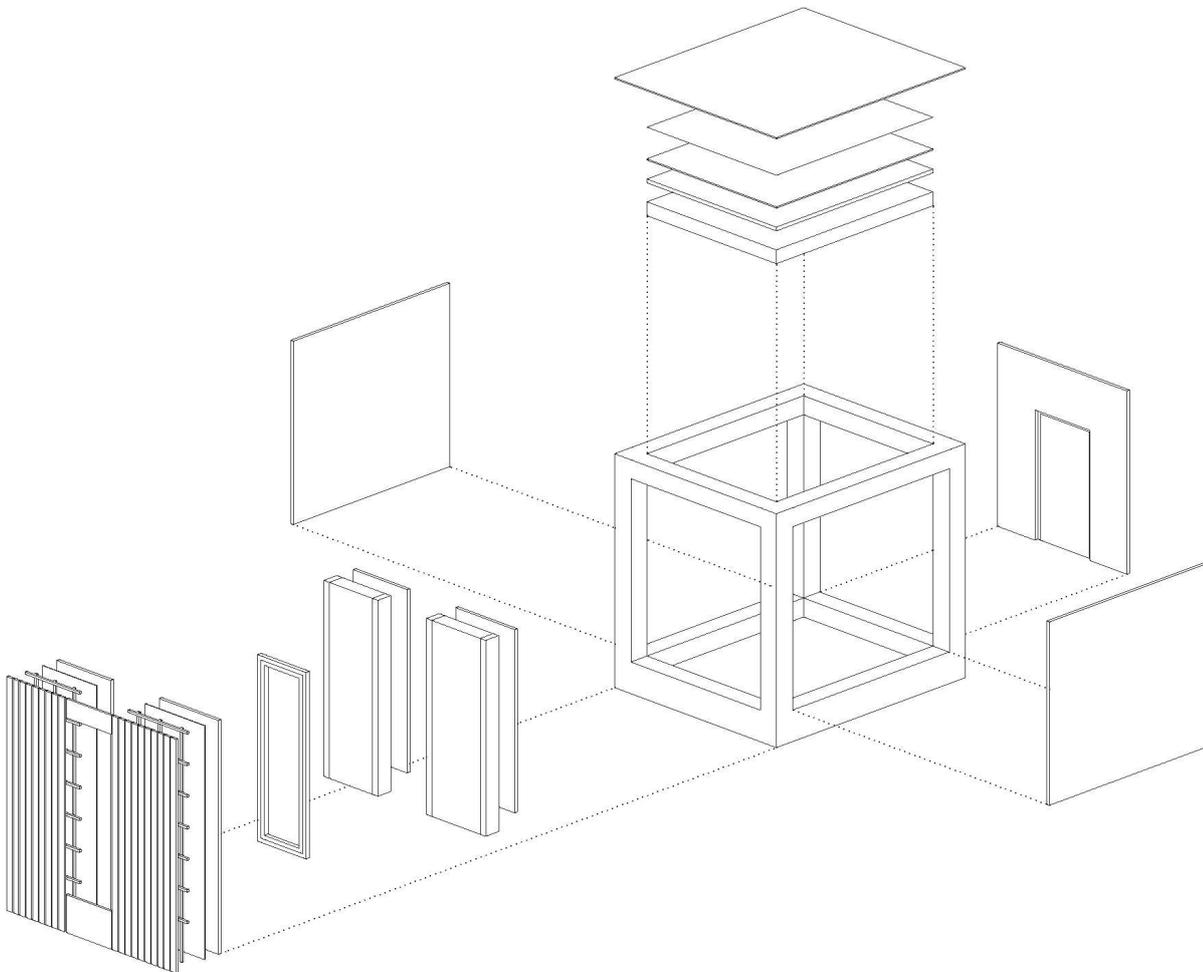


Contextualization in timber construction Regina Eisenschmid, Hanna Maria Gletthofer

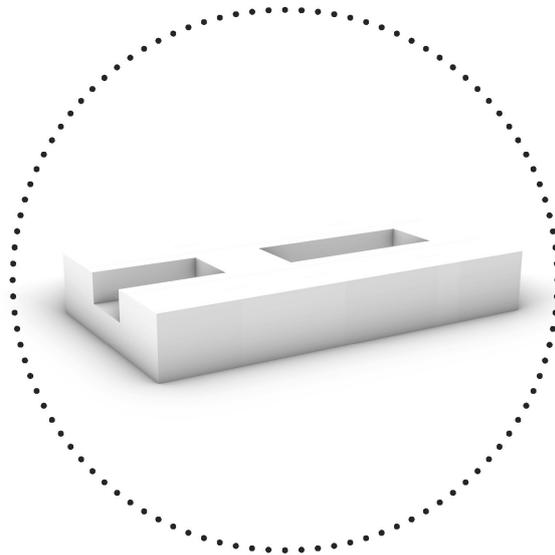
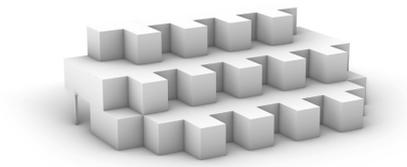
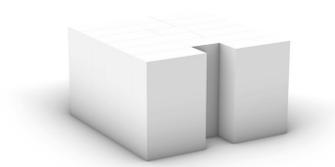
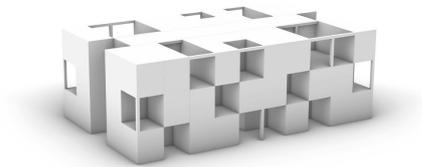
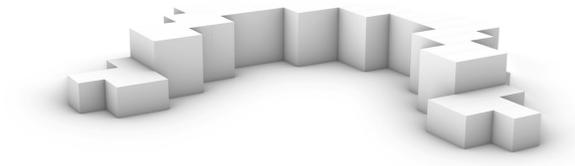
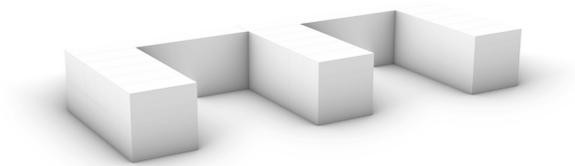




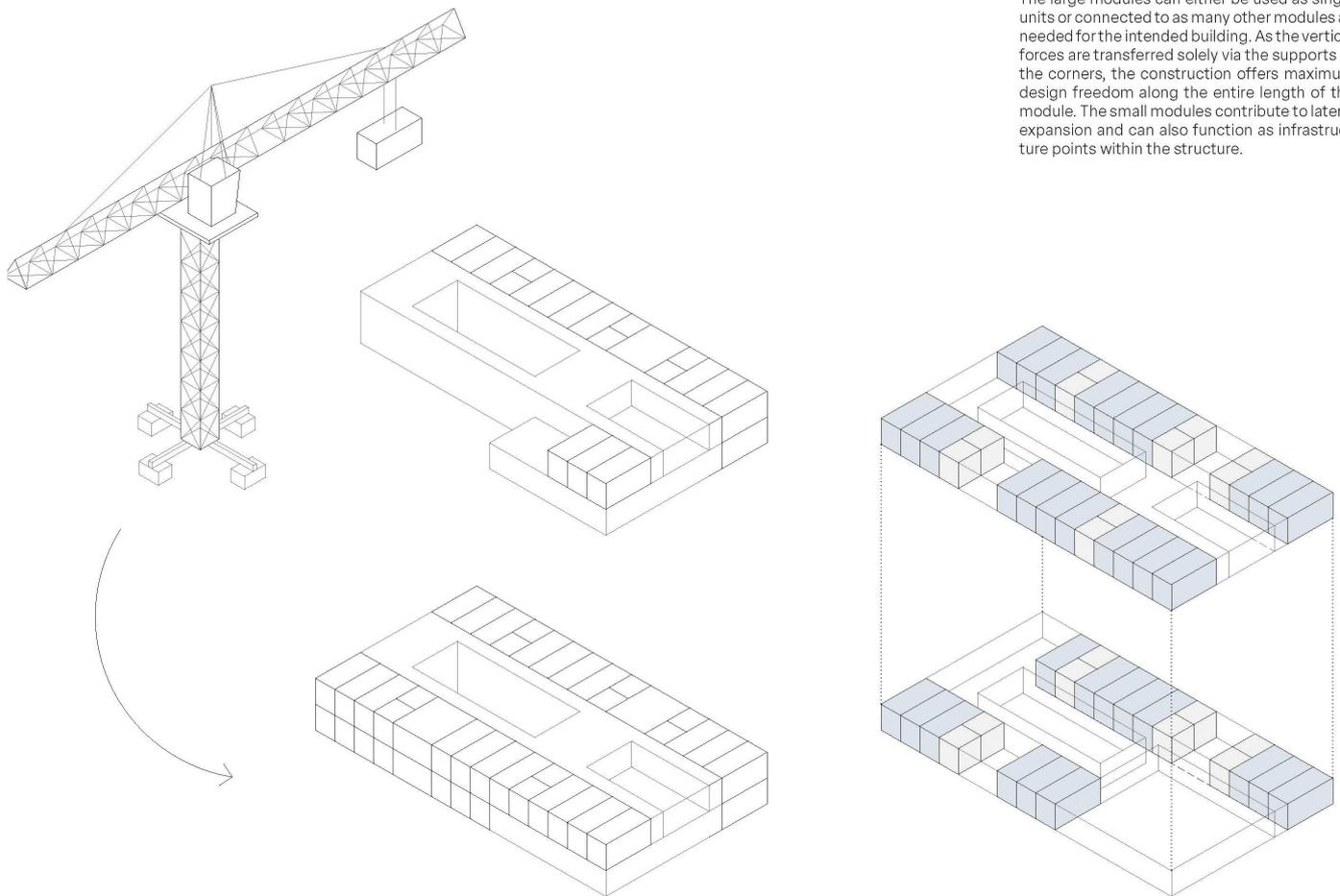
After completing the skeleton construction, the modules are expanded with wall, floor and ceiling cladding, partition walls and the installation of the facade. These components serve as secondary reinforcement of the entire structure.



As our project's primary focus centers on flexible modularity, we have intentionally left room for interpretation in the repurposing of the surplus components that remain after the construction of the modules. This open-ended approach allows for creative freedom in utilizing the remaining timber for interior detailing, cladding, or any other finishing touches that may enhance the overall aesthetics and functionality of the constructed modular space.

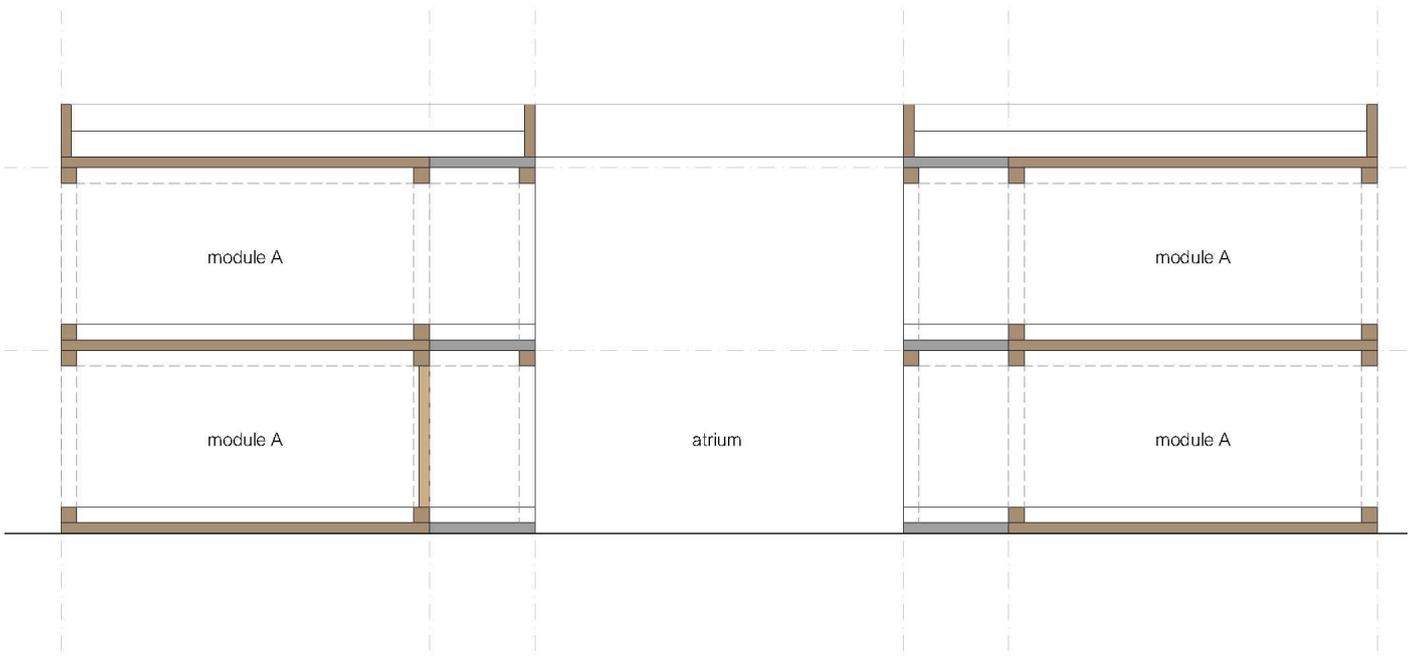


Contextualization in timber construction Regina Eisenschmid, Hanna Maria Gletthofer









Seminar_ShareWoodForest III

Students SWF III

Maria del Alba Aladro Prieto

Luna Alvarez Rios

Maximilian Jacob Bergmann-Lenz

Noa Sara Fernandez Vila

Sebastian Reinhard Kinzl

Tobias Kodritsch

Andreas Lenac

Tabea Marie Oberle

Junghyeok Park

Paul Prensberger

Irene Sanjuan García

Julia Schölzhorn

Vanessa Seyr

Vanessa Steger

Diego Tornel Corona

Mesude Tuncer

Levi Leonardus Johannus van der Gouw

Jiyoung Yoon

ShareWoodForest



Source: Adobe Firefly AI; Post-Editing IAT Holzbau

Contextualization in Timber Construction

SLICE

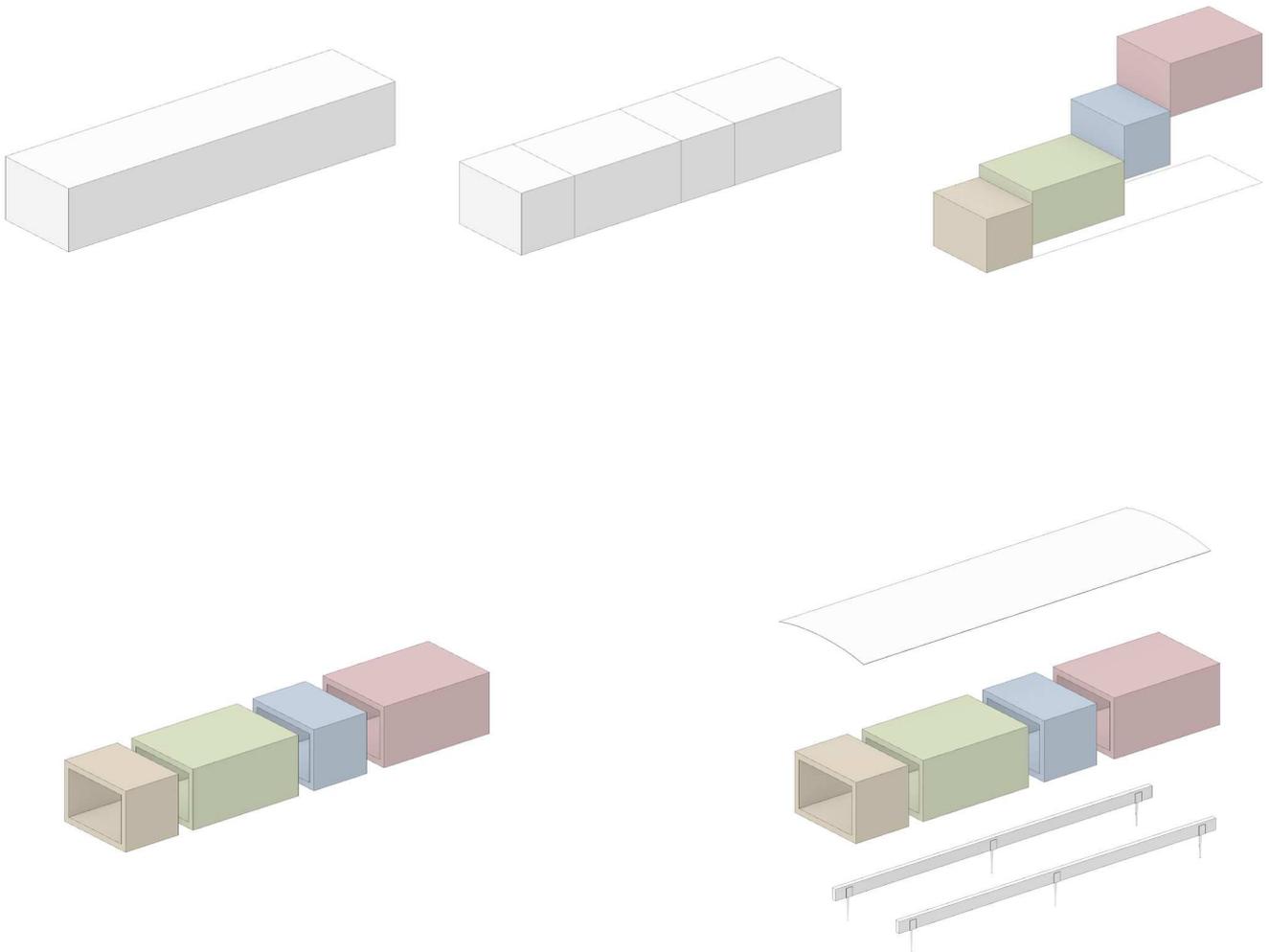
Max Bergmann-Lenz, Andreas Lenac

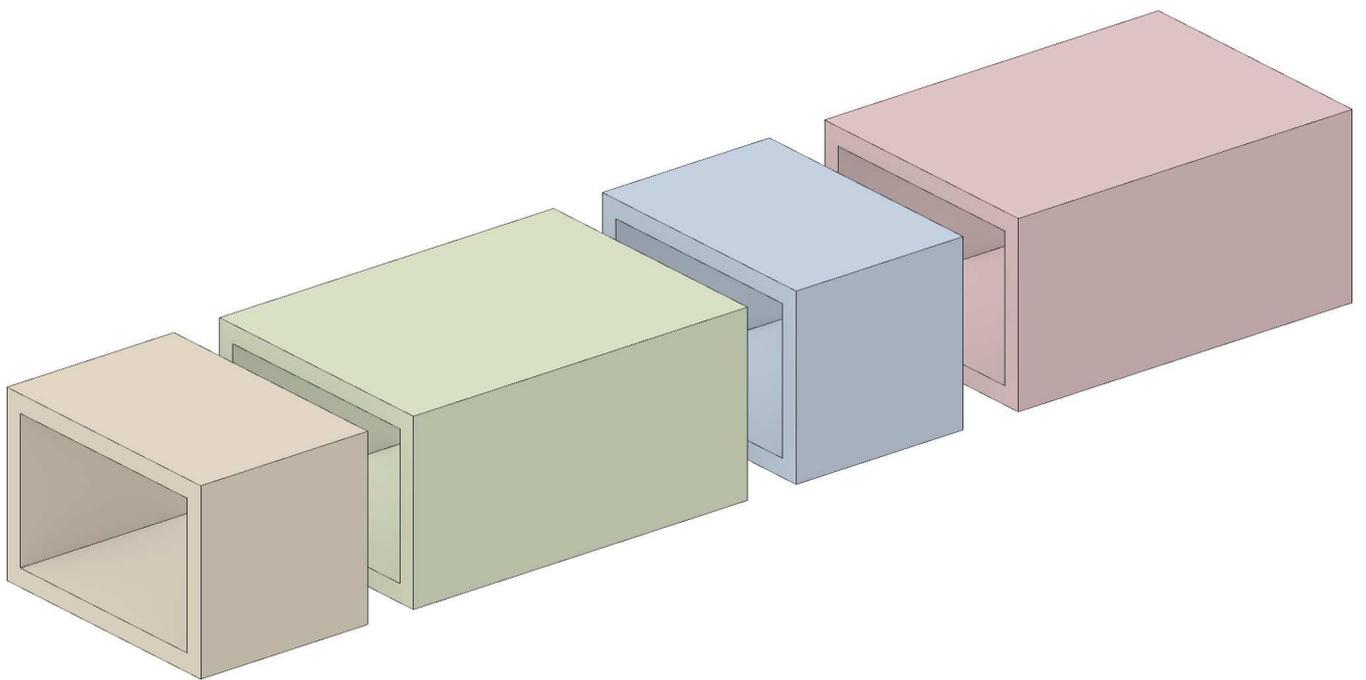


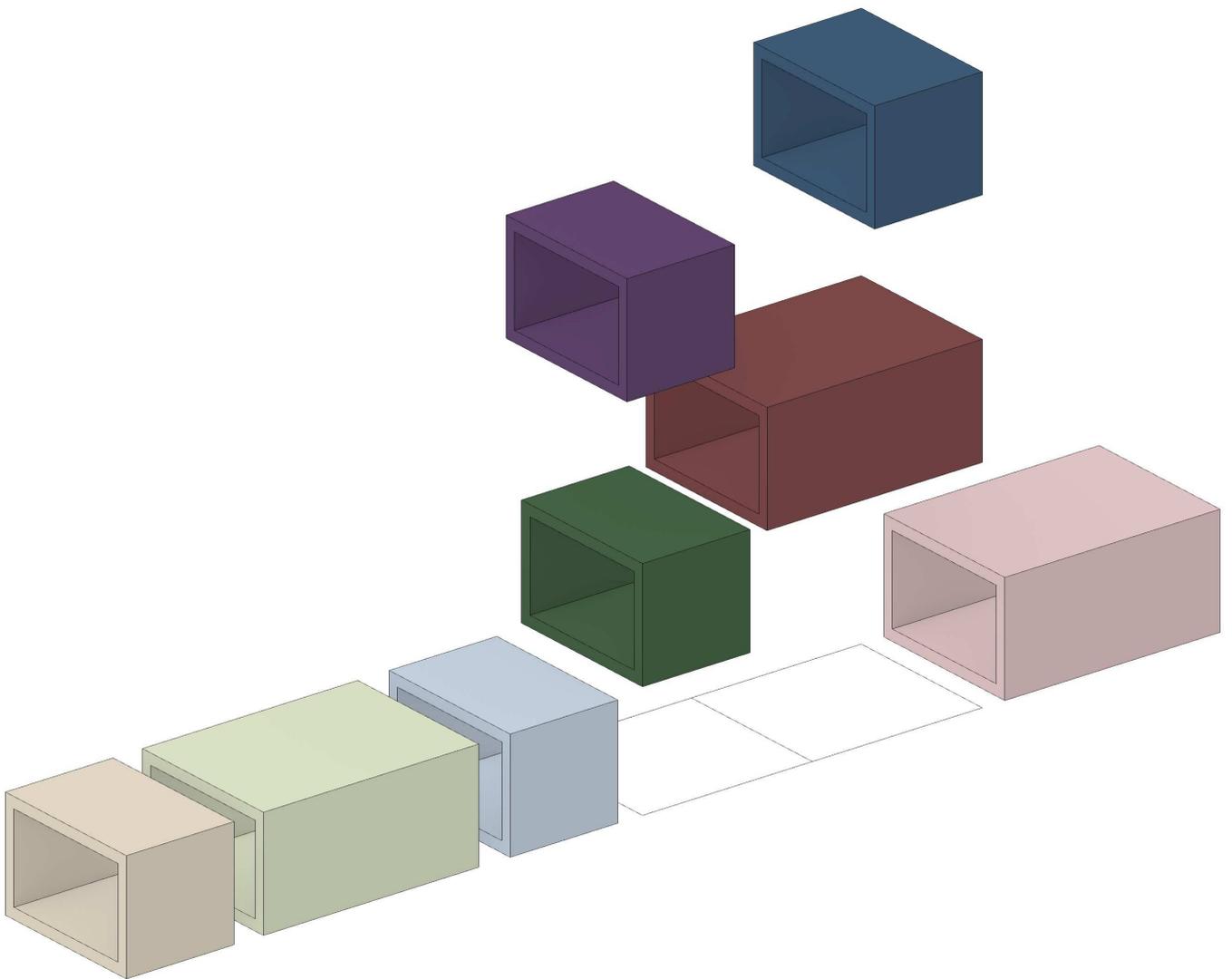


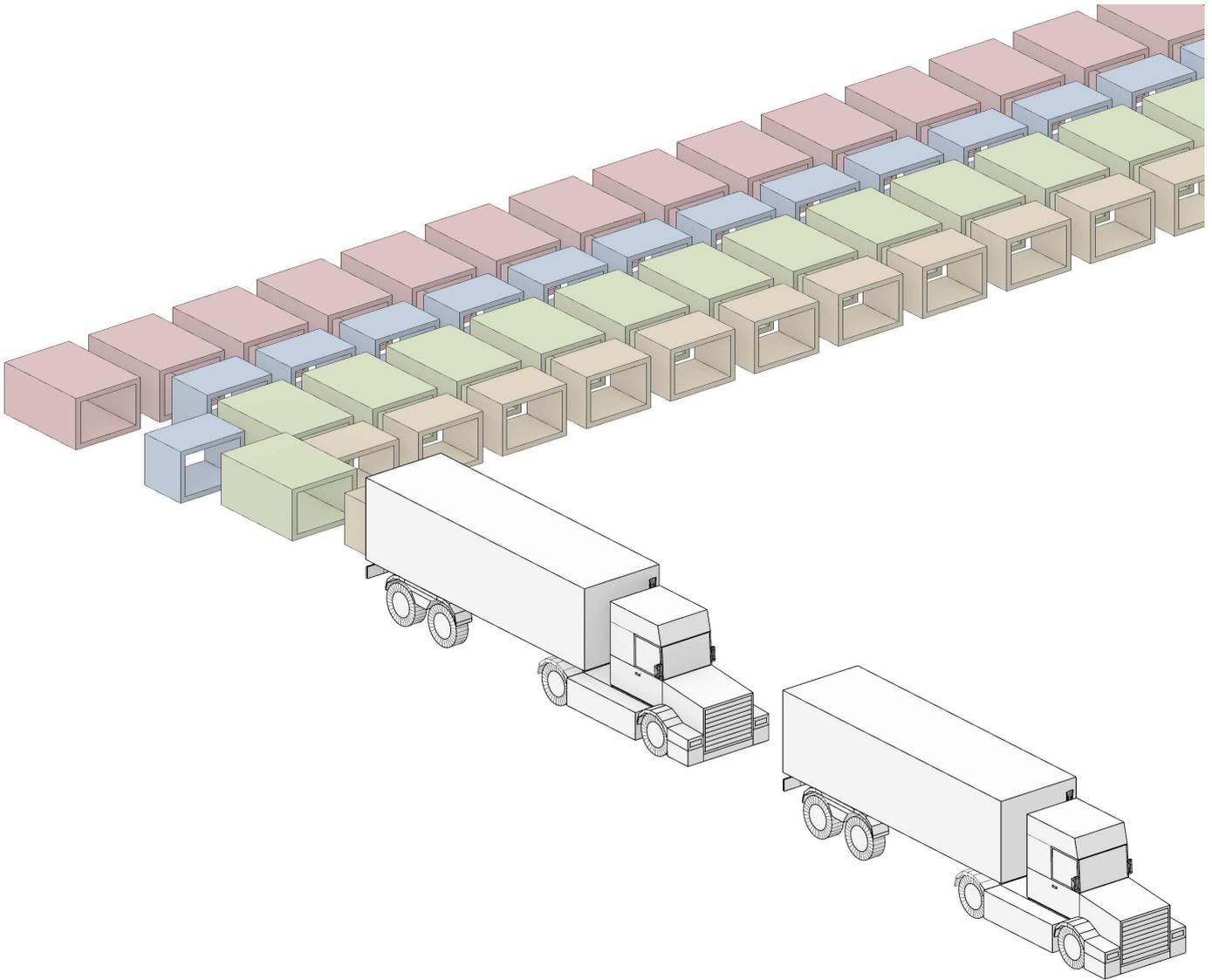
SWF III Seminar

SLICE Max Bergmann-Lenz, Andreas Lenac

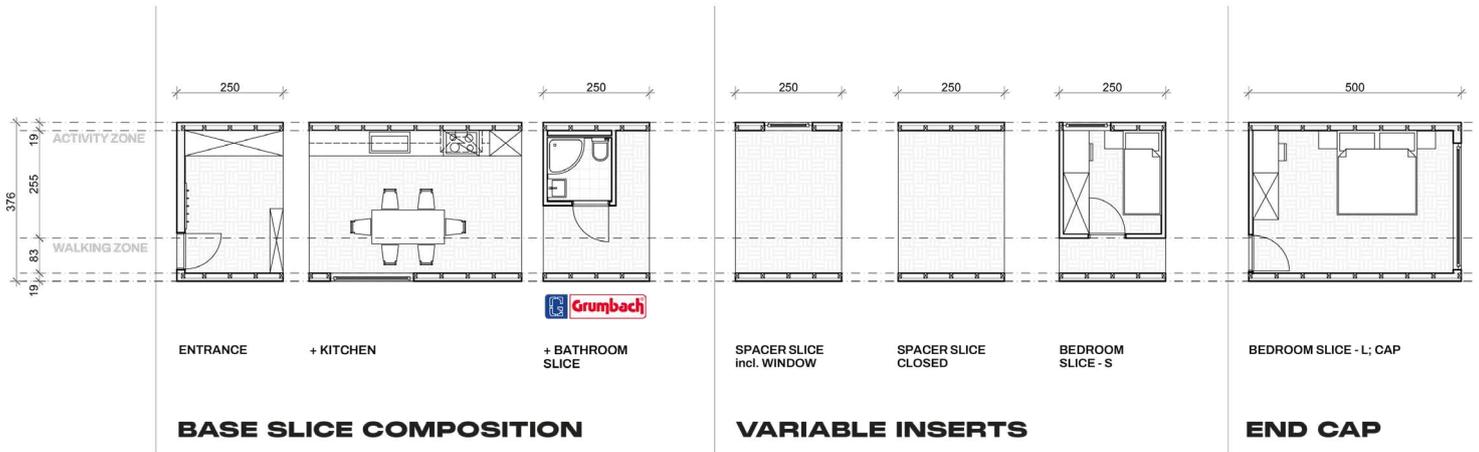


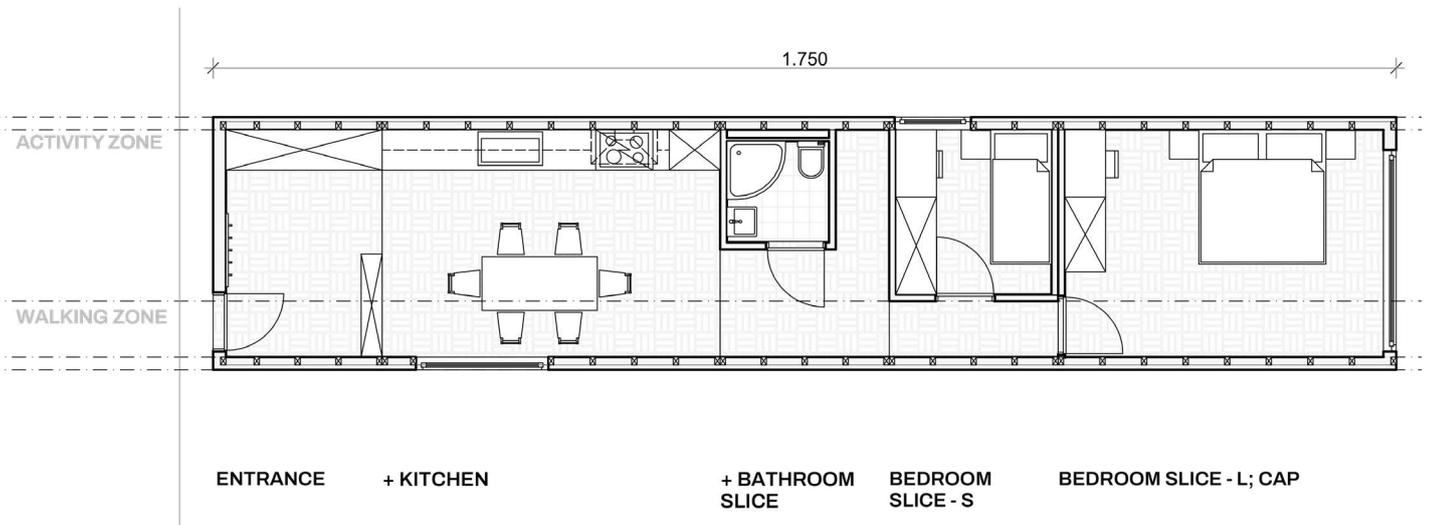






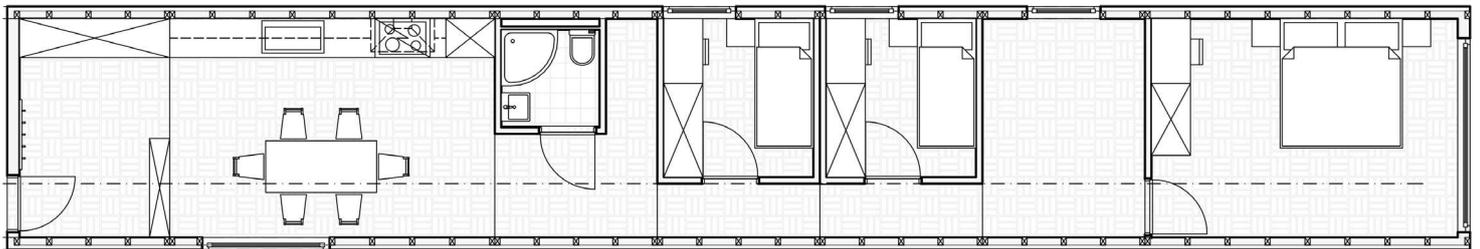
SLICE Max Bergmann-Lenz, Andreas Lenac





SWF III Seminar

SLICE Max Bergmann-Lenz, Andreas Lenac



ENTRANCE

+ KITCHEN

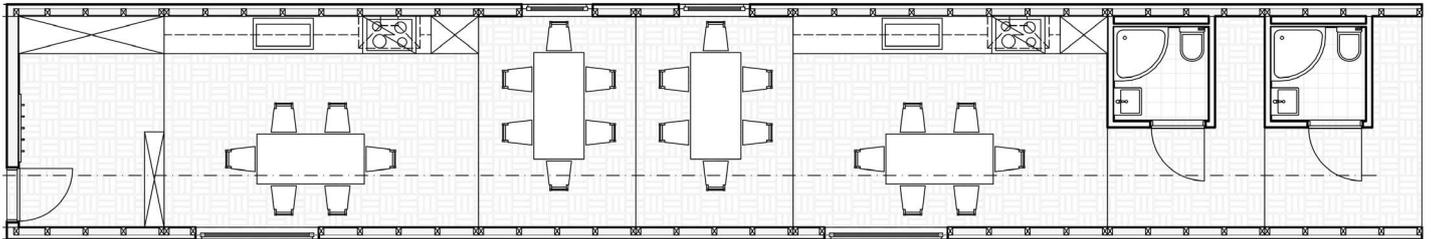
+ BATHROOM
SLICE

BEDROOM
SLICE - S

BEDROOM
SLICE - S

SPACER SLICE
incl. WINDOW

BEDROOM SLICE - L; CAP



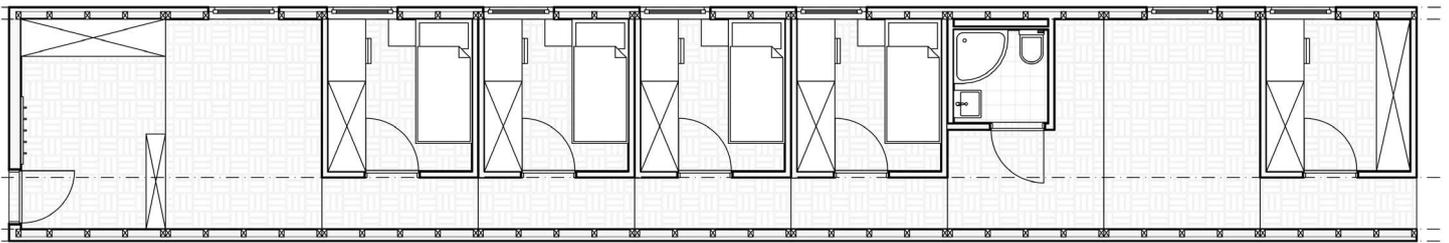
ENTRANCE + KITCHEN

SPACER SLICE + KITCHEN
 incl. WINDOW

+ BATHROOM SLICE + BATHROOM SLICE

SWF III Seminar

SLICE Max Bergmann-Lenz, Andreas Lenac



ENTRANCE

SPACER SLICE
incl. WINDOW

BEDROOM
SLICE - S

BEDROOM
SLICE - S

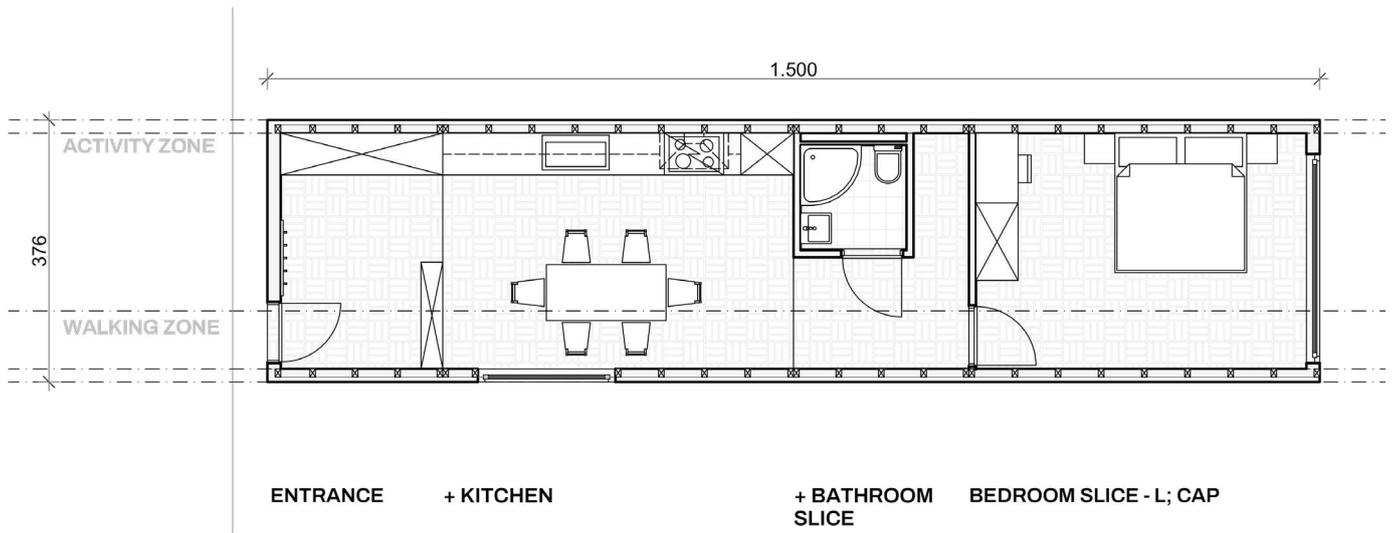
BEDROOM
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BEDROOM
SLICE - S

+ BATHROOM
SLICE

SPACER SLICE
incl. WINDOW

BEDROOM
SLICE - S



SWF III Seminar

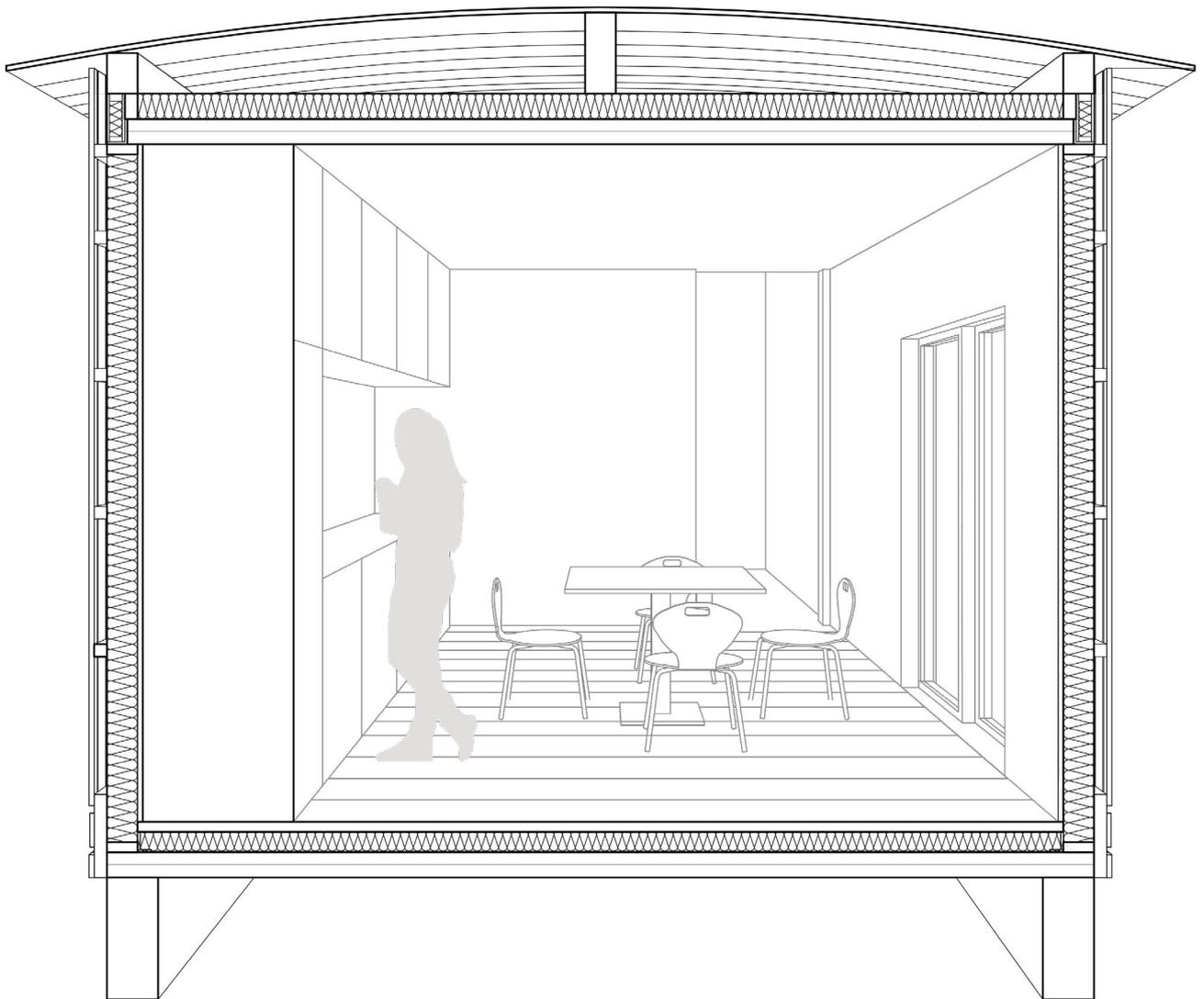
SLICE Max Bergmann-Lenz, Andreas Lenac

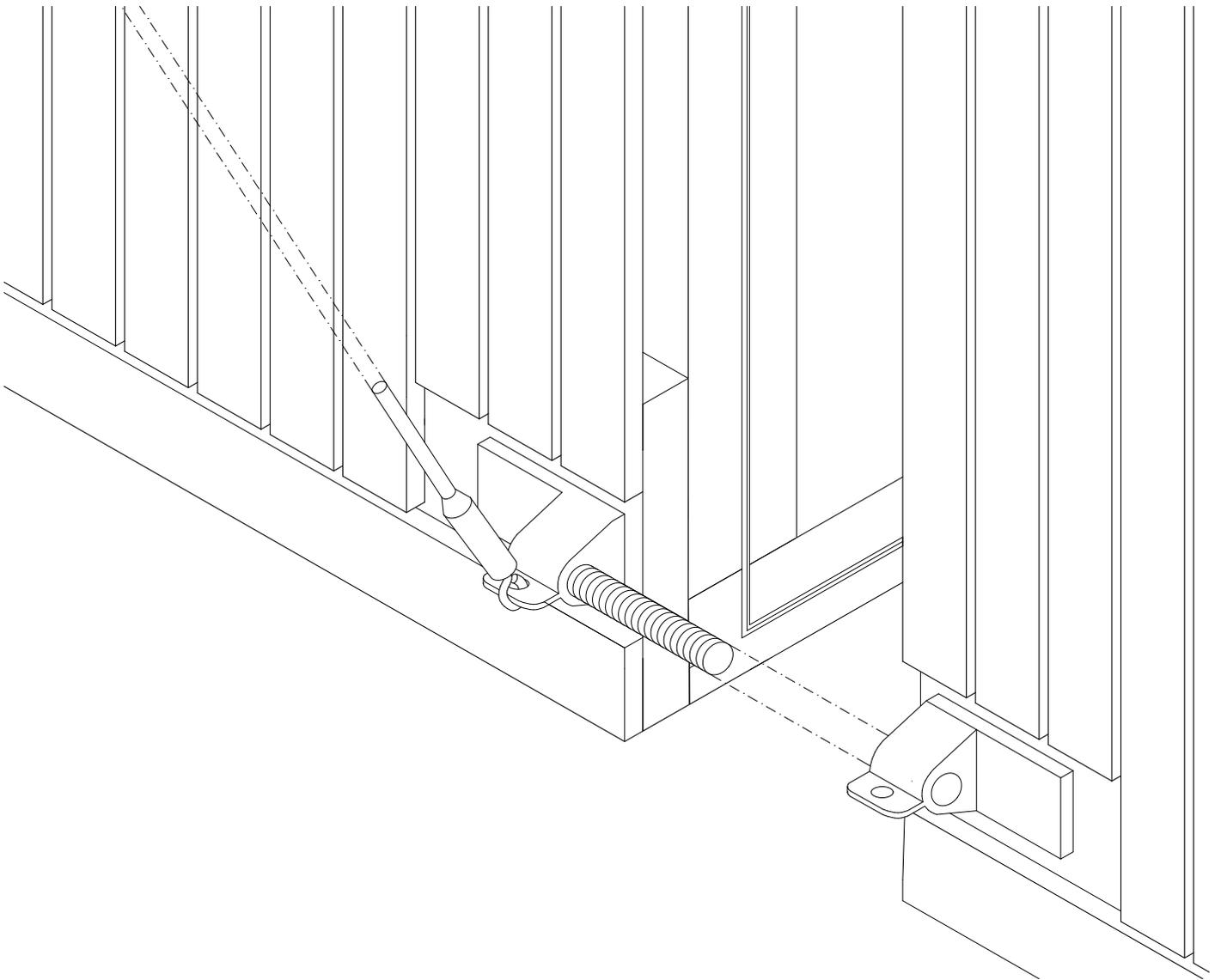


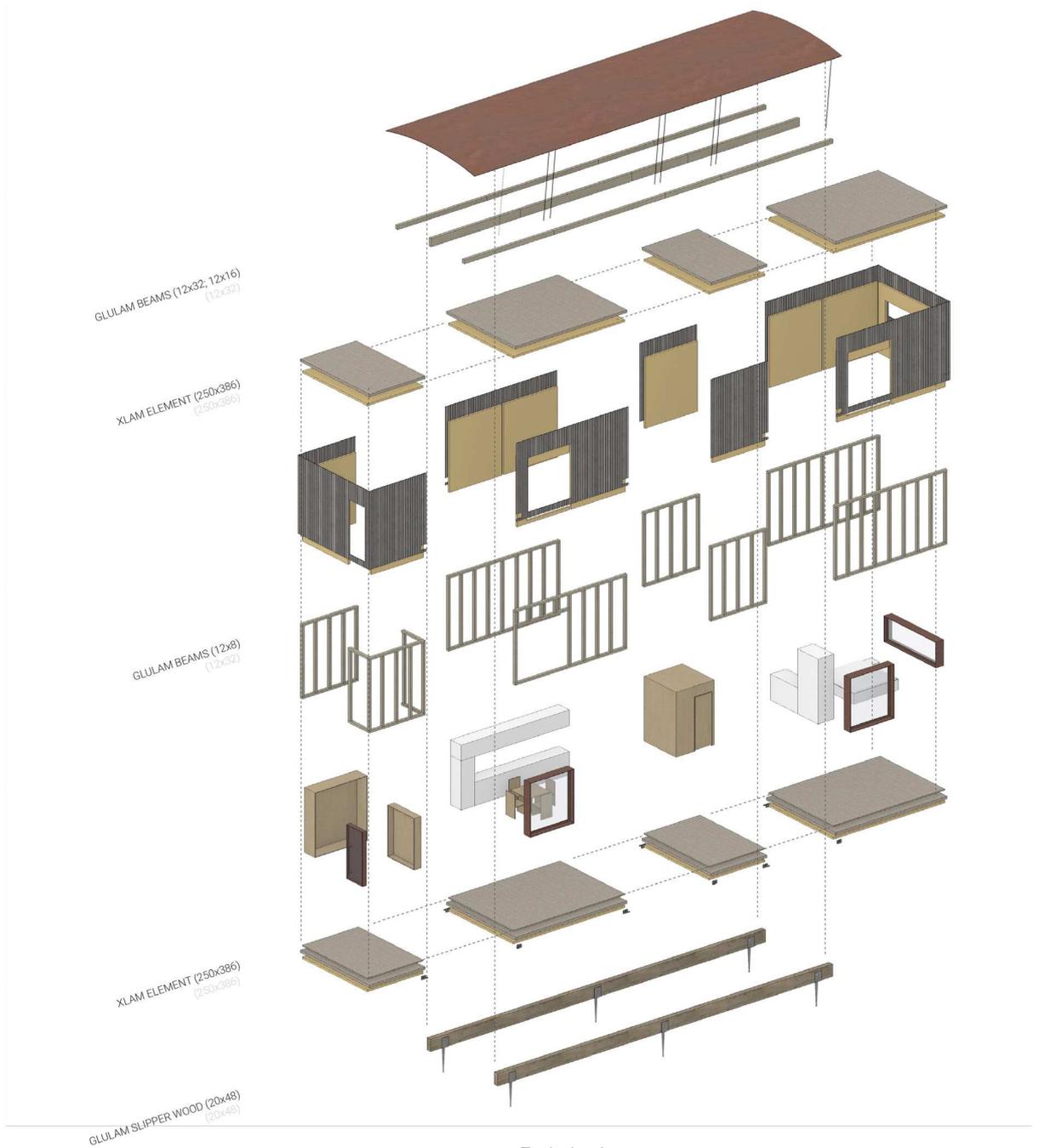


SWF III Seminar

SLICE Max Bergmann-Lenz, Andreas Lenac









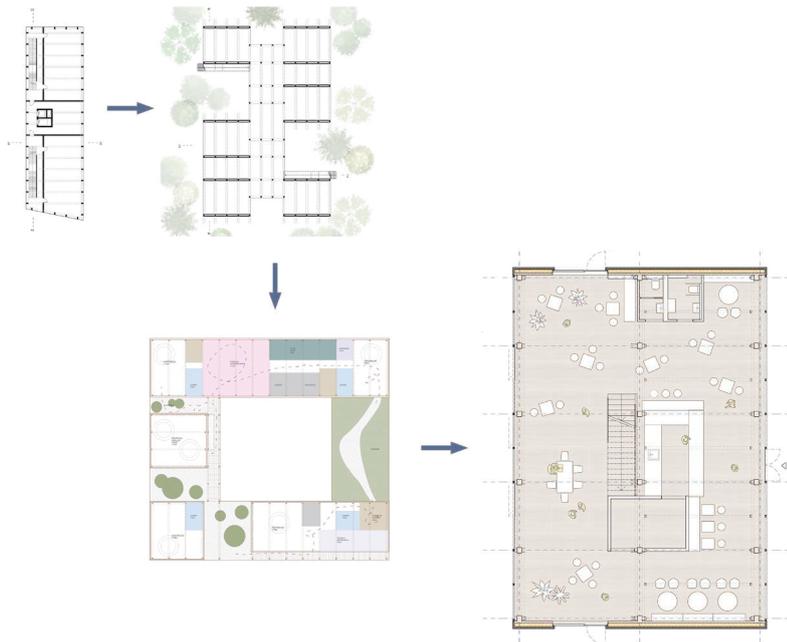
Timber Nexus. Working inside

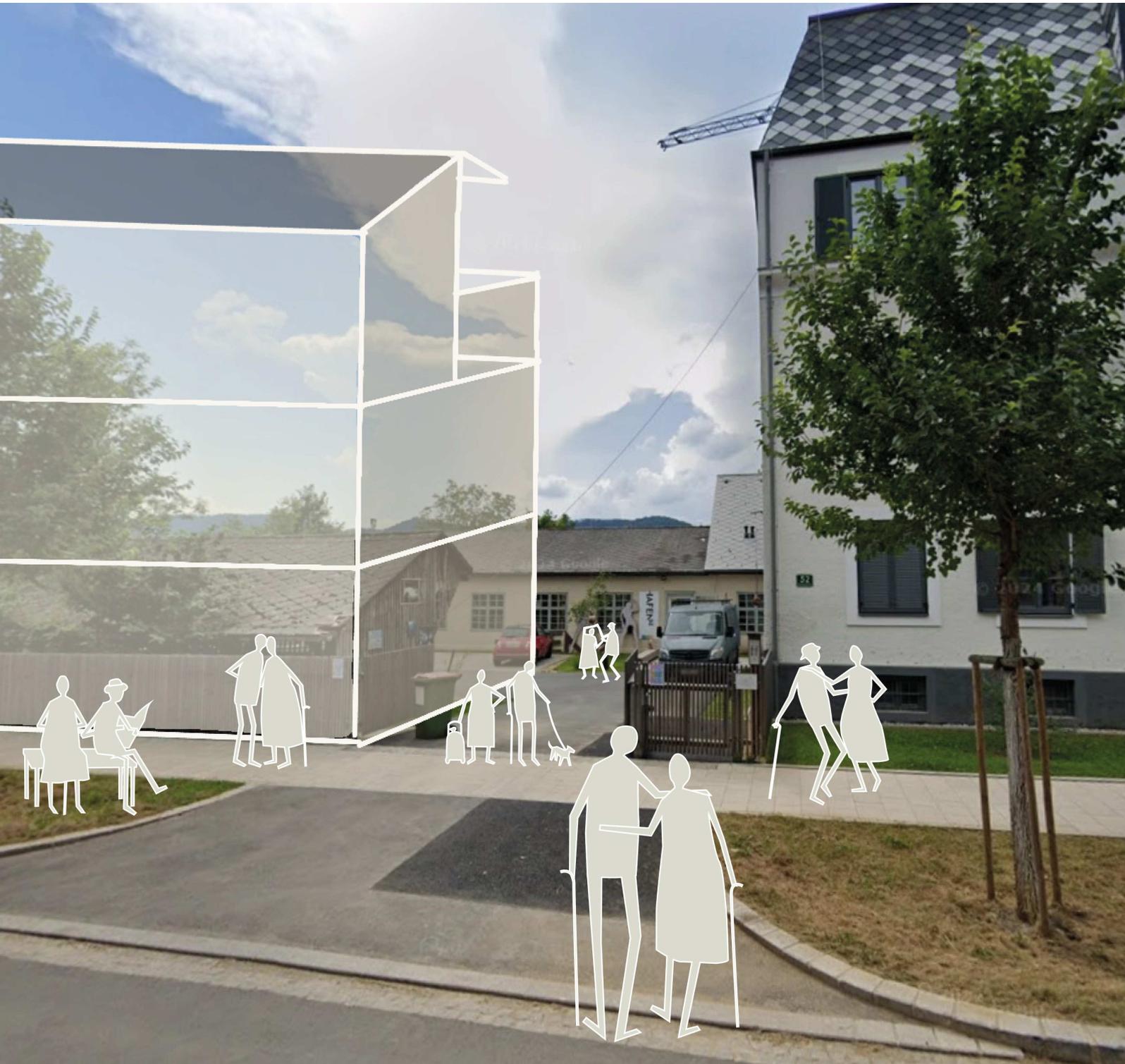
Irene Sanjuan, Luna Alvarez, Vanessa Steger, Vanessa Seyr

Concept

Working in a timber construction goes far away. Entirely made of wood, this project is strategically located beside a leading woodworking design company, creating a unique synergy between structure and function. Zooming out from the scene, the new building is located in an emerging neighbourhood of Graz, Reininghaus, with new open-spaces, residential houses and life, the perfect environment for this kind of construction. The building's design adheres to an integral vision, where timber is not merely a material but the essence of its identity.

From its structural framework to the smallest interior details, wood defines the aesthetic and technical integrity of the space. The architectural language celebrates the material's versatility, creating an environment that is warm, inviting, and ecologically responsible. The nearest facade to the wood company helps to complement it with an open working area based on wood, and the rest of the 2 store-building is dedicated to new types of housing. The uses and aesthetic of the building enhances the local landscape.

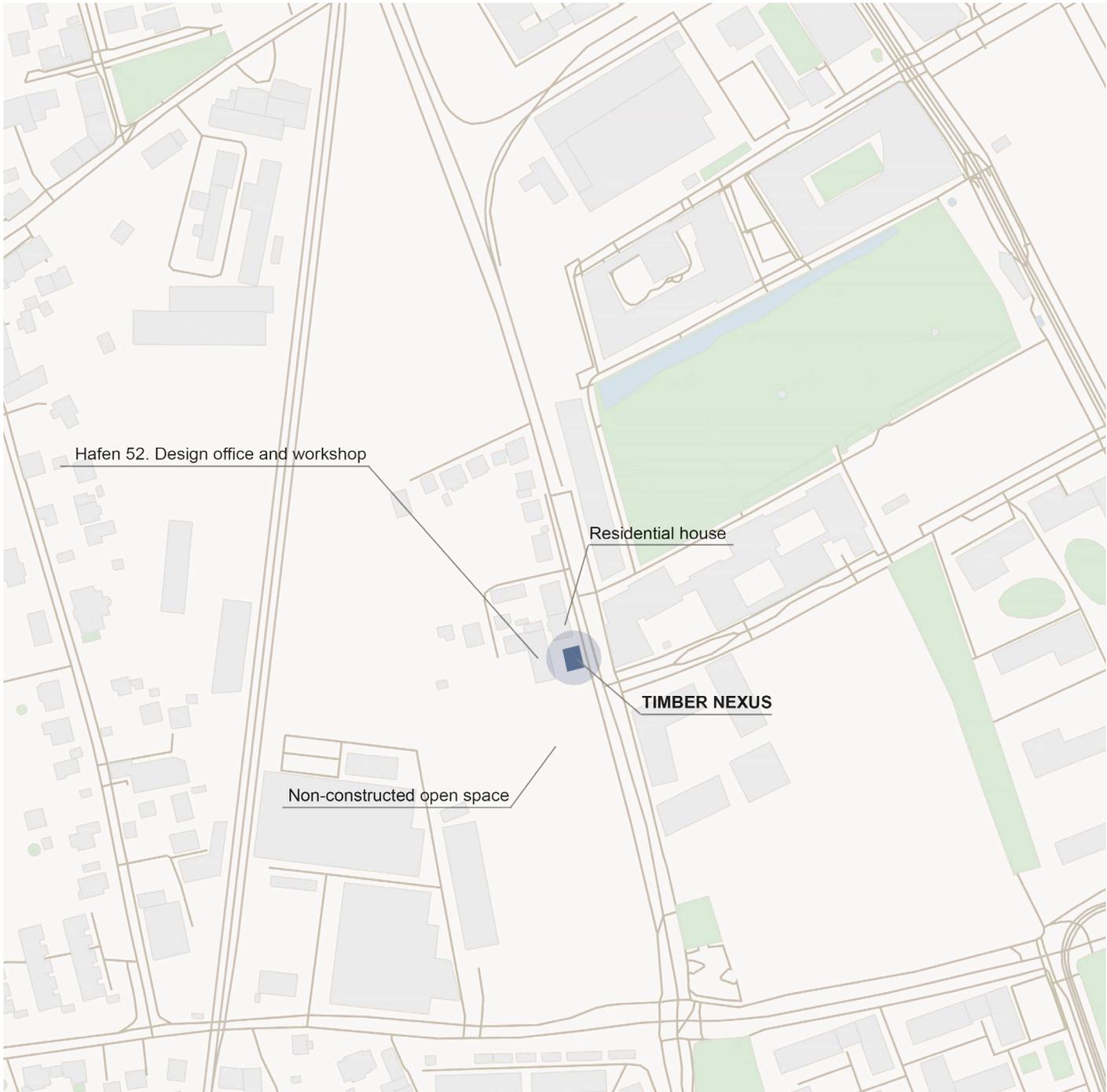




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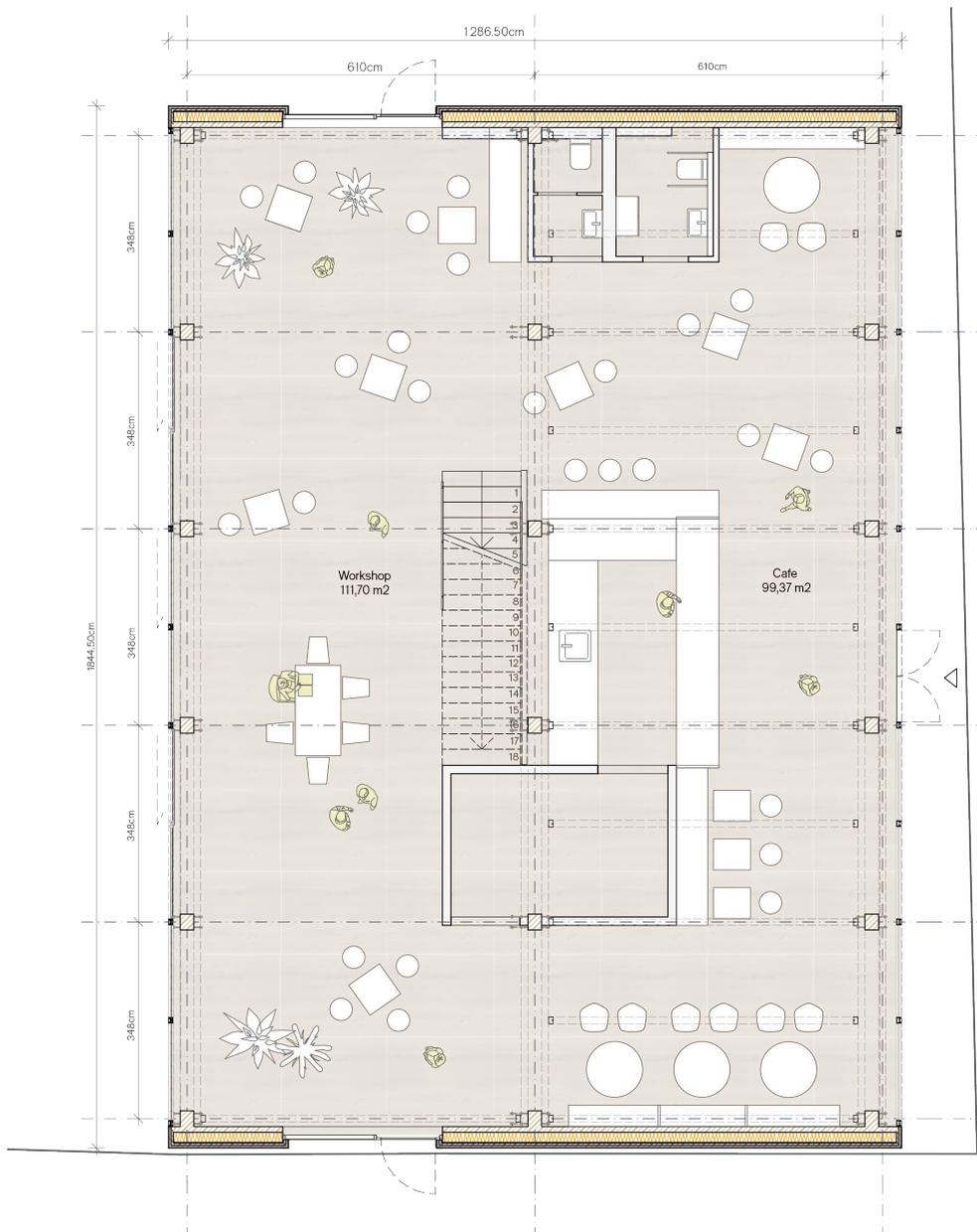
Timber Nexus. Working inside Irene Sanjuan, Luna Alvarez, Vanessa Steger, Vanessa Seyr





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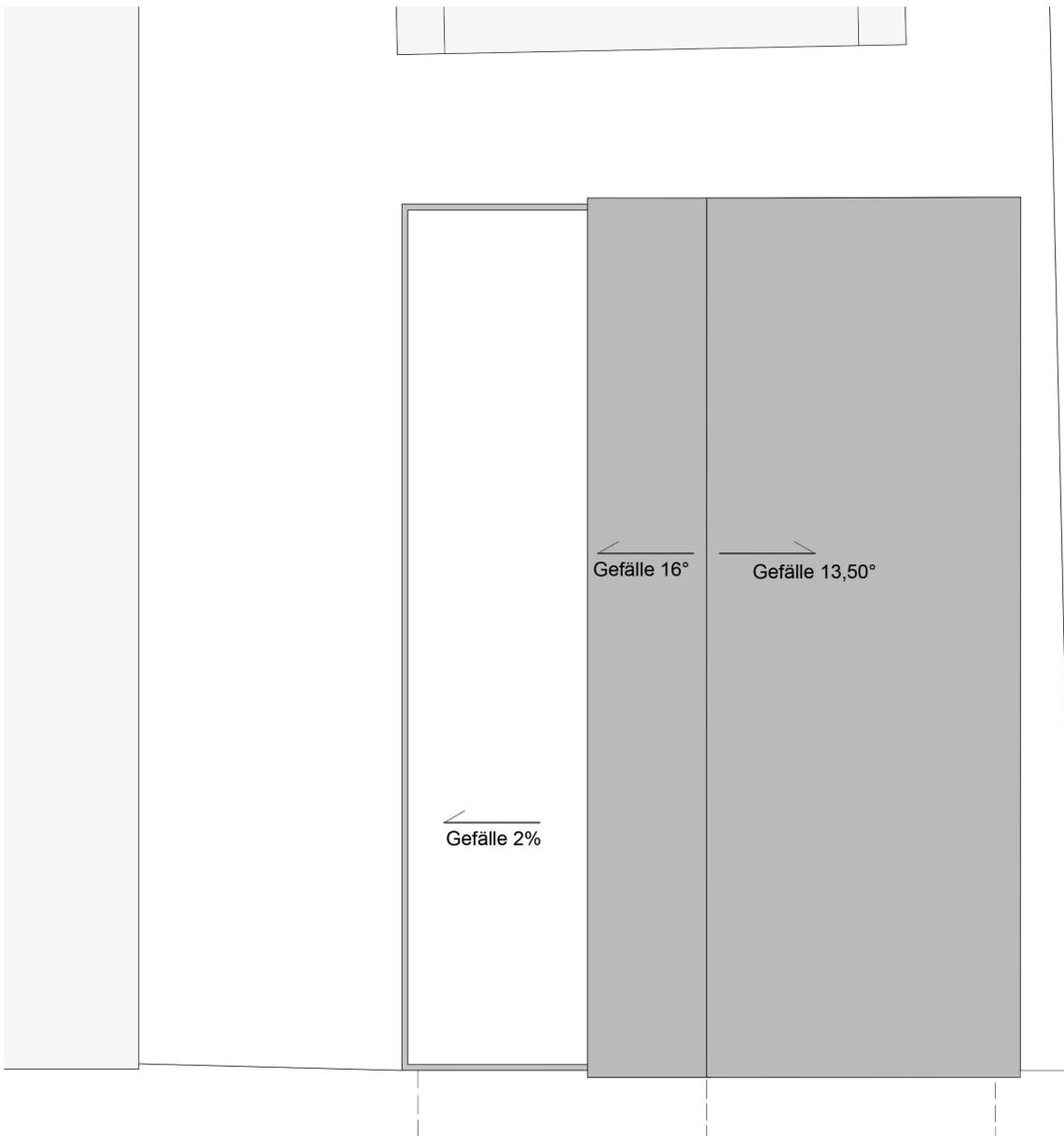
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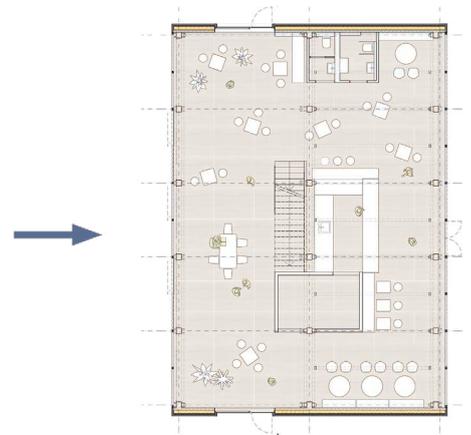
Timber Nexus. Working inside Irene Sanjuan, Luna Alvarez, Vanessa Steger, Vanessa Seyr

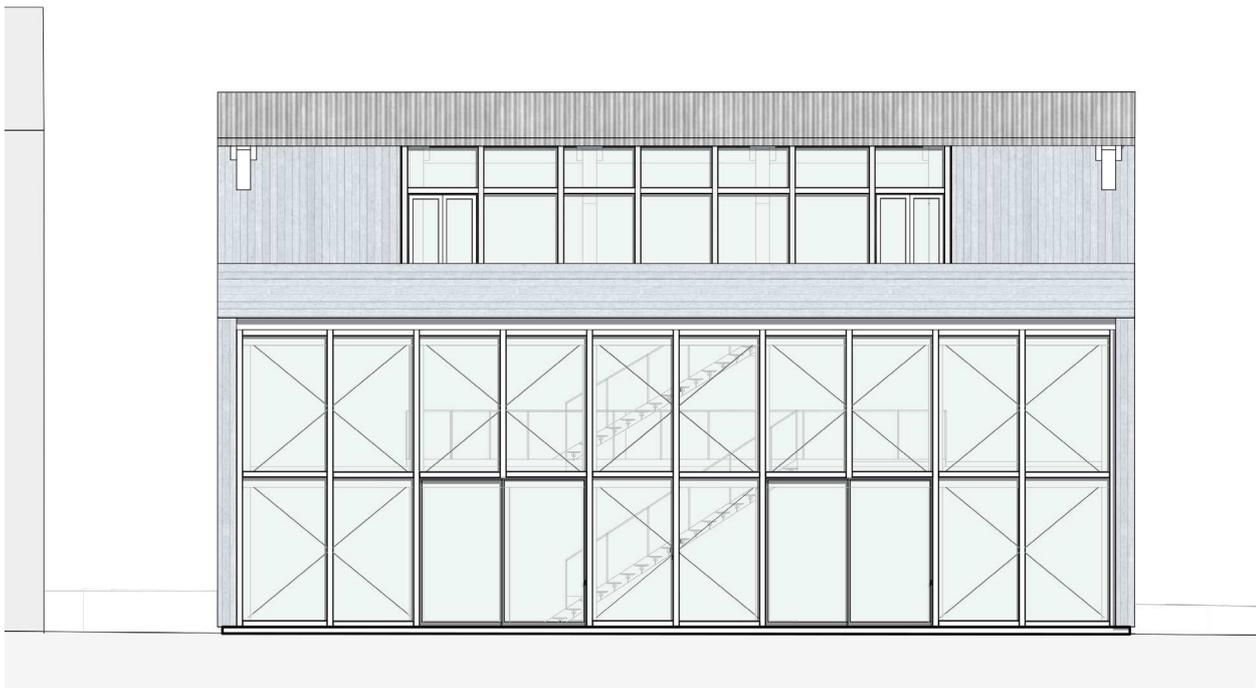
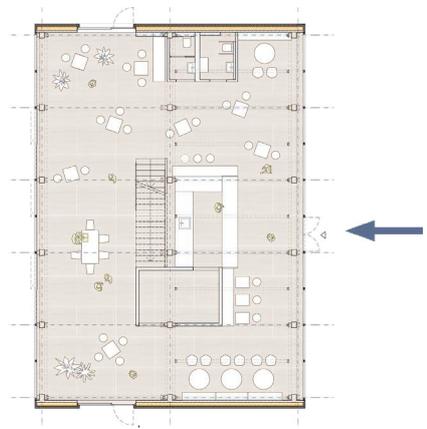




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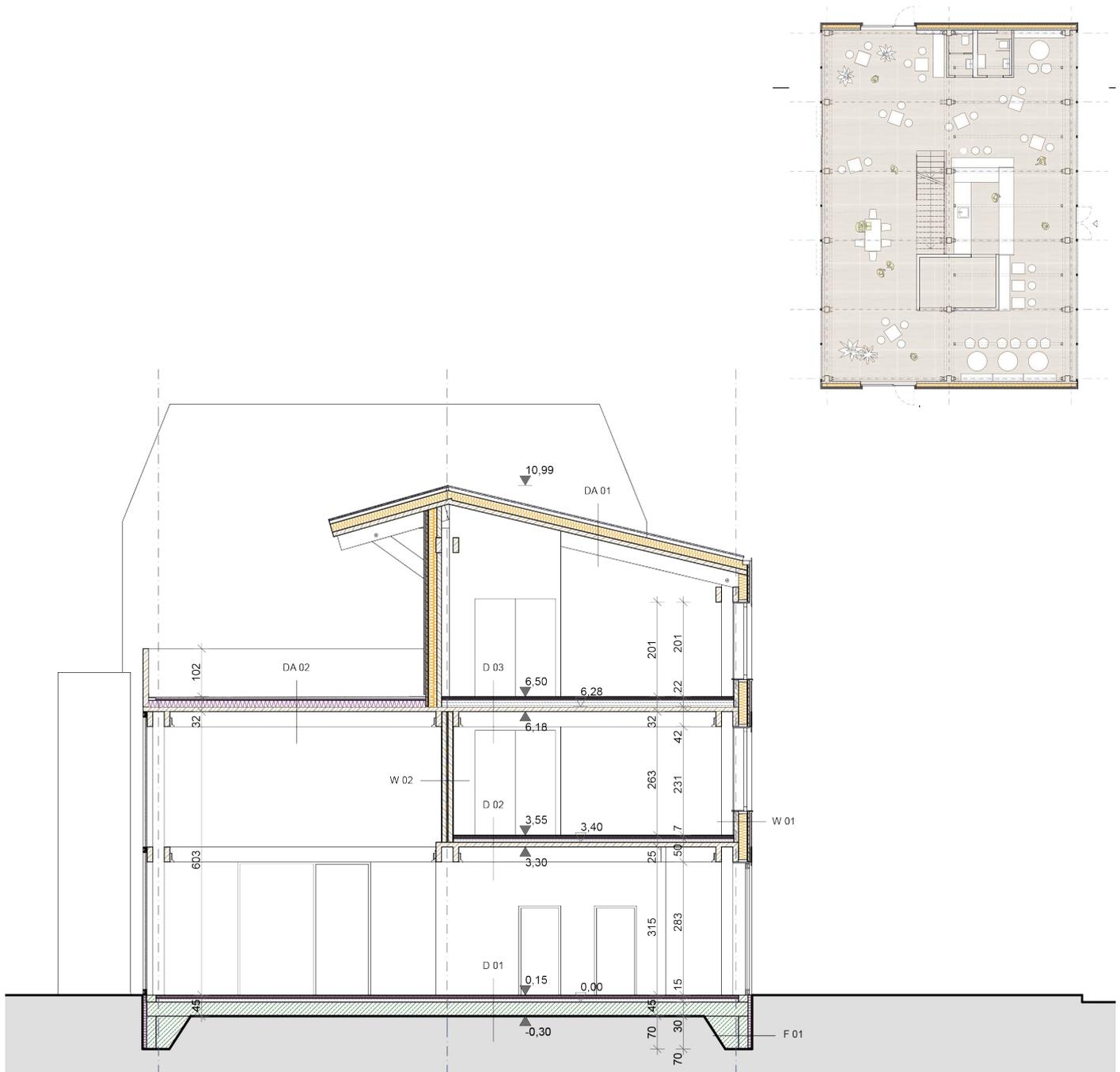
Timber Nexus. Working inside Irene Sanjuan, Luna Alvarez, Vanessa Steger, Vanessa Seyr

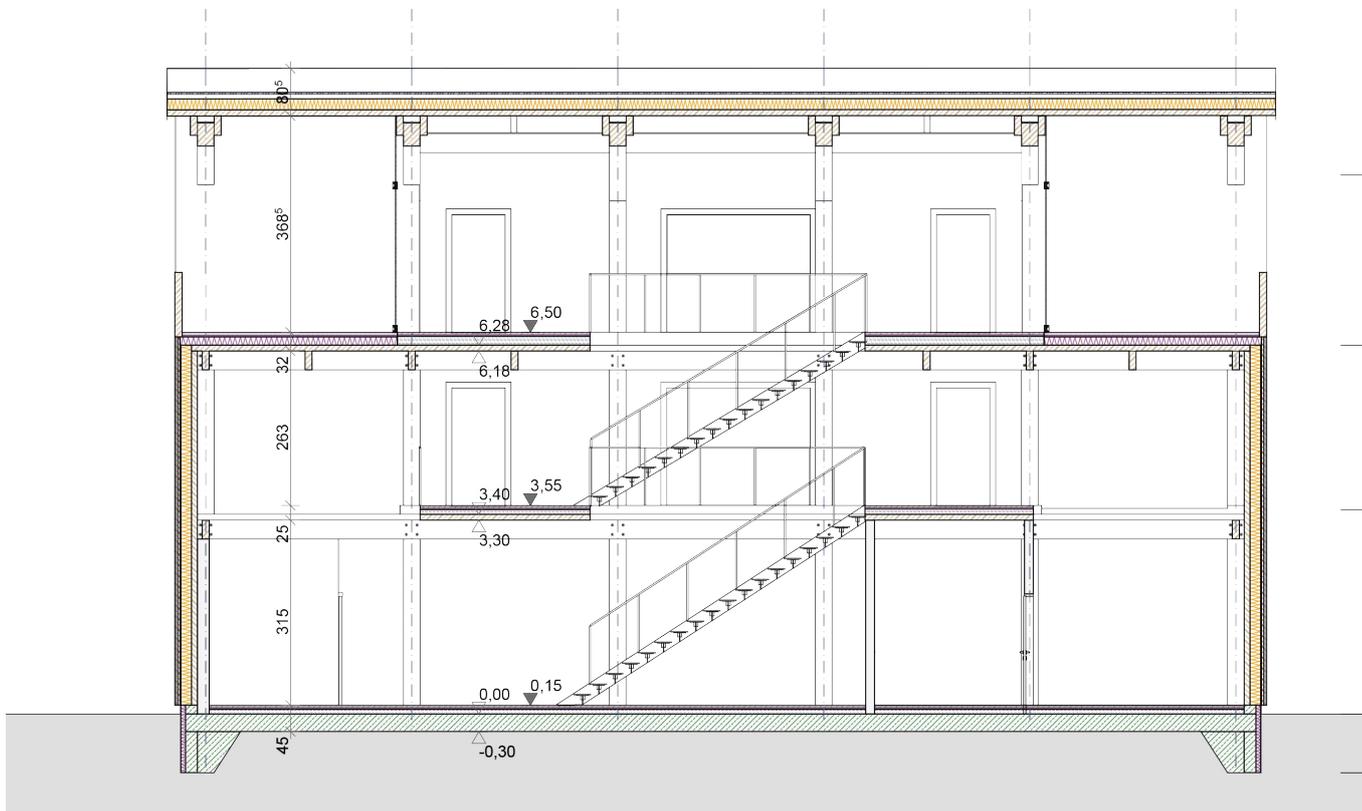
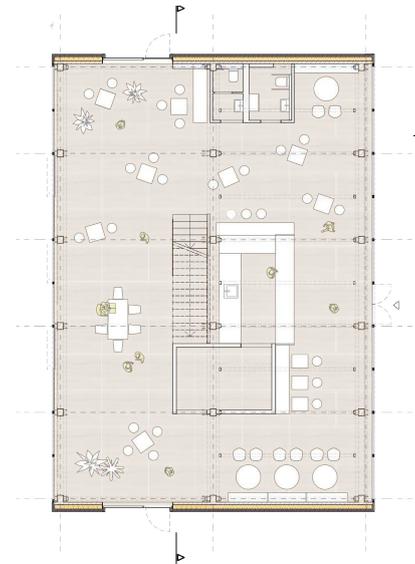




SWF III Seminar

Timber Nexus. Working inside Irene Sanjuan, Luna Alvarez, Vanessa Steger, Vanessa Seyr





SWF III Seminar

Timber Nexus. Working inside Irene Sanjuan, Luna Alvarez, Vanessa Steger, Vanessa Seyr



Stützen/Pillars				
24x28	height	length	width	pieces
EG	6,18	24	28	18
2OG	2,7	24	28	6
	3,9	24	28	6
total				30

Träger/Beams				
Erdgeschoss	height	length	width	pieces
EG +3,3				
	5,43	12	32	11
	3,62	12	32	12
	3,48	12	32	18
	5,62	12	32	2
			total	43
10G	2,7			
	5,62	12	32	8
	4,12	12	32	3
	6,84	12	32	1
	3,62	12	32	12
	3,48	12	32	18
	5,43	12	32	11
			total	53
2OG 2,55				
	3,62	12	32	4
	3,48	12	32	6
	3,62	12	32	4
	3,48	12	32	6
			total	20
Sparren/Beams				
	6,268	12	32	12
	2,359	12	32	12
schräge Abspannung im 2OG vom dach auf stütze	1,636	28	32	6
total				30

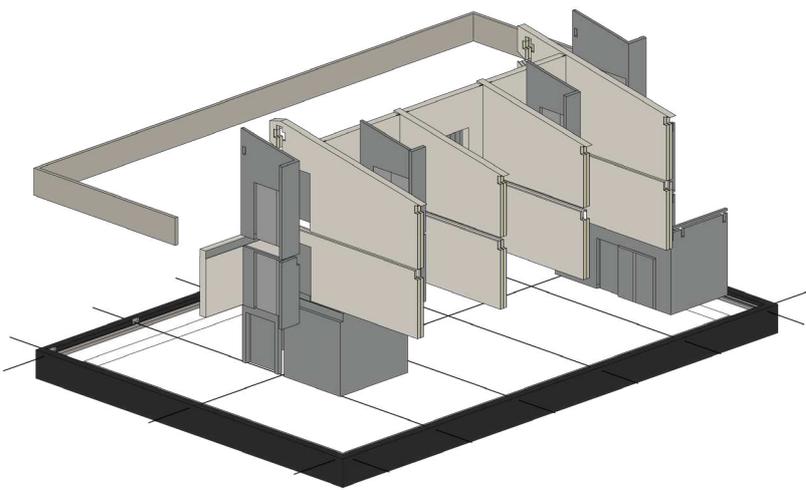


plate - inner walls				
	height	length	width	pieces
10G	270	567	10	4
	270	420	10	4
	270	350	10	2
	270	400	10	2

20G	430	567	10	4
	400	420	10	4
	400	350	10	2
	400	400	10	2

total				24
-------	--	--	--	----

plate - outer walls				
	height	length	width	pieces
EG	300	635	10	4
10G	304	635	10	4
	246	77	10	2
	246	128	10	4

20G	427	637	10	2
	223	77	10	2
	223	128	10	4
	427	370	10	2

total				24
-------	--	--	--	----

existing material				
10	384	635	20	
10	360	635	38	
20	731	250	18	
10	594	250	48	
10	386	250	156	
10	386	350	12	

SWF III Seminar

Timber Nexus. Working inside Irene Sanjuan, Luna Alvarez, Vanessa Steger, Vanessa Seyr

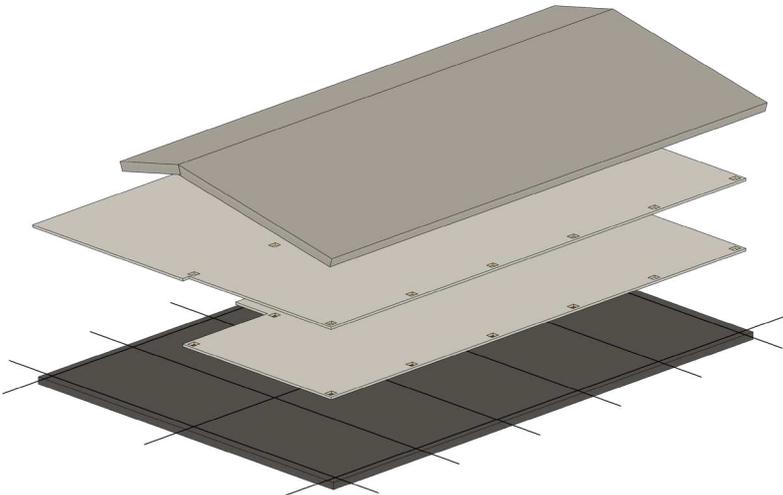
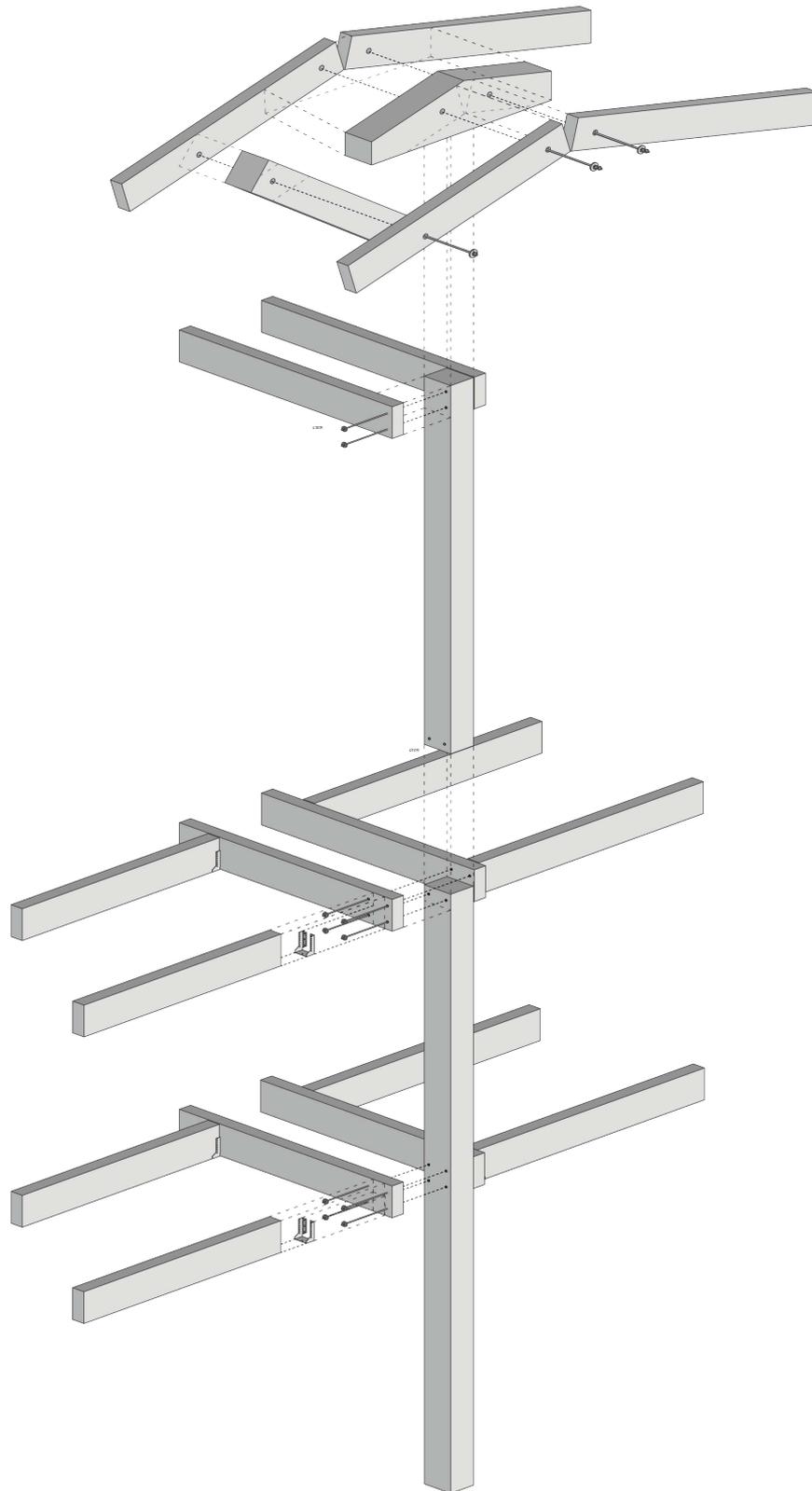


plate - roof				
	height	length	width	pieces
	20	733	384	5
	20	236	384	5
			total	10

plate - ceiling				
	height	length	width	pieces
EG to 1OG	10	360	635	5
treppenpodest	10	360	140	2
1OG zu 2OG	10	360	615	5
	10	360	630	5
			total	17

existing material				
	10	384	635	20
	10	360	635	38
	20	731	250	18
	10	594	250	48
	10	386	250	156
	10	386	350	12



Student Housing Kopernikusgasse

Levi van der Gouw, Tobias Kodritsch, Diego Corona, Paul Prensberger

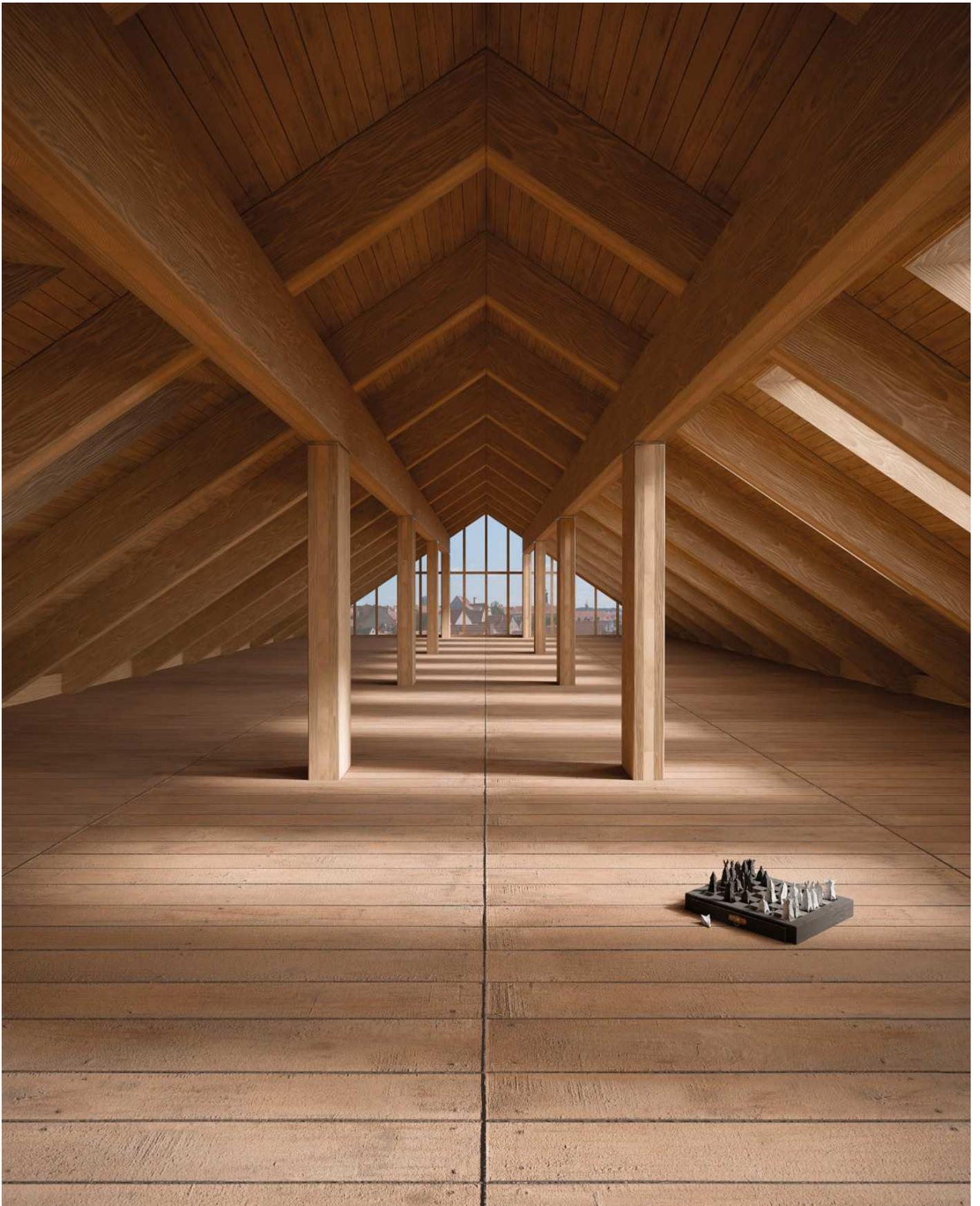
Concept

Our reference project from last semester was a four-storey building that embodies a modern tree house integrated into the forest.

The inspiration for our design was the traditional Korean Hanok house. We analysed the shapes and floor plans of the traditional house. The next step was to adapt and integrate the building parts of the previous project from the tree house. Columns, beams, ceilings and walls were taken over in their dimensions or adapted through minimal cutting.

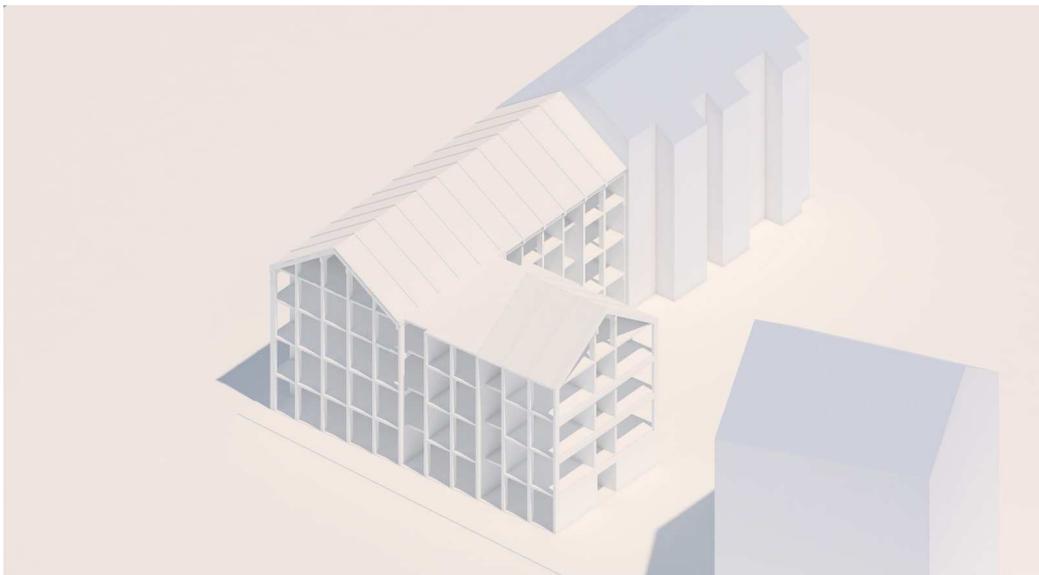
The reuse of the components was the main focus of our project. This made it possible for us to save 432 trees and thus treat our environment with awareness and care.

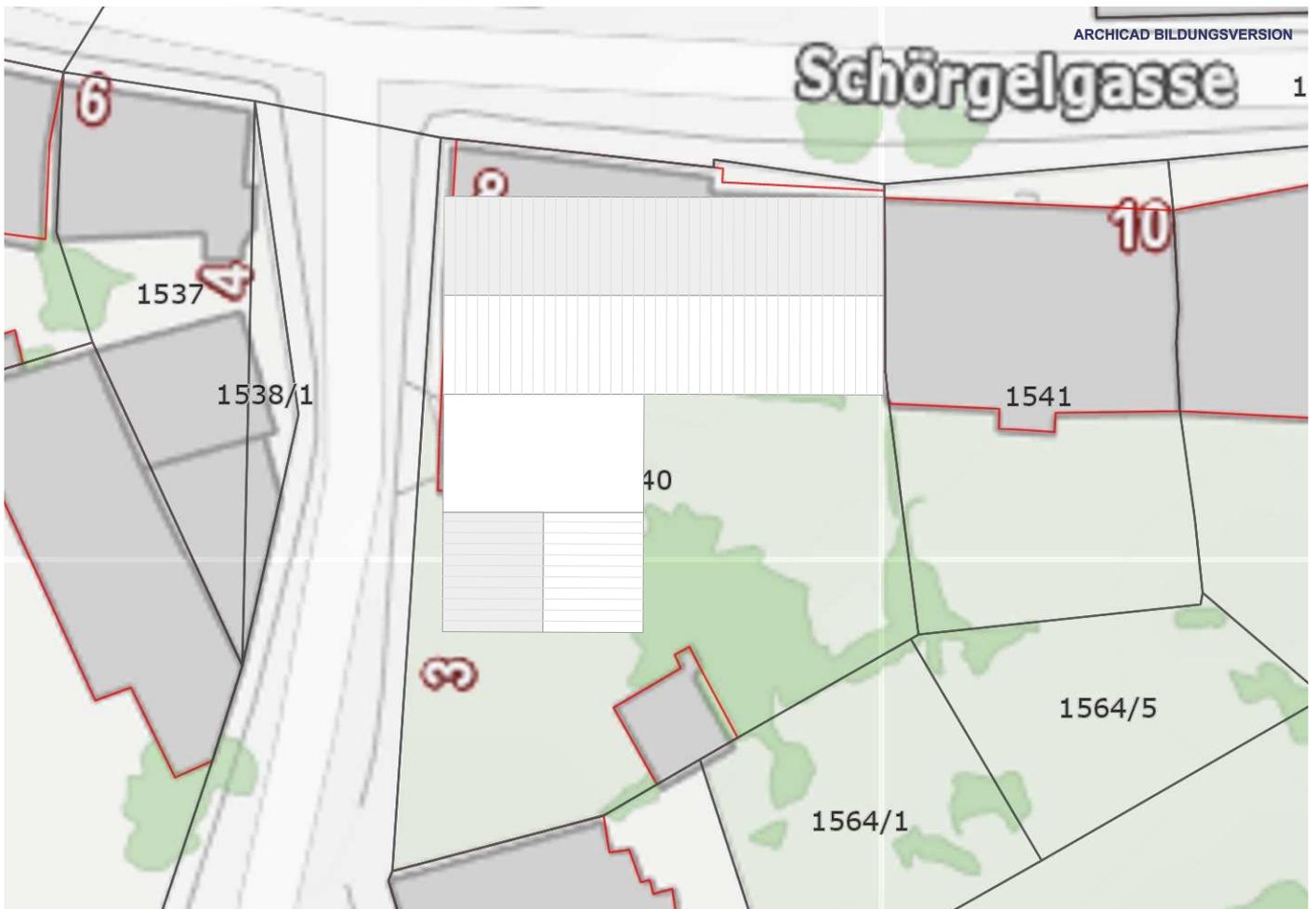


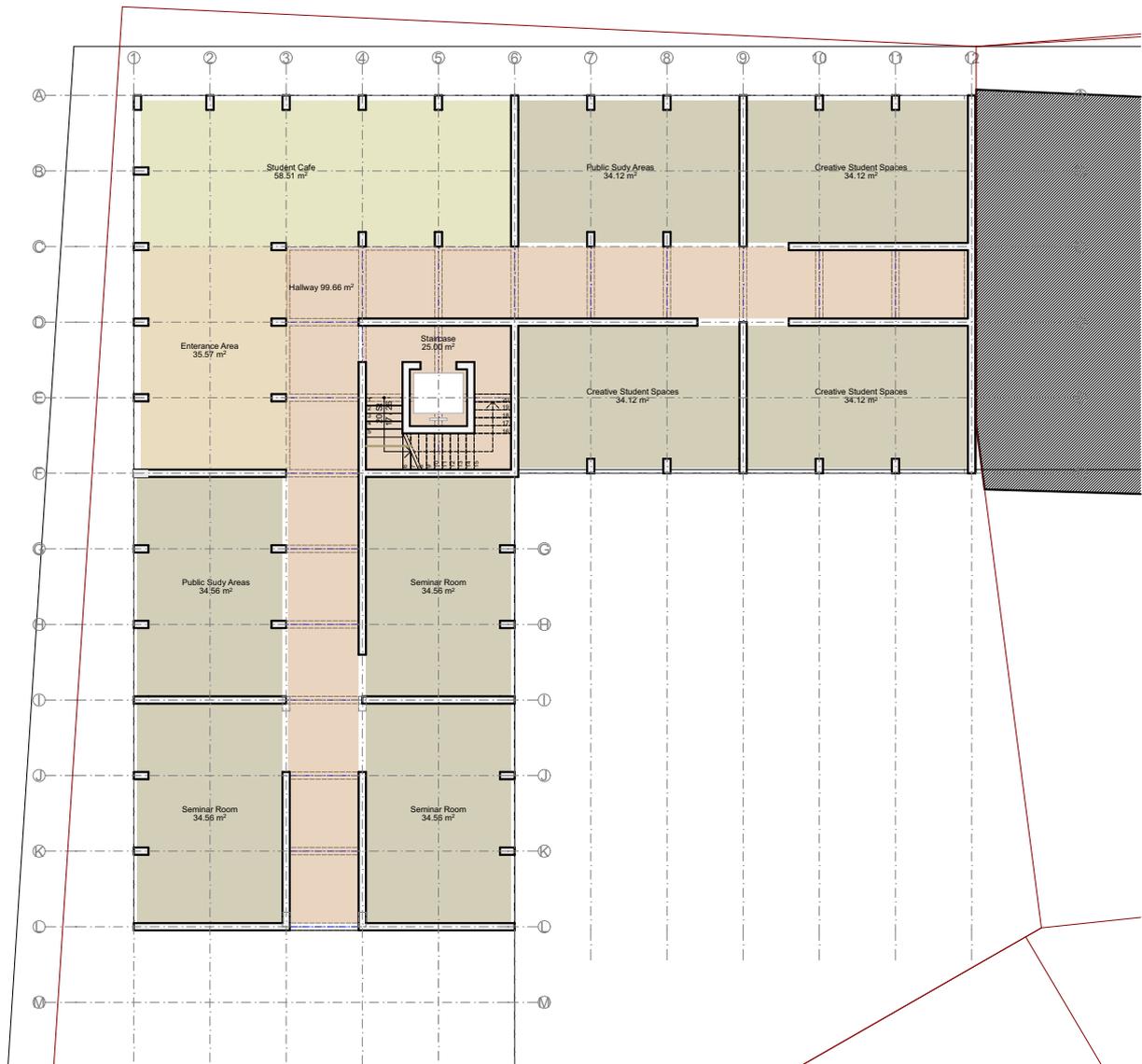


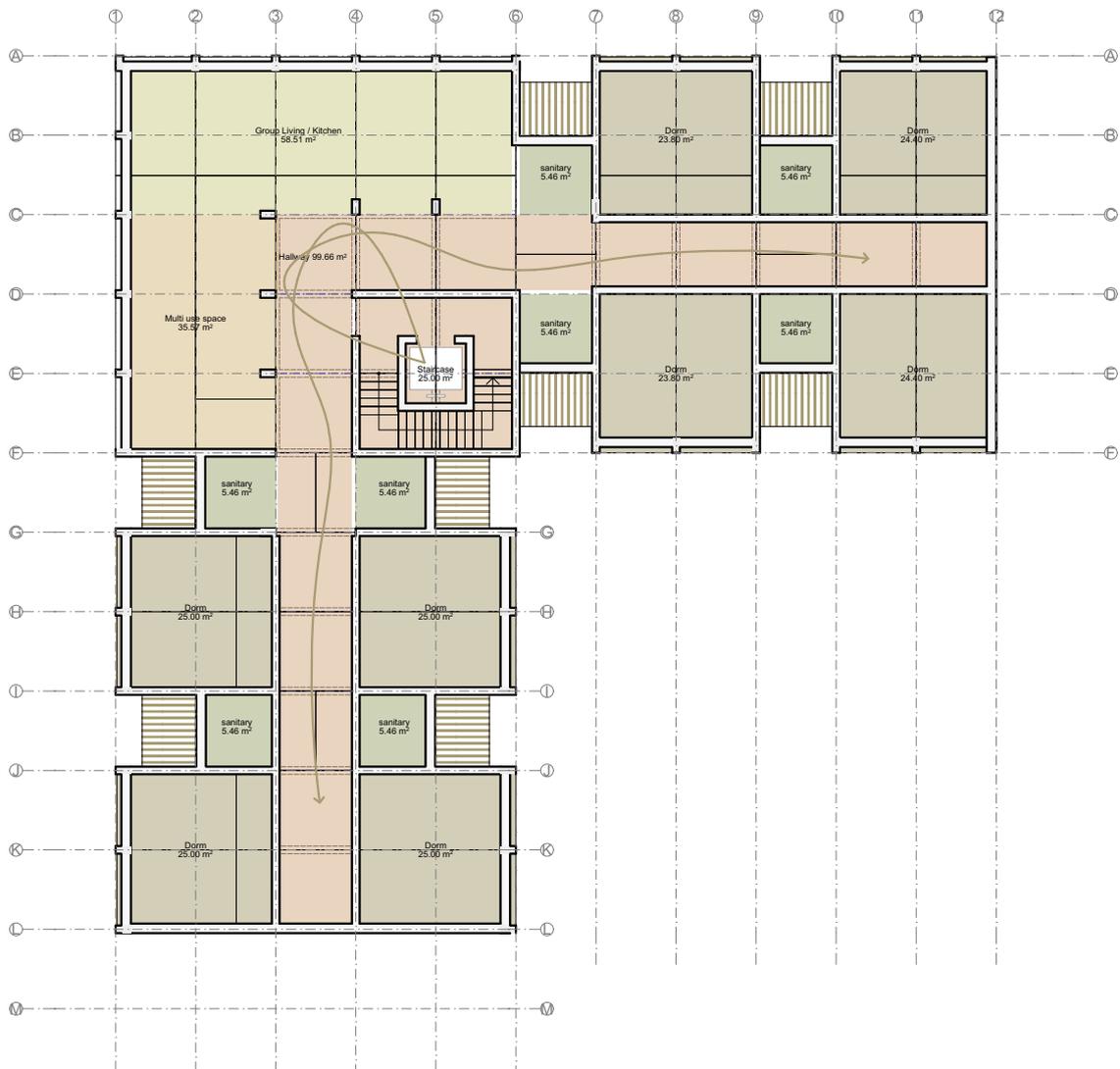
SWF III Seminar

Student Housing Kopernikusgasse Levi van der Gouw, Tobias Kodritsch, Diego Corona, Paul Prensberger

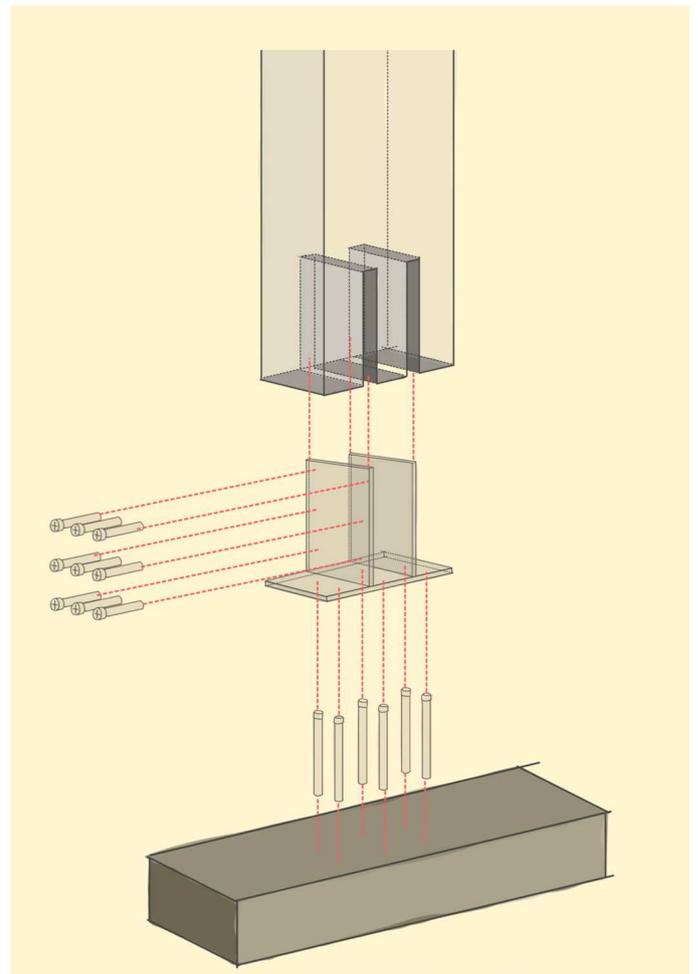
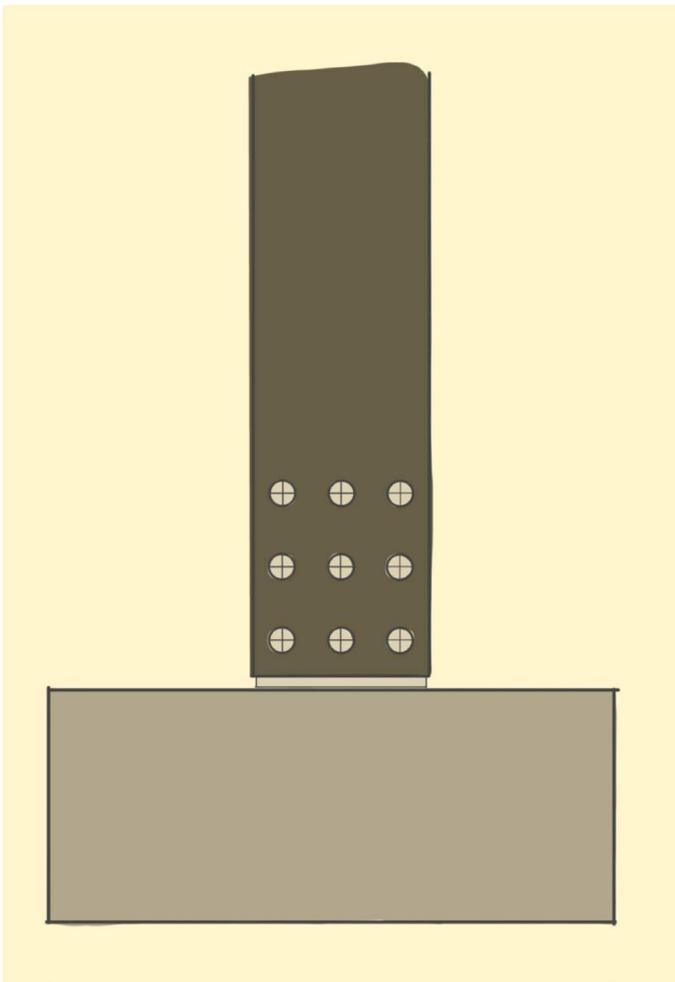


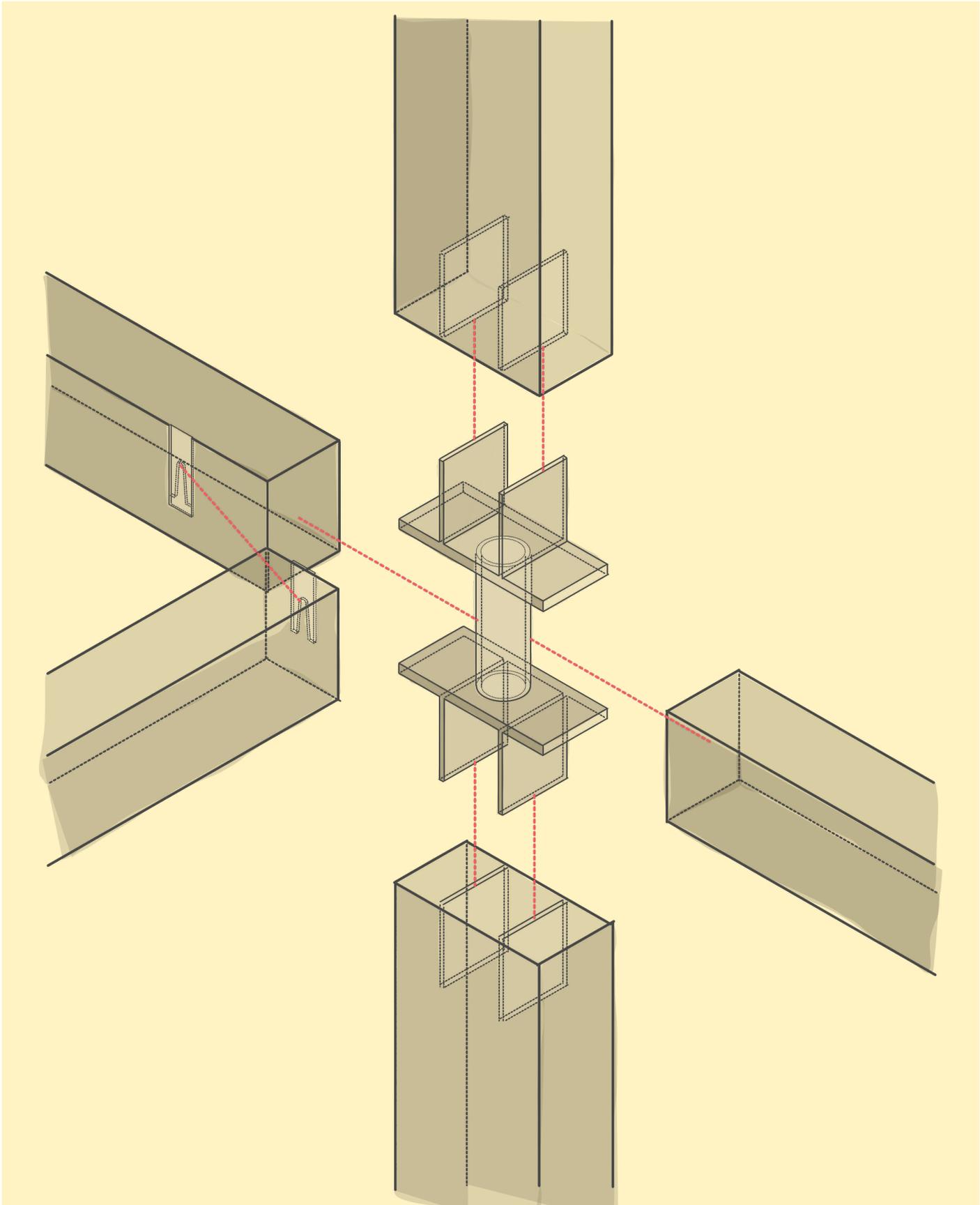




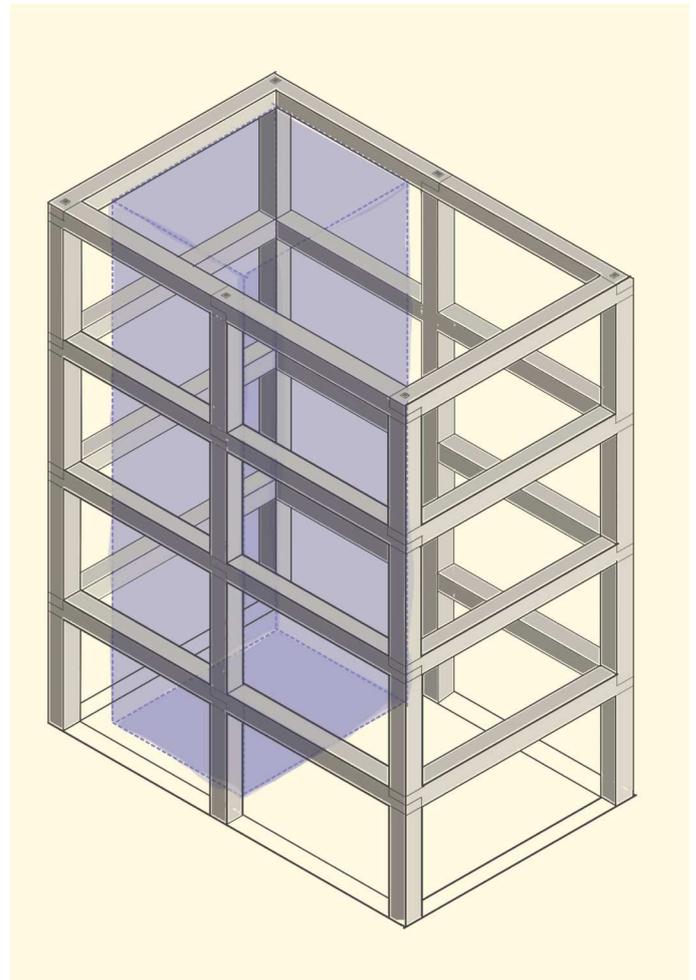
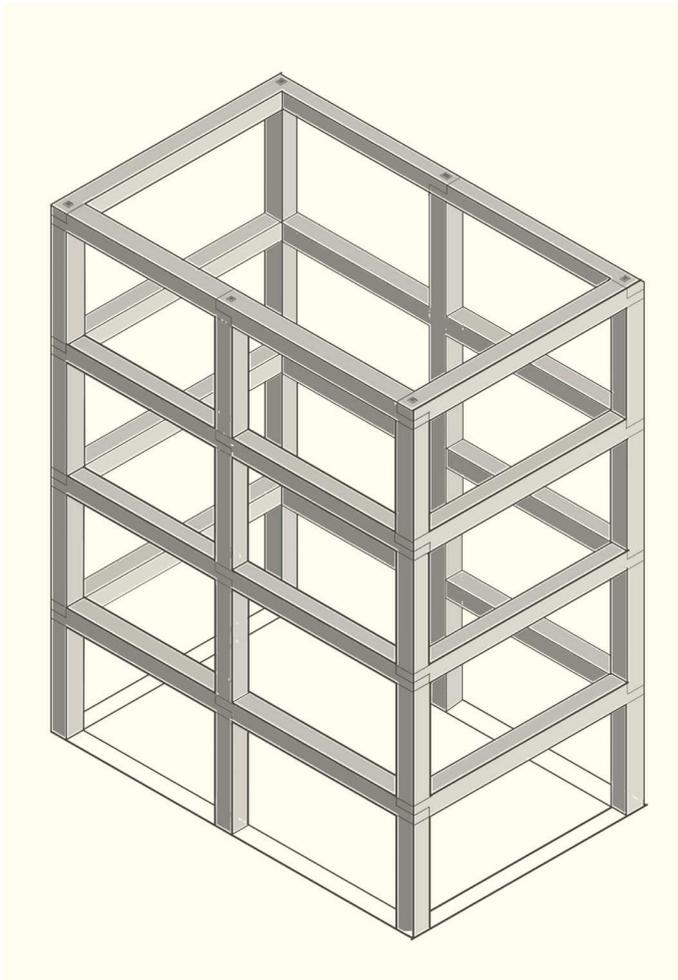


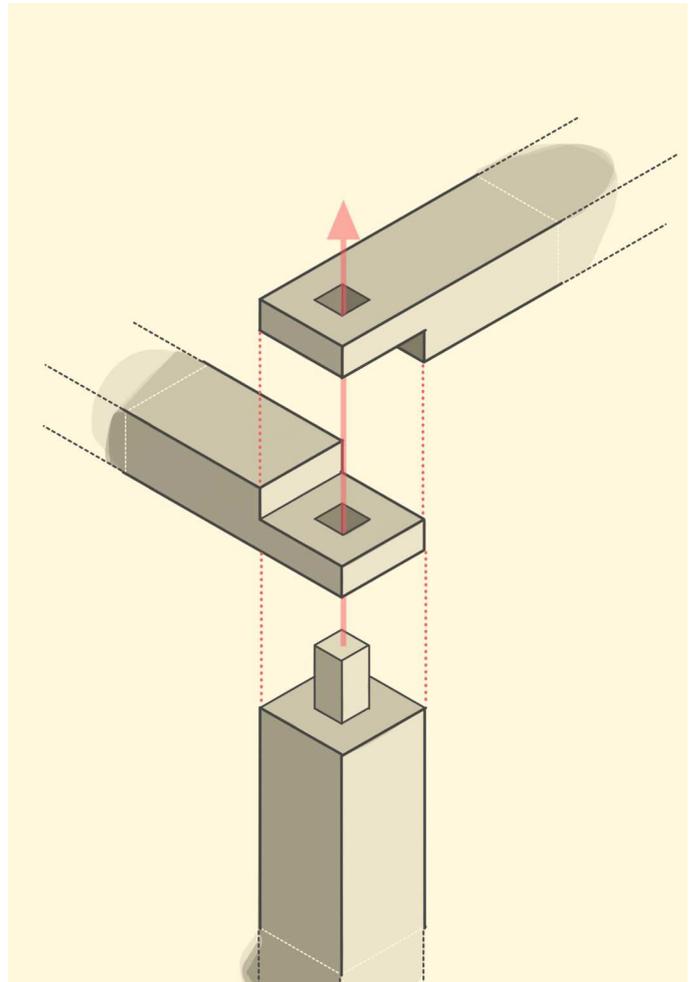
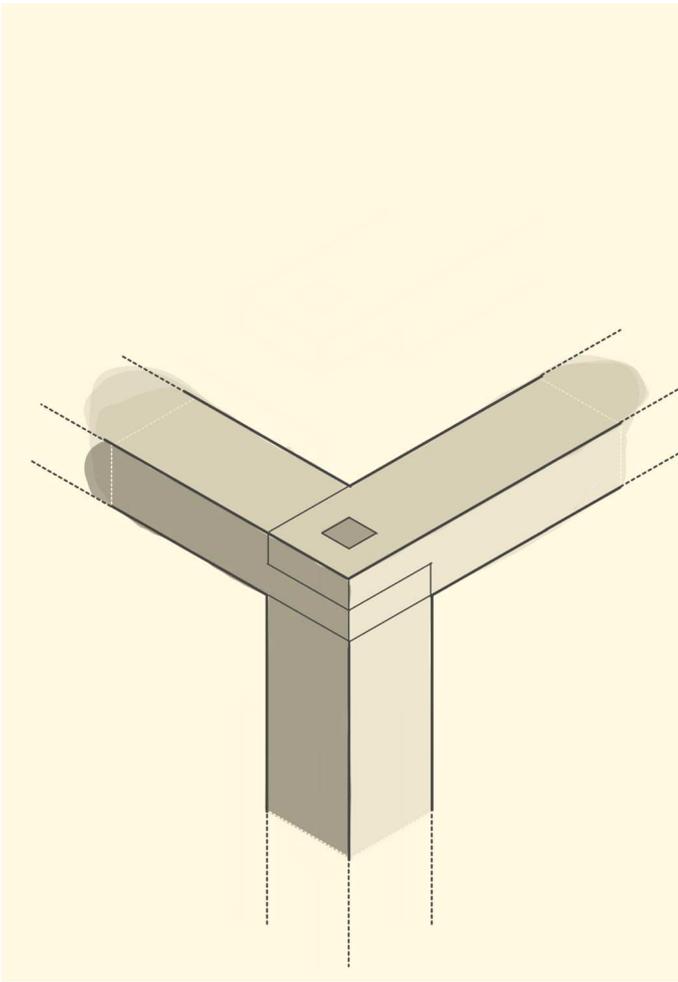
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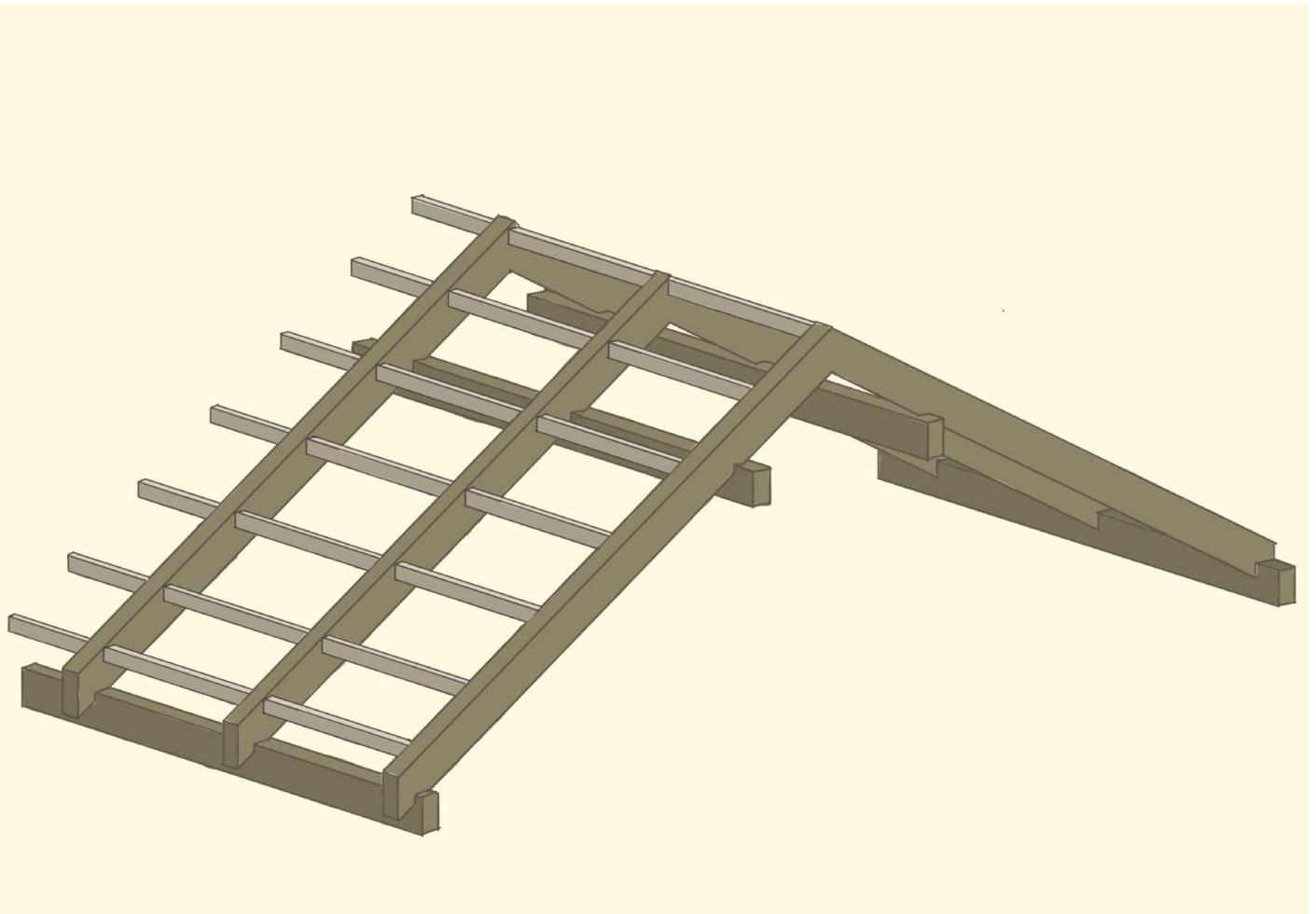


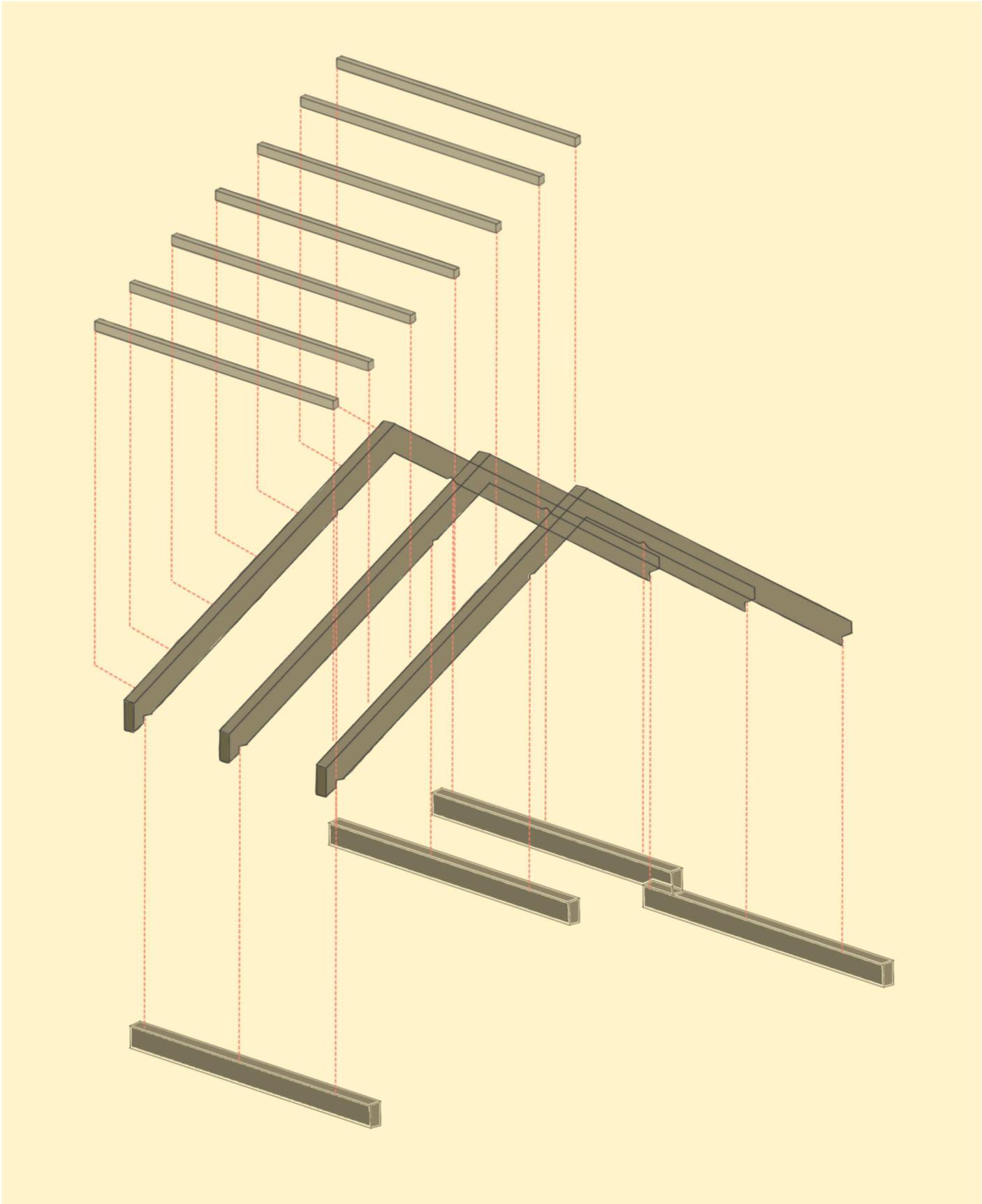
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Townhouse Graz

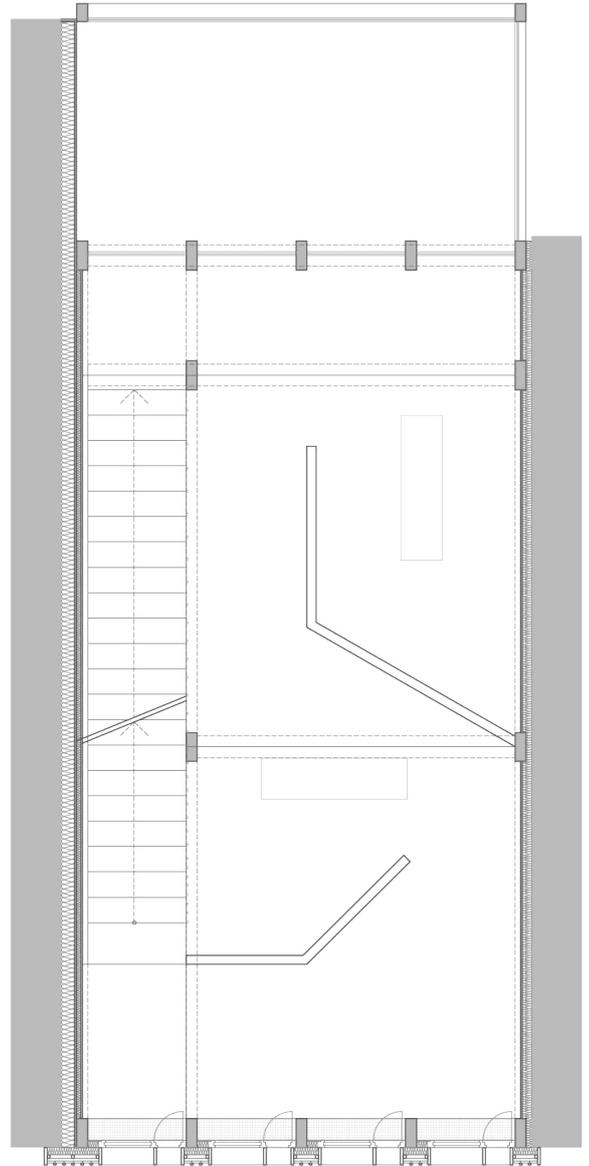
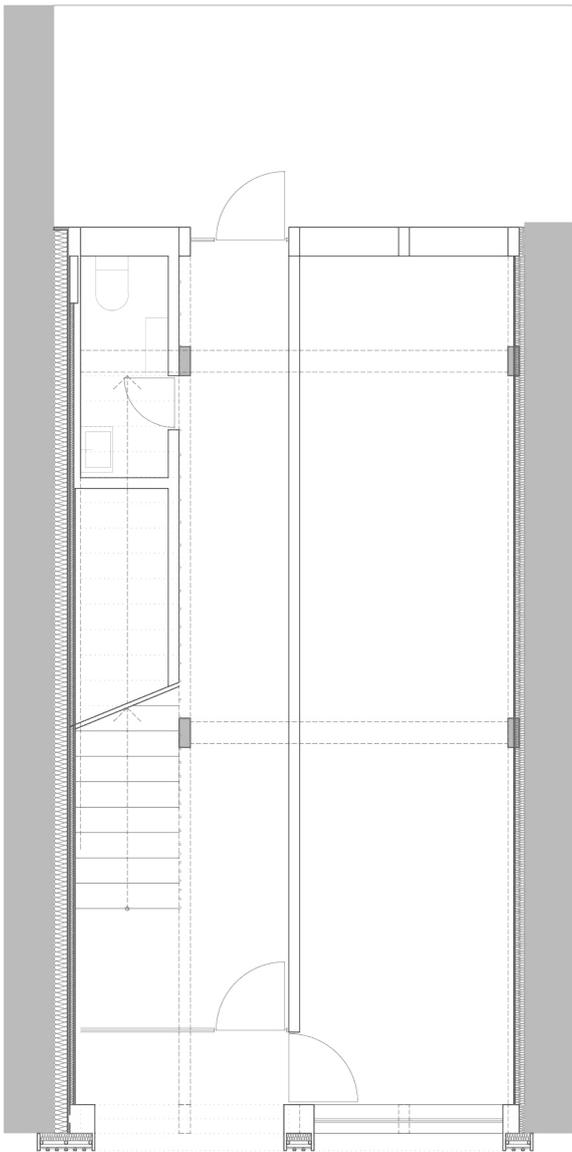
Maria Alba Aladro, Mesude Tuncer, Noa Fernández, Sebastian Kinzl

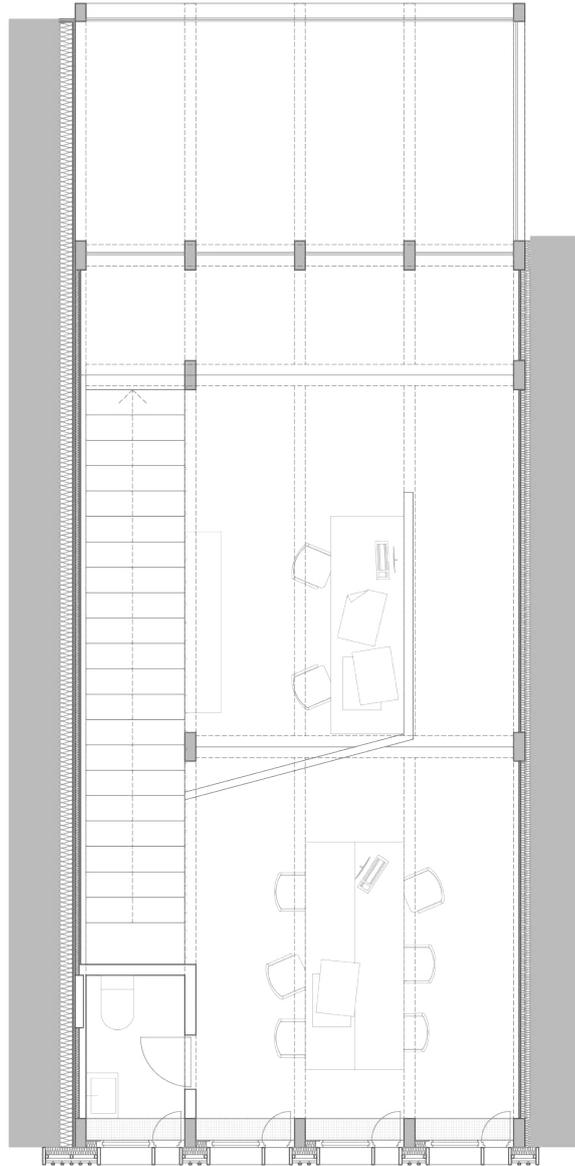




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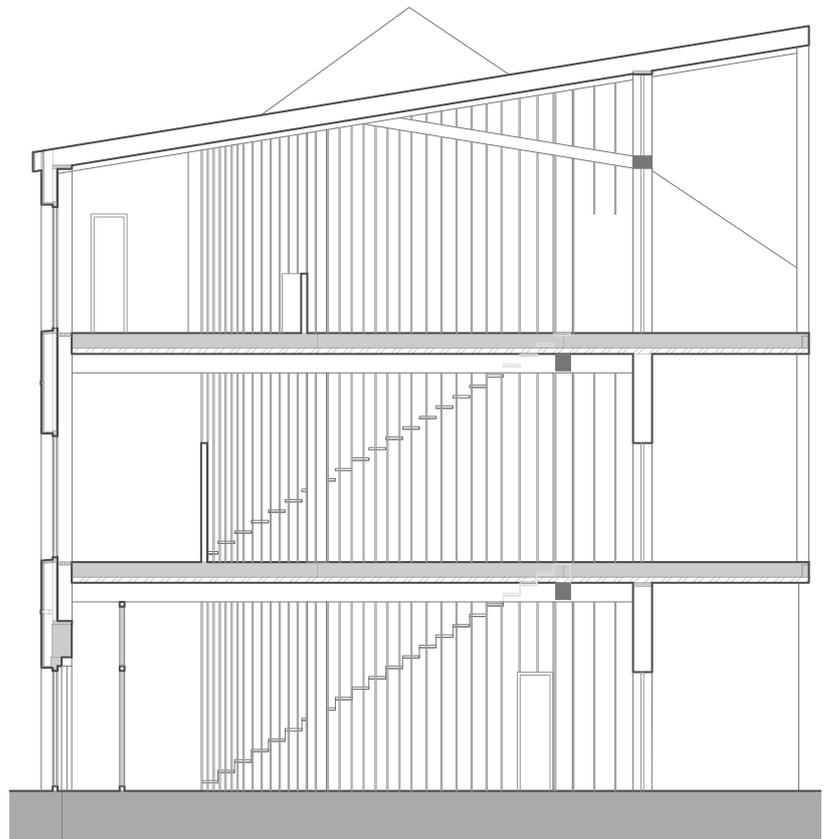
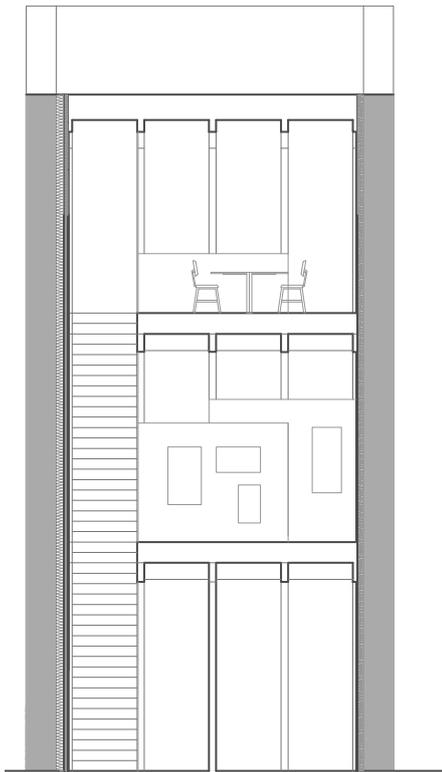
Townhouse Graz Maria Alba Aladro, Mesude Tuncer, Noa Fernández, Sebastian Kinzl





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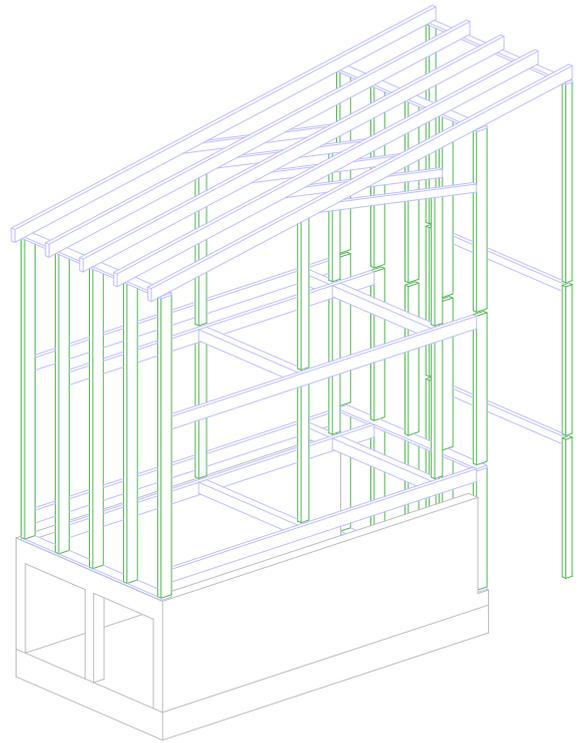
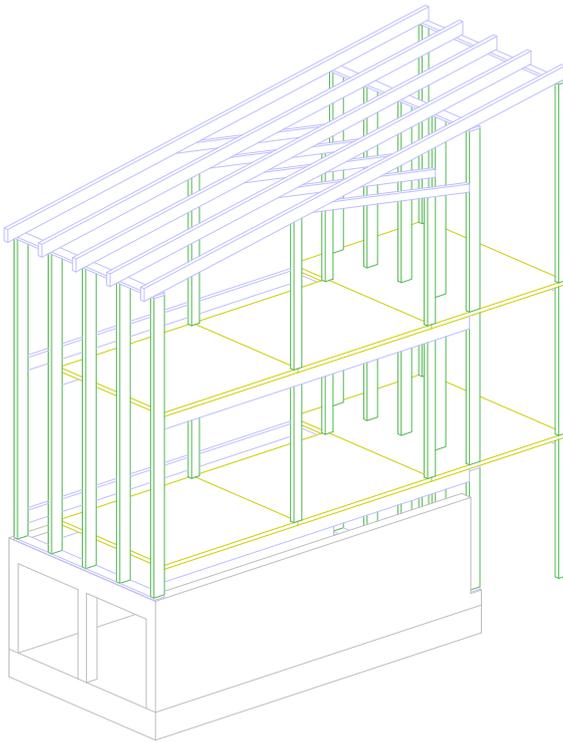
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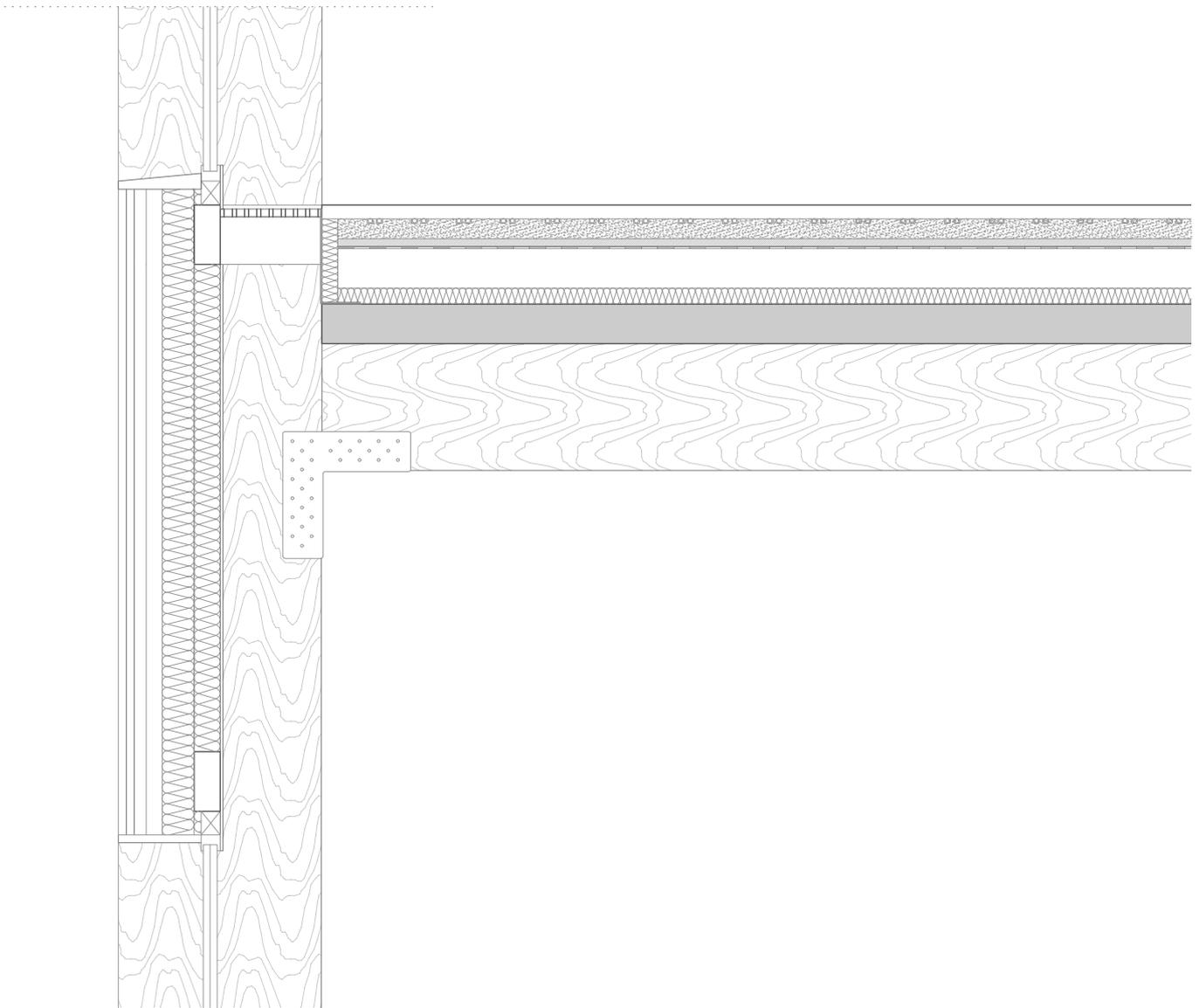
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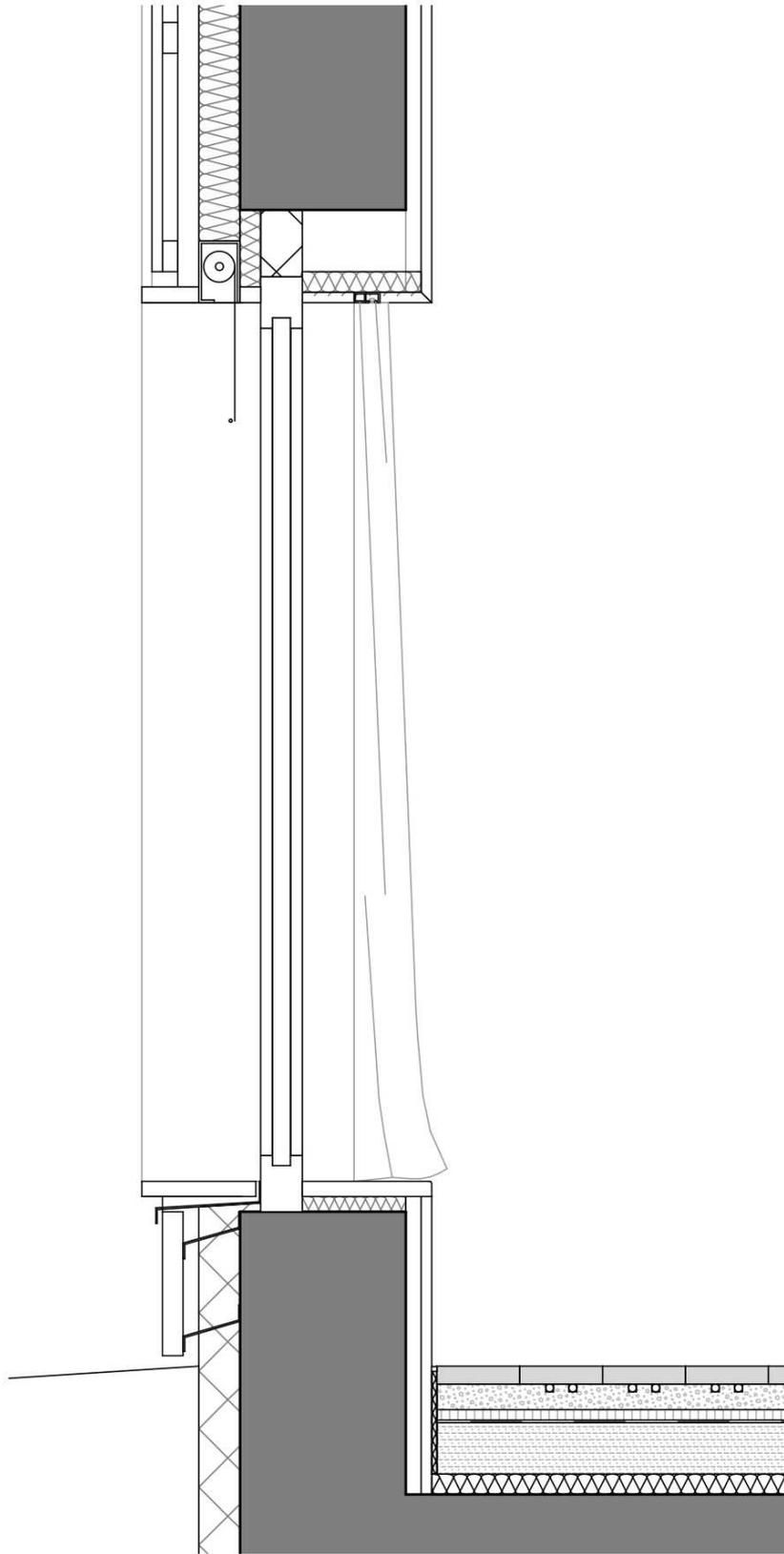




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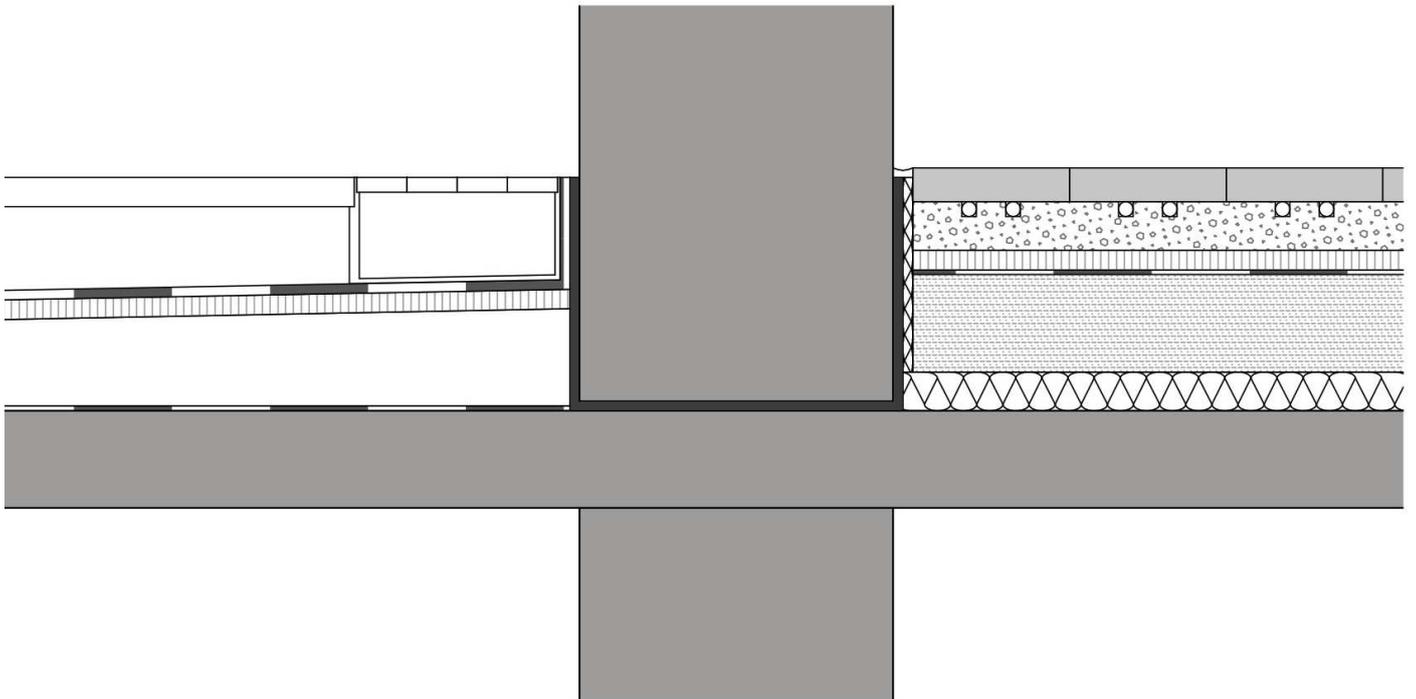
Townhouse Graz Maria Alba Aladro, Mesude Tuncer, Noa Fernández, Sebastian Kinzl

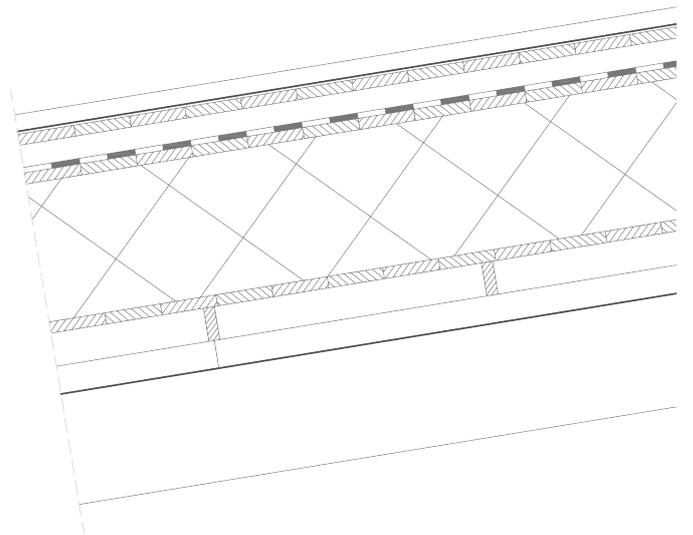
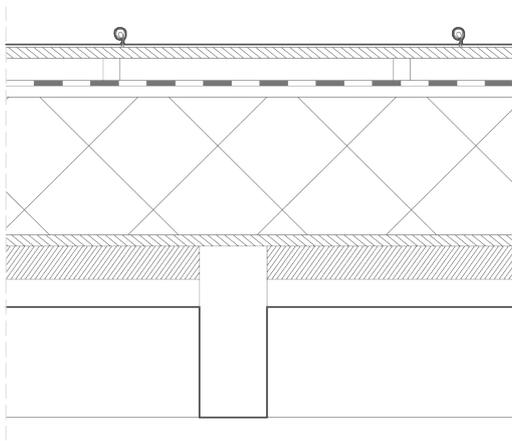




SWF III Seminar

Townhouse Graz Maria Alba Aladro, Mesude Tuncer, Noa Fernández, Sebastian Kinzl





Tenement in South Korea

Tabea Oberle, Julia Schölzhorn, Jiyoung Yoon, Junghyeok Park

Concept

Our reference project from last semester was a four-storey building that embodies a modern tree house integrated into the forest.

The inspiration for our design was the traditional Korean Hanok house. We analysed the shapes and floor plans of the traditional house. The next step was to adapt and integrate the building parts of the previous project from the tree house. Columns, beams, ceilings and walls were taken over in their dimensions or adapted through minimal cutting.

The reuse of the components was the main focus of our project. This made it possible for us to save 432 trees and thus treat our environment with awareness and care.

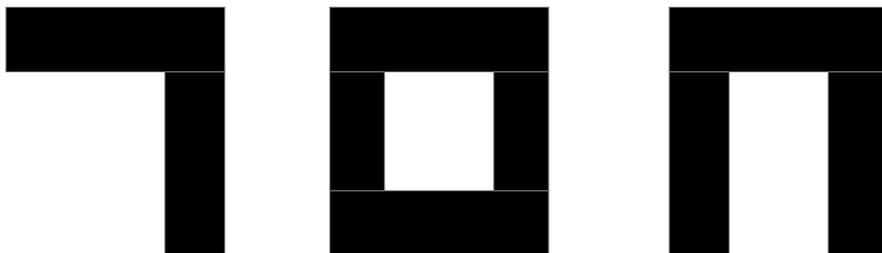
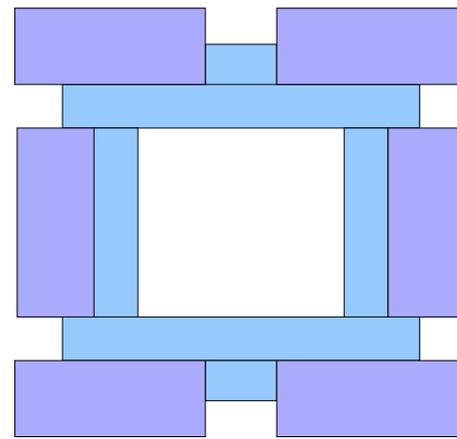
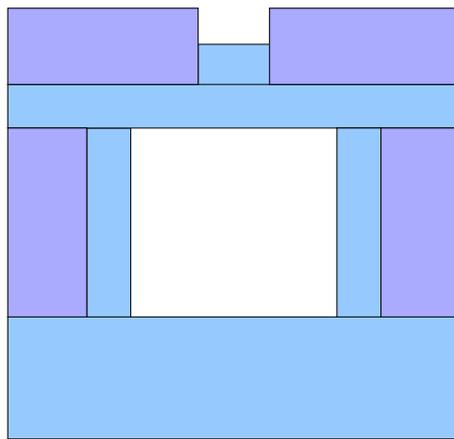
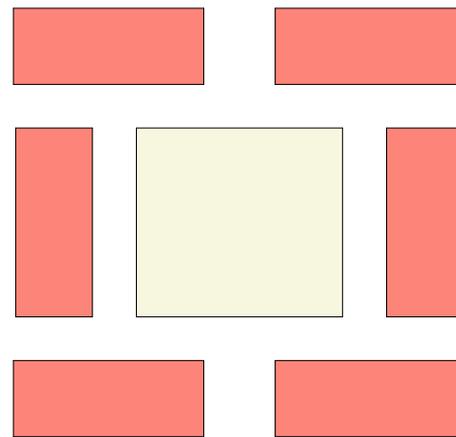
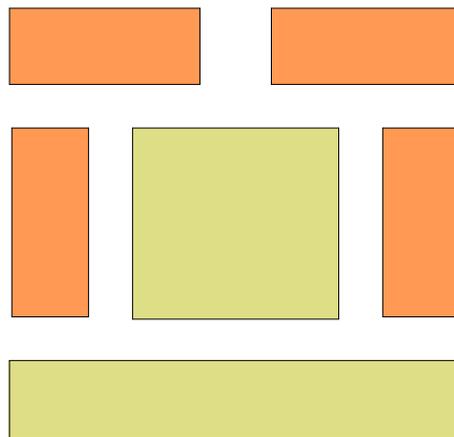


figure of a traditional hanok



-  indoor spaces
-  outdoor spaces

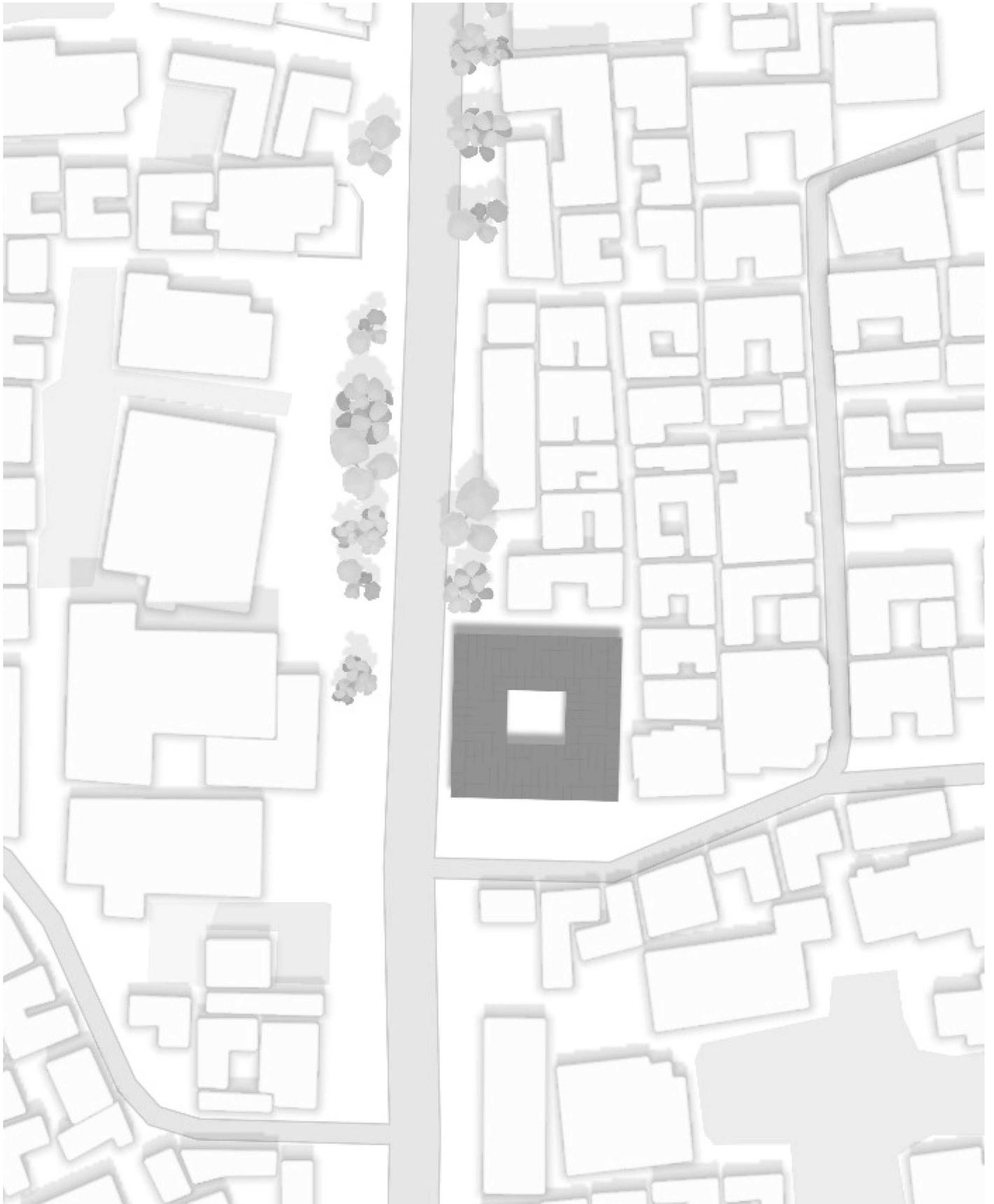


-  community space, market
-  public spaces, co-working, shops
-  living spaces

SWF III Seminar

Tenement in South Korea Tabea Oberle, Julia Schölzhorn, Jiyoung Yoon, Junghyeok Park





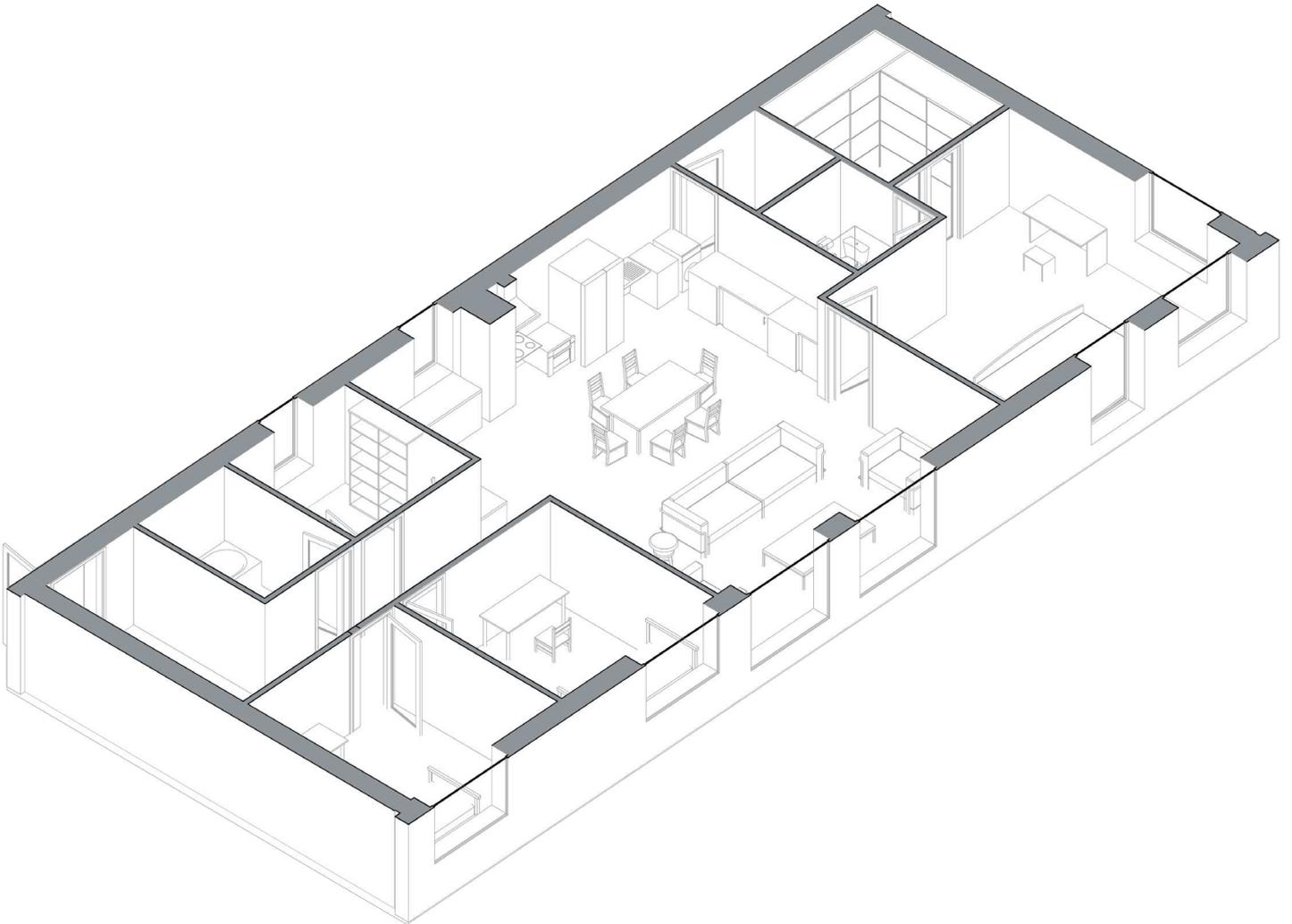
SWF III Seminar

Tenement in South Korea Tabea Oberle, Julia Schölzhorn, Jiyoung Yoon, Junghyeok Park

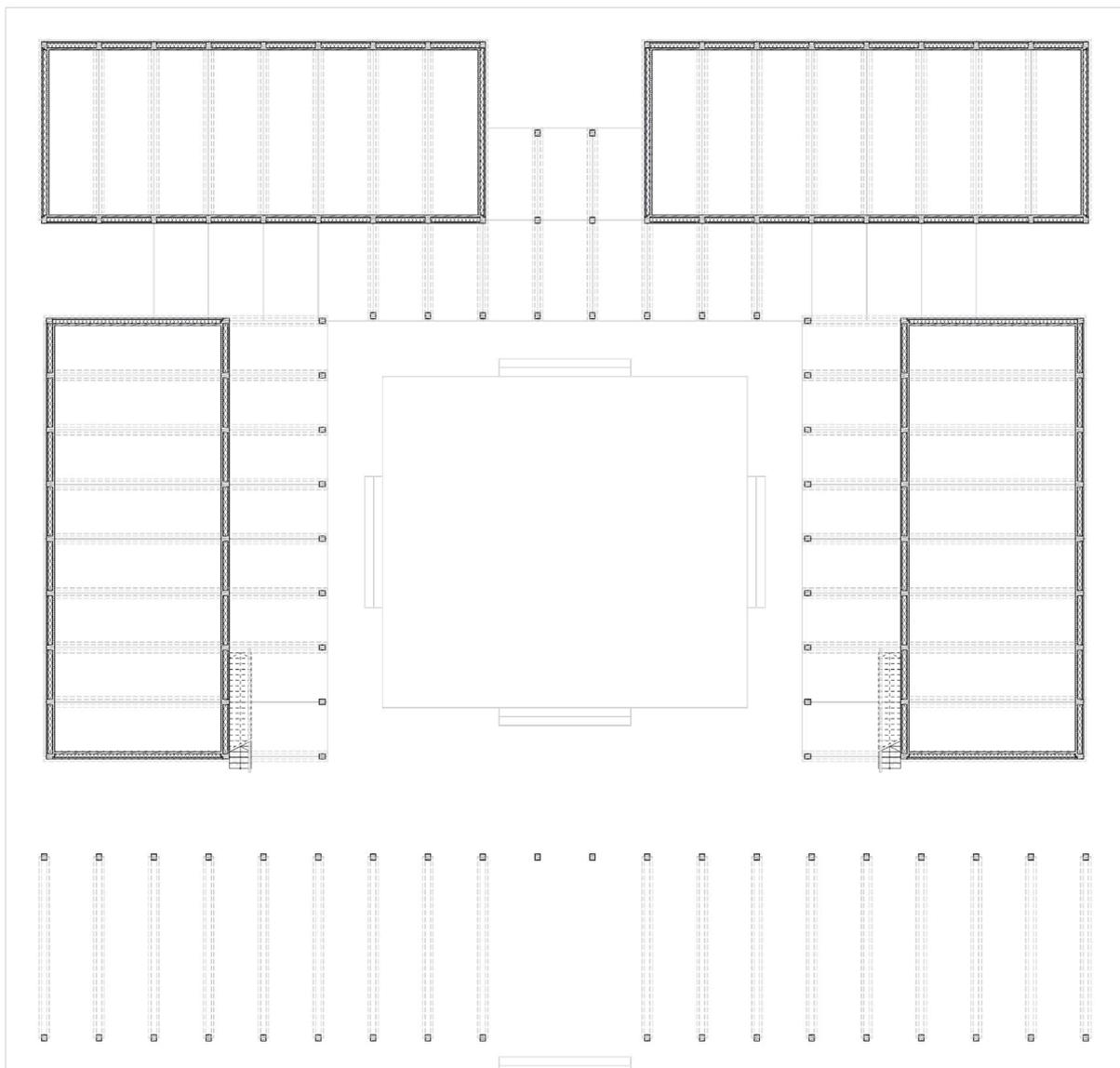
The concept idea combines traditional Korean hanok with urban planning necessities.

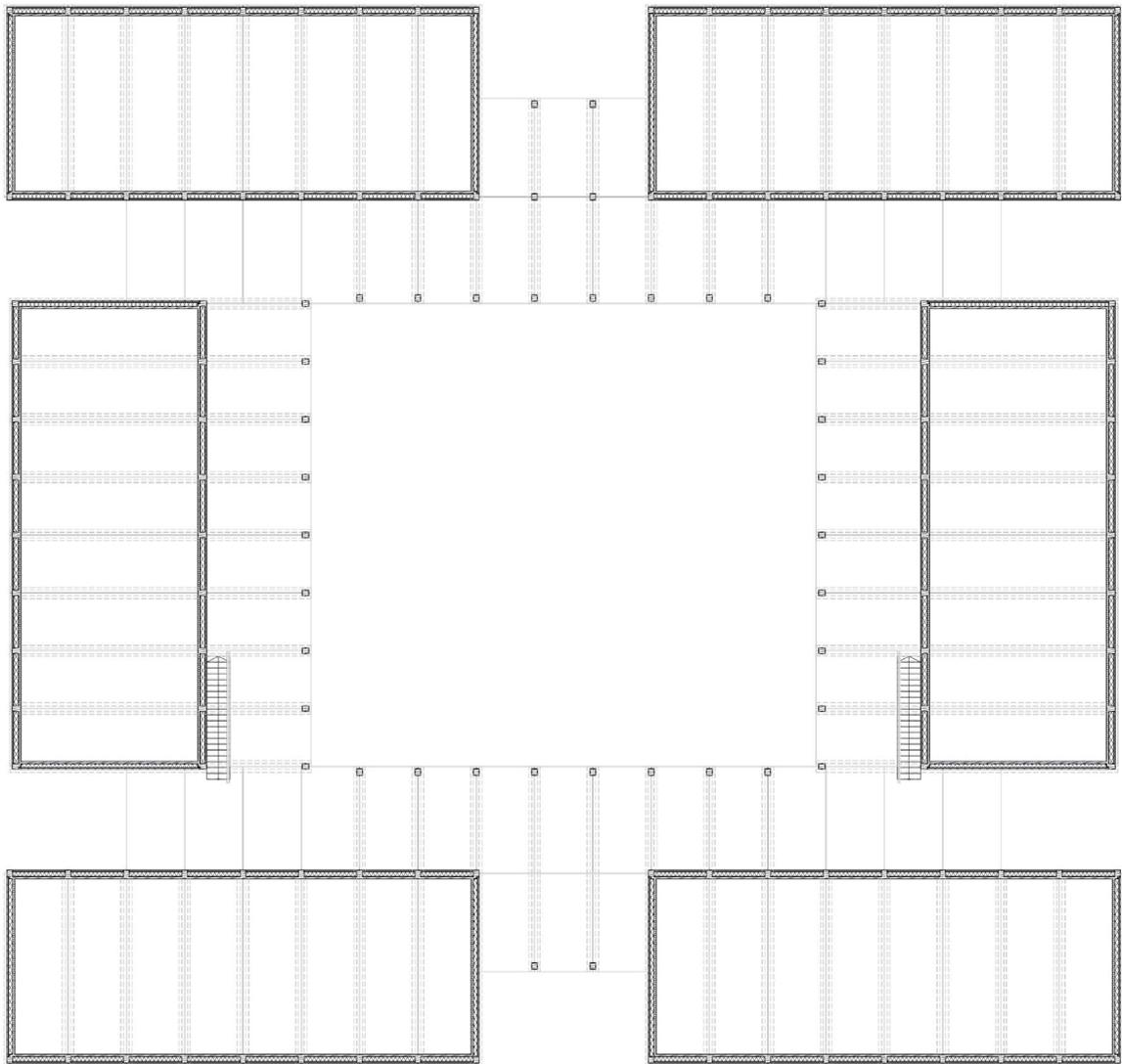
The concept idea combines traditional Korean hanok with urban planning necessities. The passageway through the entire building is located outside. It is orientated towards the inner courtyard and leads visitors to the public uses on the ground floor and brings residents to their flats via a communication zone on the upper floor. The ground floor zone has an open and continuous design and offers shops, communal workspaces and temporary markets due to its public use.

Thanks to the grid, floor plans can be easily adapted and redesigned according to individual requirements.



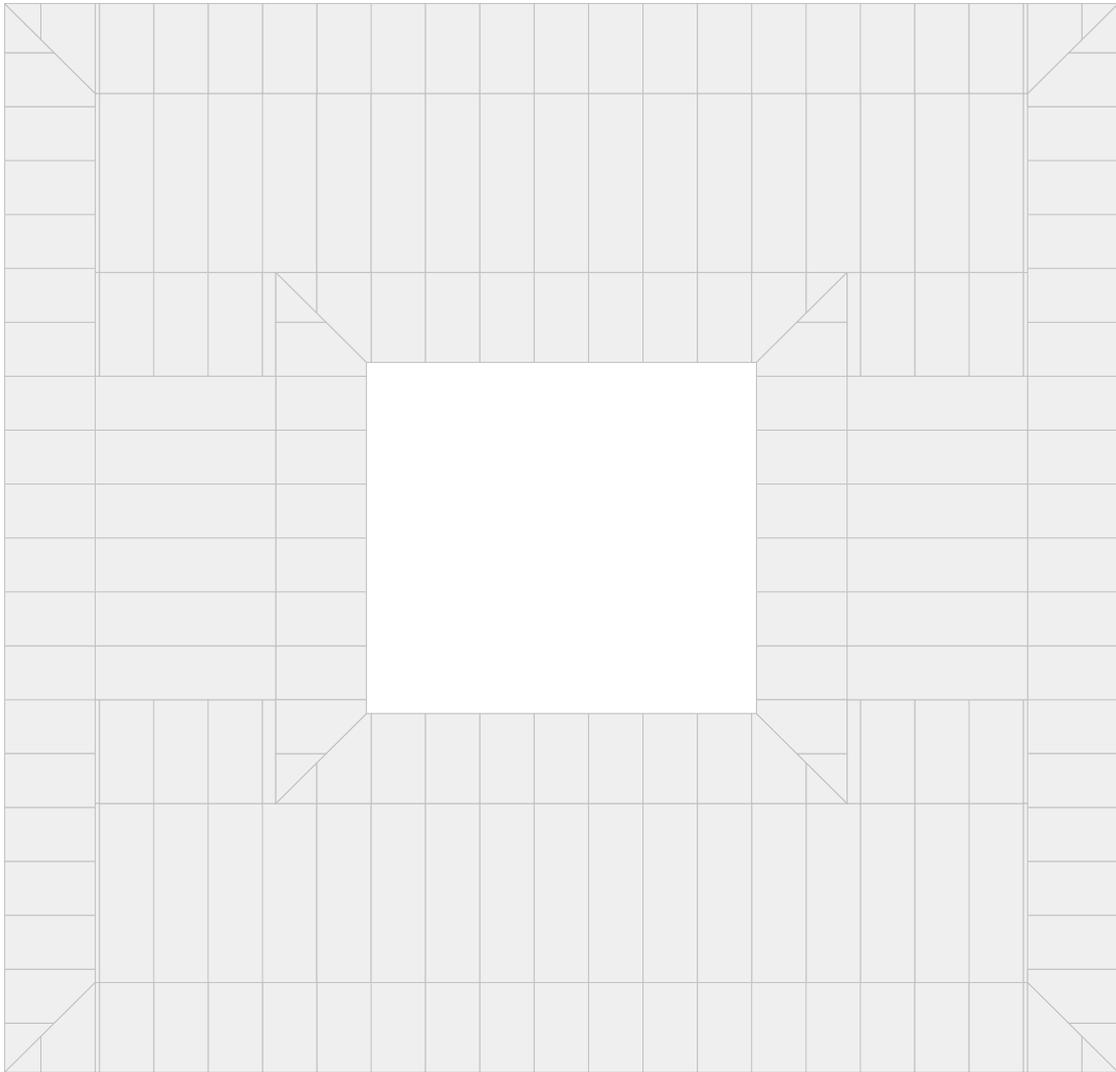
Tenement in South Korea Tabea Oberle, Julia Schölzhorn, Jiyoung Yoon, Junghyeok Park

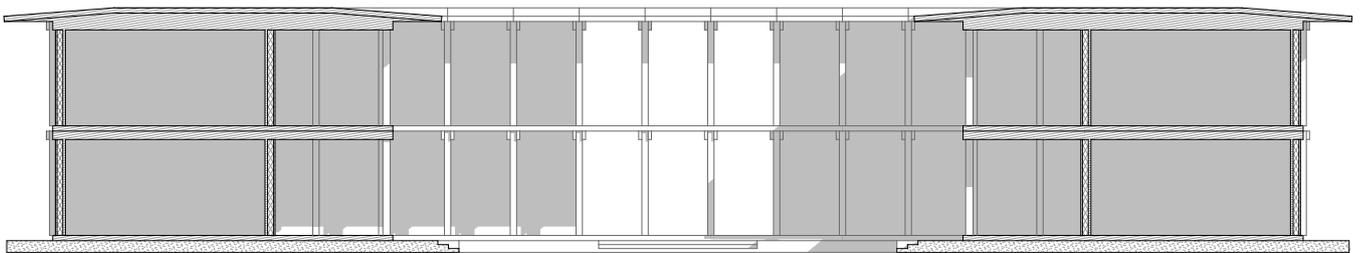




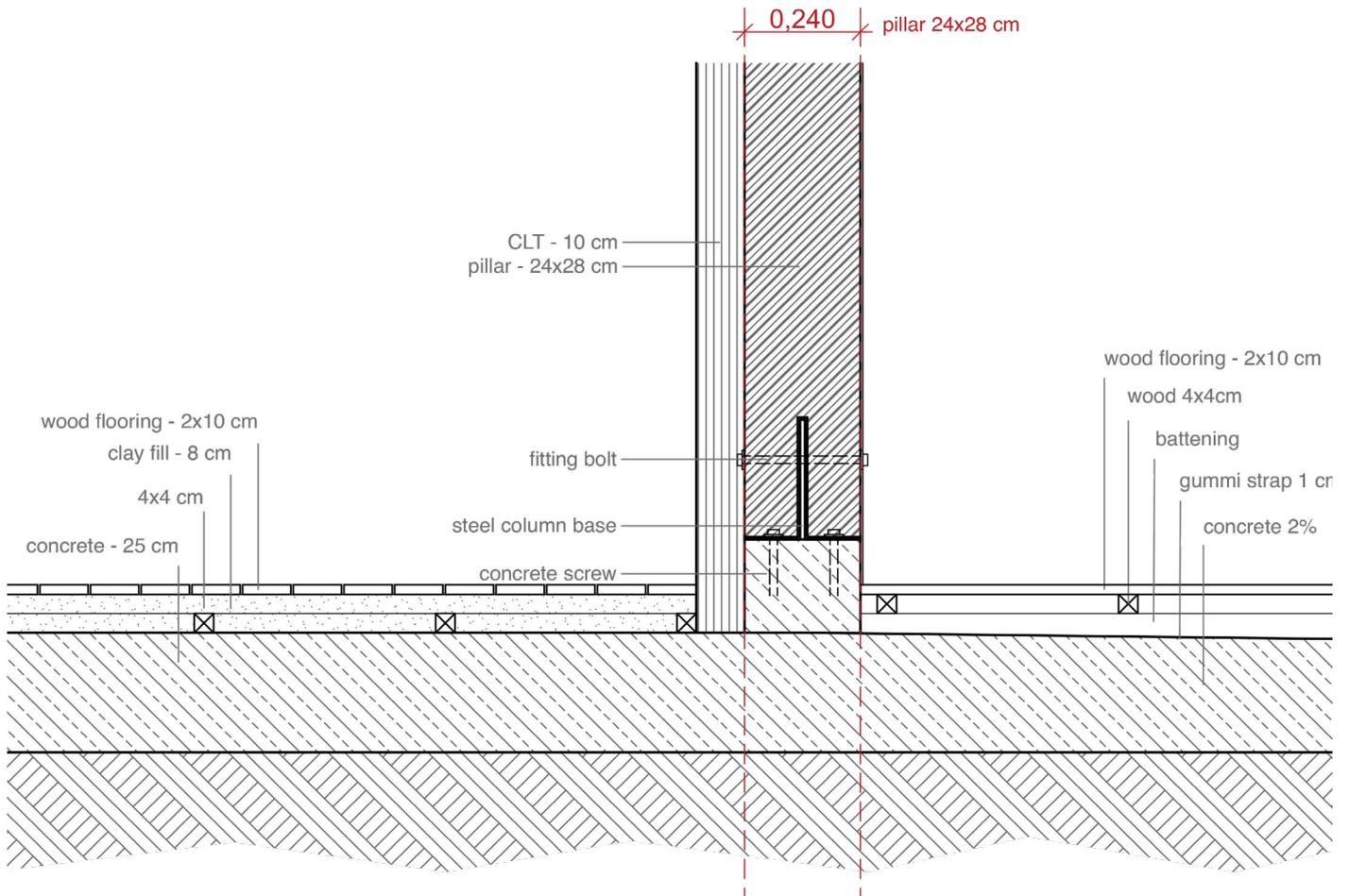
SWF III Seminar

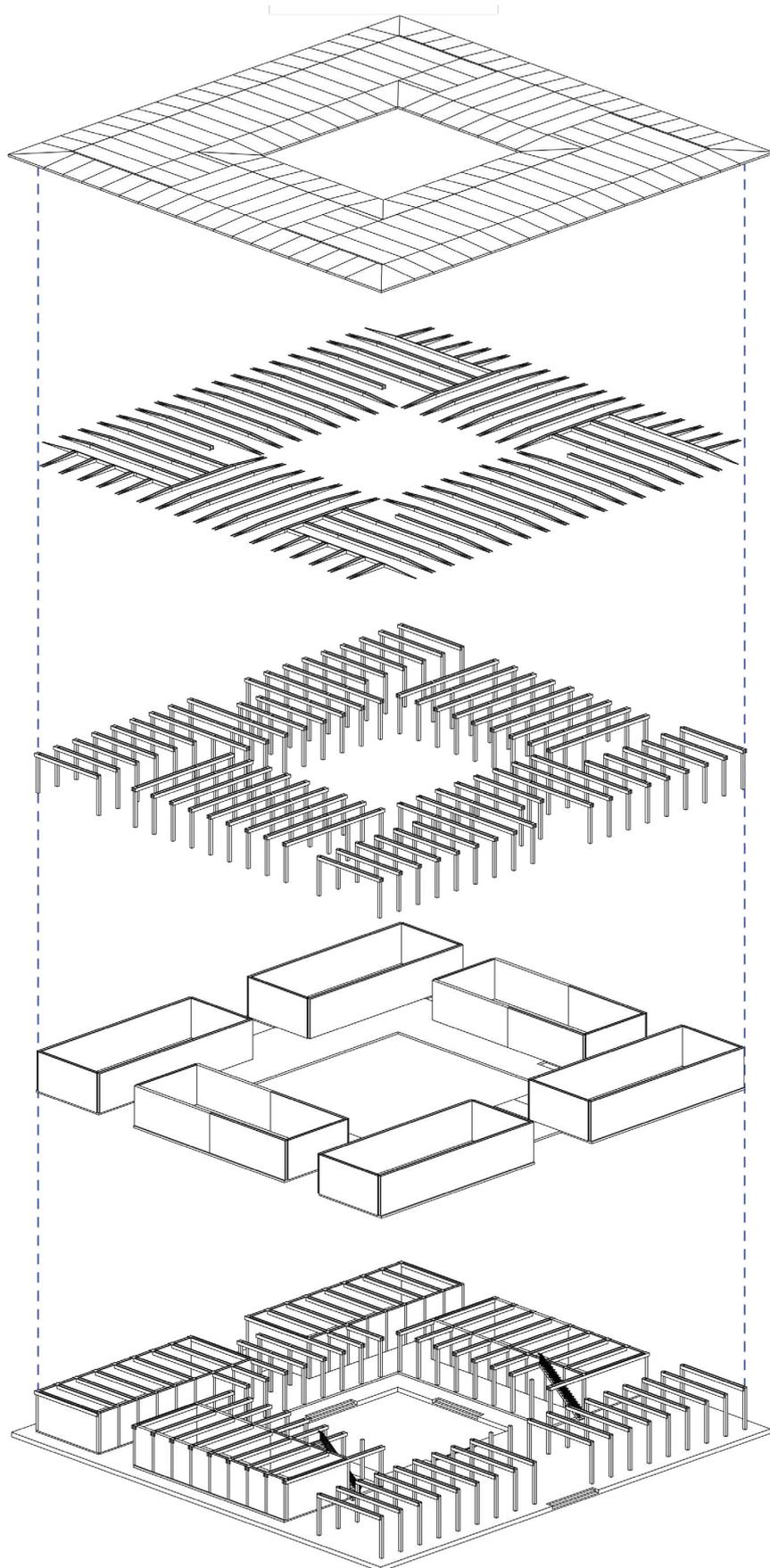
Tenement in South Korea Tabea Oberle, Julia Schölzhorn, Jiyoung Yoon, Junghyeok Park



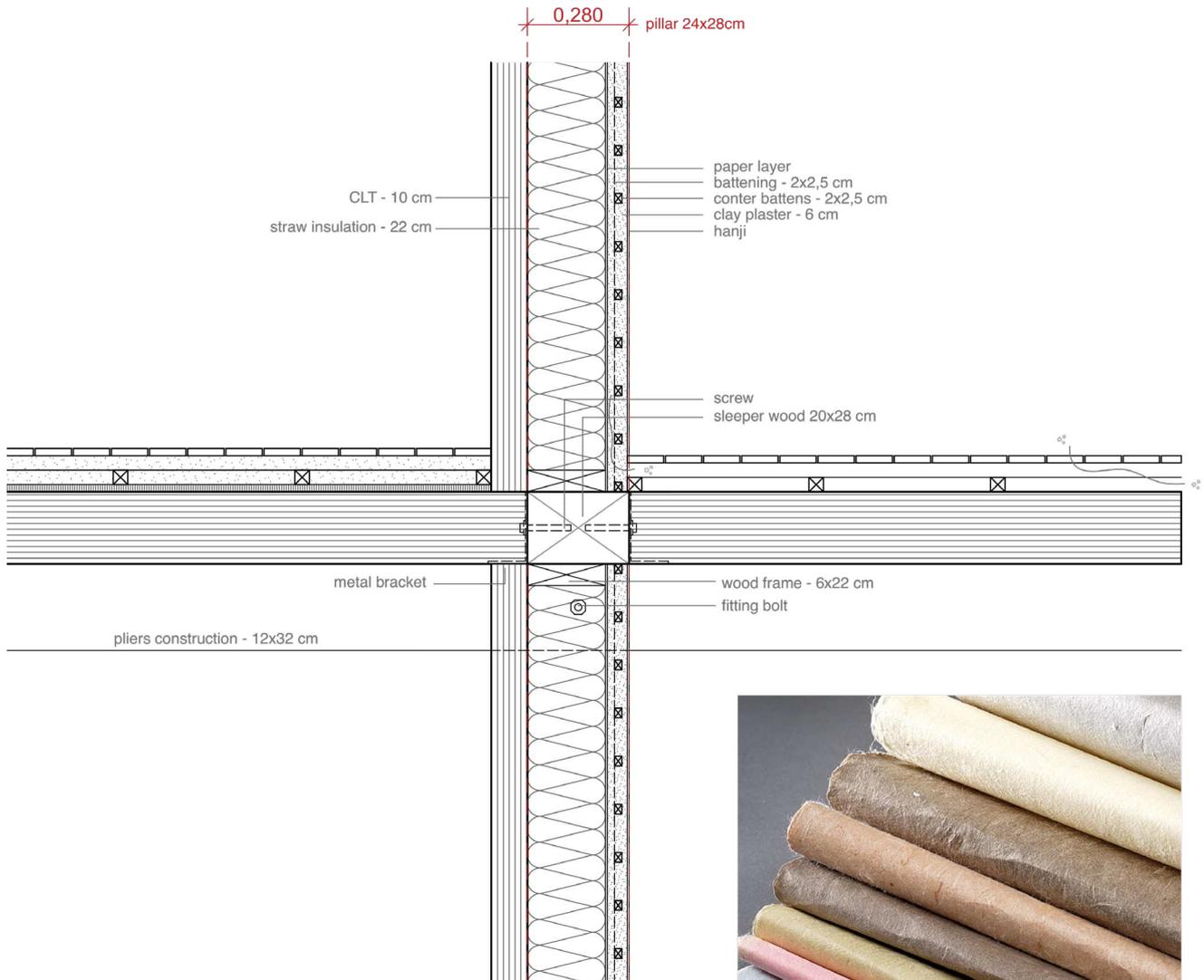


Tenement in South Korea Tabea Oberle, Julia Schölzhorn, Jiyoung Yoon, Junghyeok Park





Tenement in South Korea Tabea Oberle, Julia Schölzhorn, Jiyoung Yoon, Junghyeok Park



Message to the next planners

squared timber:	24x28x378 cm - 302 pieces
sleeper wood:	20x28x500 cm - 84 pieces
	20x28x750 cm - 27 pieces
beams:	12x32x460 cm - 48 pieces
	12x32x820 cm - 216 pieces
ceiling:	249x20x741cm - 94 pieces
	249x20x460cm - 52 pieces
	249x20x415 cm - 92 pieces
wall plate:	250x10x378 cm - 216 pieces

Dear colleagues,

thank you for deciding to continue using our components. It's worth it! We have saved 432 trees in our project.

Our decision to connect the components with screws and not with wooden joints allows for easy disassembly and sustainable reuse. You can leave the building parts exactly in our dimensions and design based on them or adapt the parts and cut them to your design.

We can't wait to see how many trees you can save.

Best regards!

SWF IV Seminar

Seminar_ShareWoodForest IV

Students SWF IV

Maria del Alba Aladro Prieto

Angerer Felix

Astl Daniel

Fandler Emil

Freitag Lilli-Marie

Goje Markus

Graf Lukas

Grimm Maisha Luna Zoe

Gschwandtl Christian

Hofer Sabrina

Krishnan Maja Lakshmi

Leitgeb Michael

Lesjak Maria

Lisboa Cosmelli Carnall Concha

List Alexander

Pechmann Sophia Regina

Stoinska Aleksandra Agnieszka

Trenkwalder Simon

Wieczorkiewicz Małgorzata Beata

Wilbois Lisa Marie

Zeisler Niklas

ShareWoodForest



IAT-Professur für Holzbau

Contextualization in Timber Construction

Addition on Top

Maisha Grimm, Michael Leitgeb, Lilli Freitag, Maria Lesjak

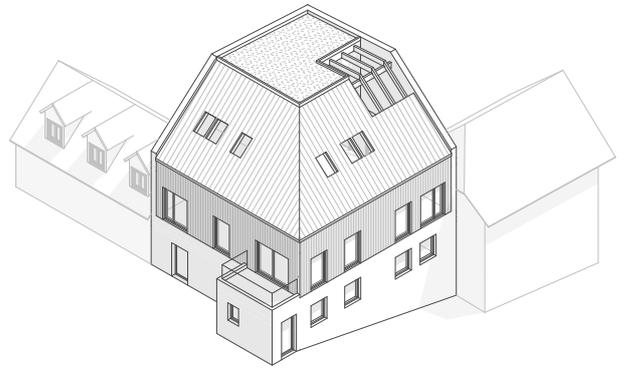
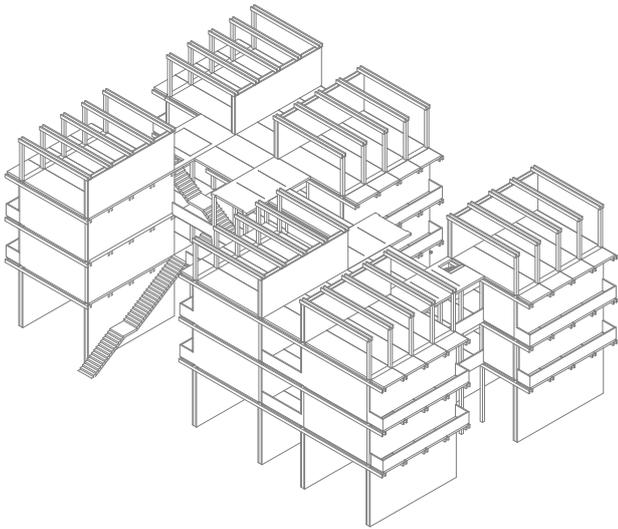
Concept

We have made it our mission to add an additional story to an existing residential building in Hartberg. The building in question is a single-family house which we intended to adapt into a multi-generational home. The reason behind this is the severe housing shortage in the region. Our goal was not only to improve the existing building and adapt it to today's needs, but also to create new, sustainable living space.

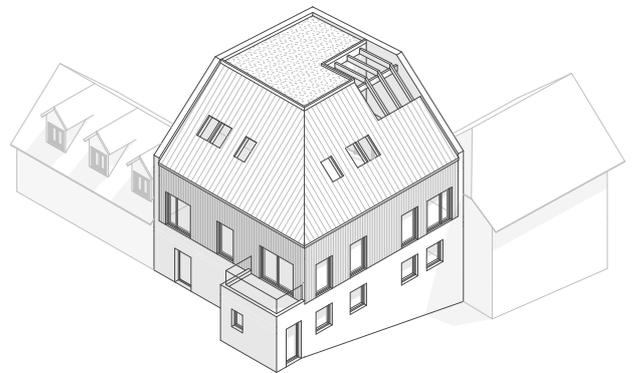
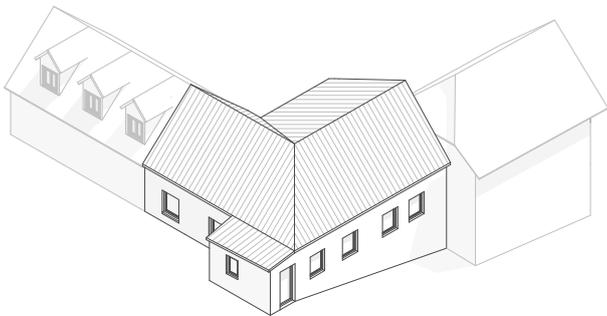
The roof was initially removed, as the existing timber was no longer worth preserving. An additional full storey with a converted attic space was planned to be built on top of the existing structure. From the posts and beams of the previous project,

we manufactured new timber frame walls, which function both as load-bearing exterior walls and as interior partitions. The entire construction is built solely using the timber from the original structure. However, all of the wood elements were cut and adapted. Every single component had to be processed at least once. Instead of using new materials and wasting the old ones, we halved or quartered the timber and reused it.

Another key aspect of our concept is the type of joints used in the building. All timber connections are screwed. This ensures that the building can be easily dismantled in the future and the timber can continue to be reused.

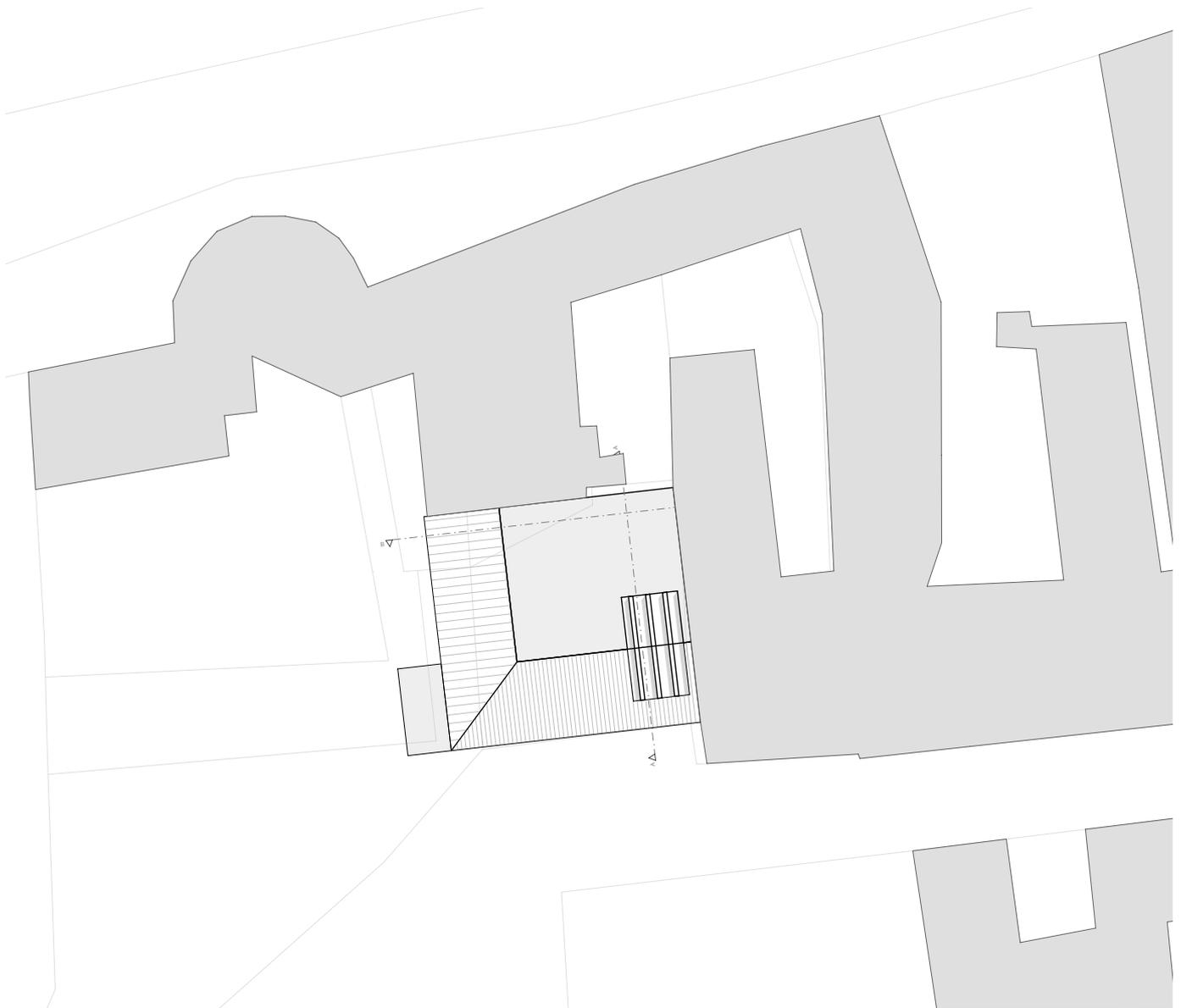


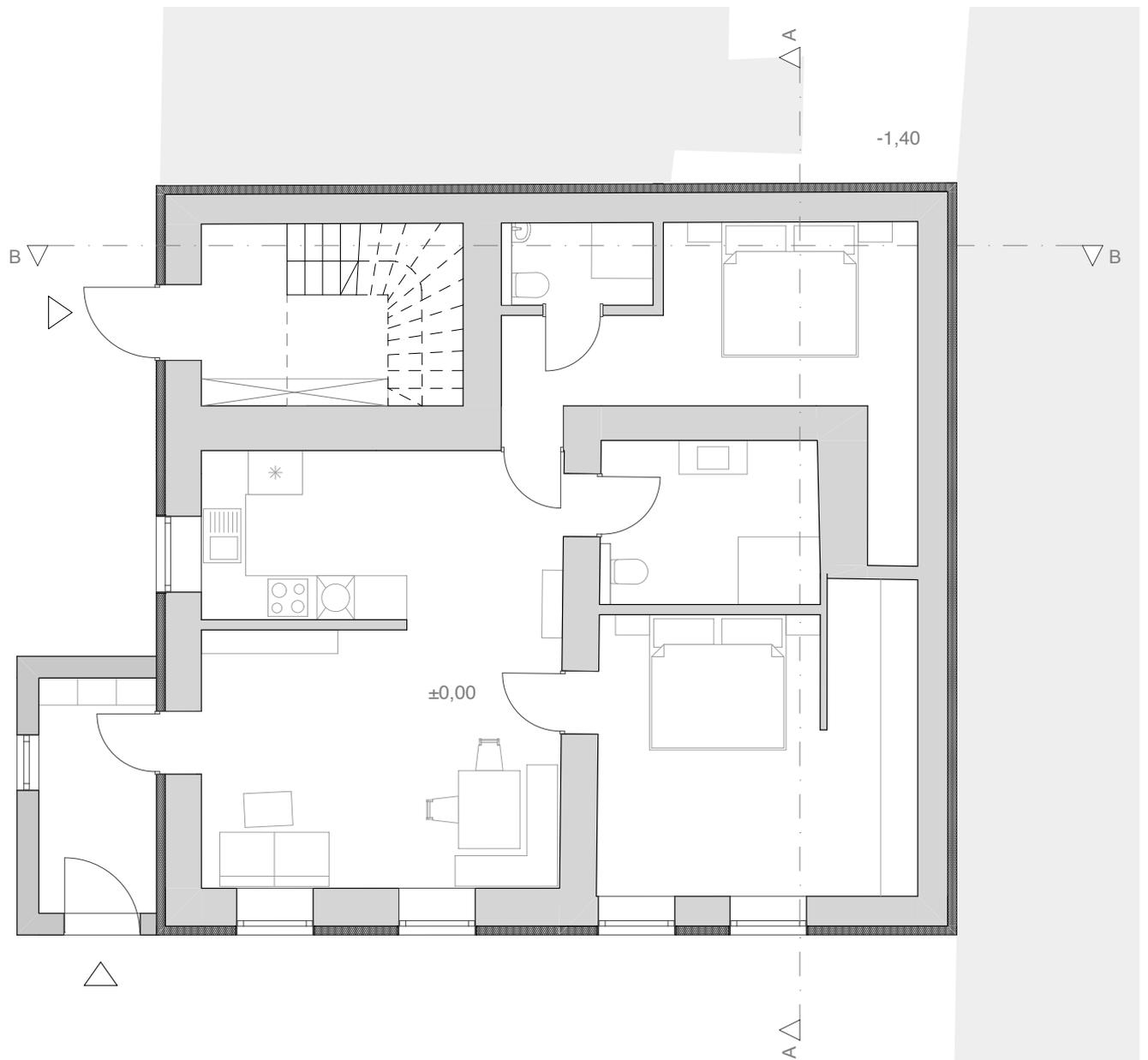
Concept



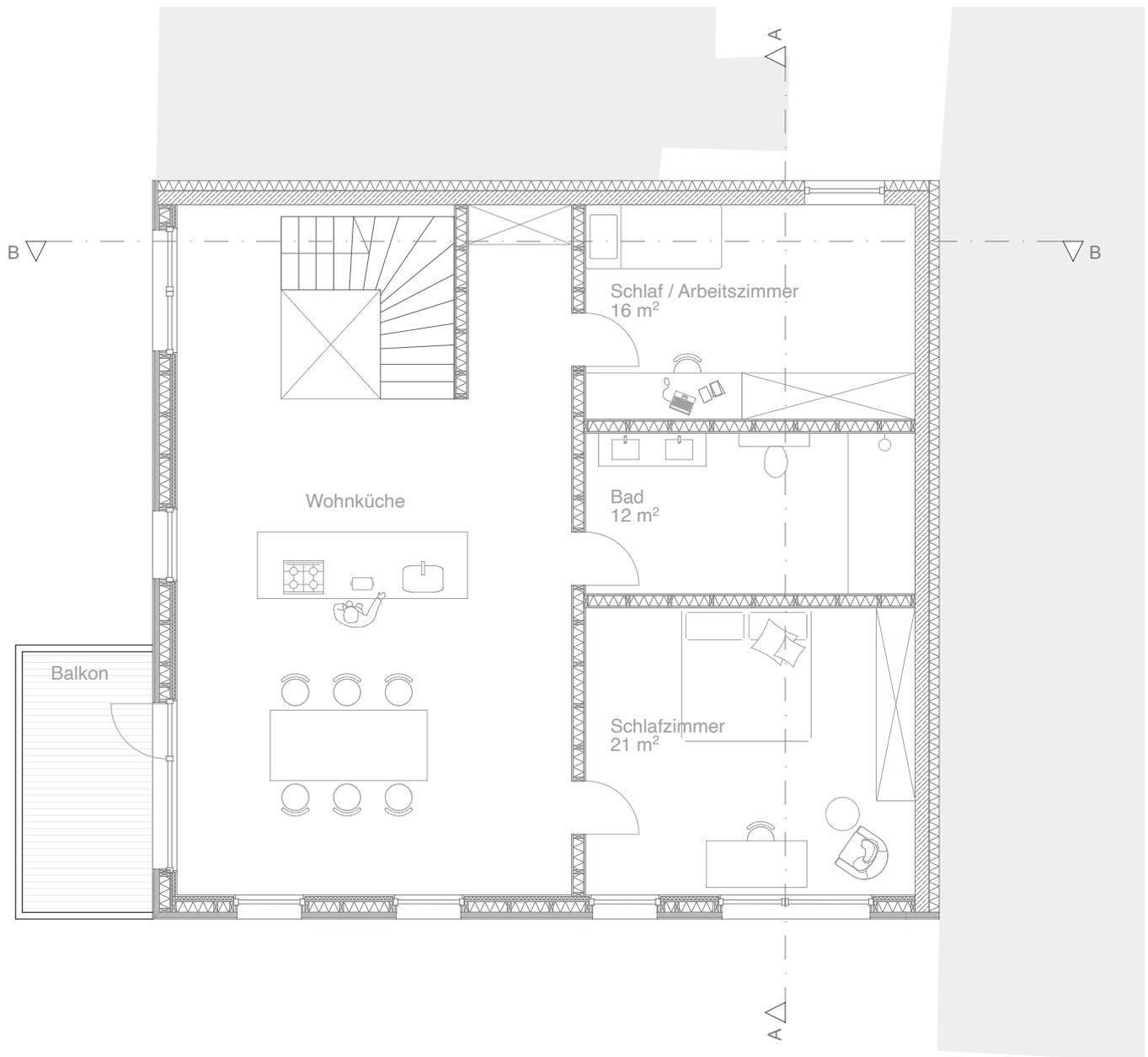
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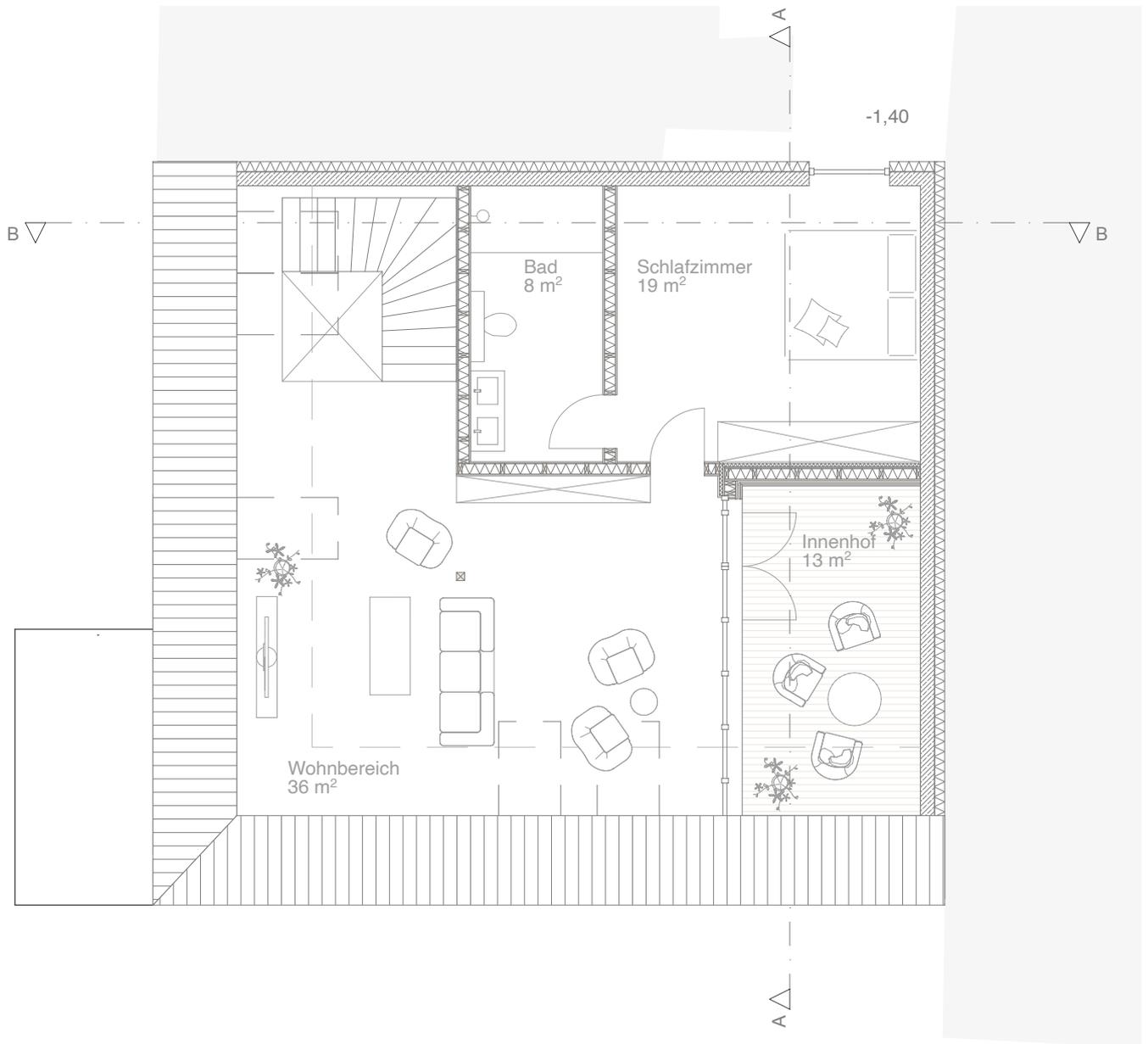
Addition on Top Maisha Grimm, Michael Leitgeb, Lilli Freitag, Maria Lesjak





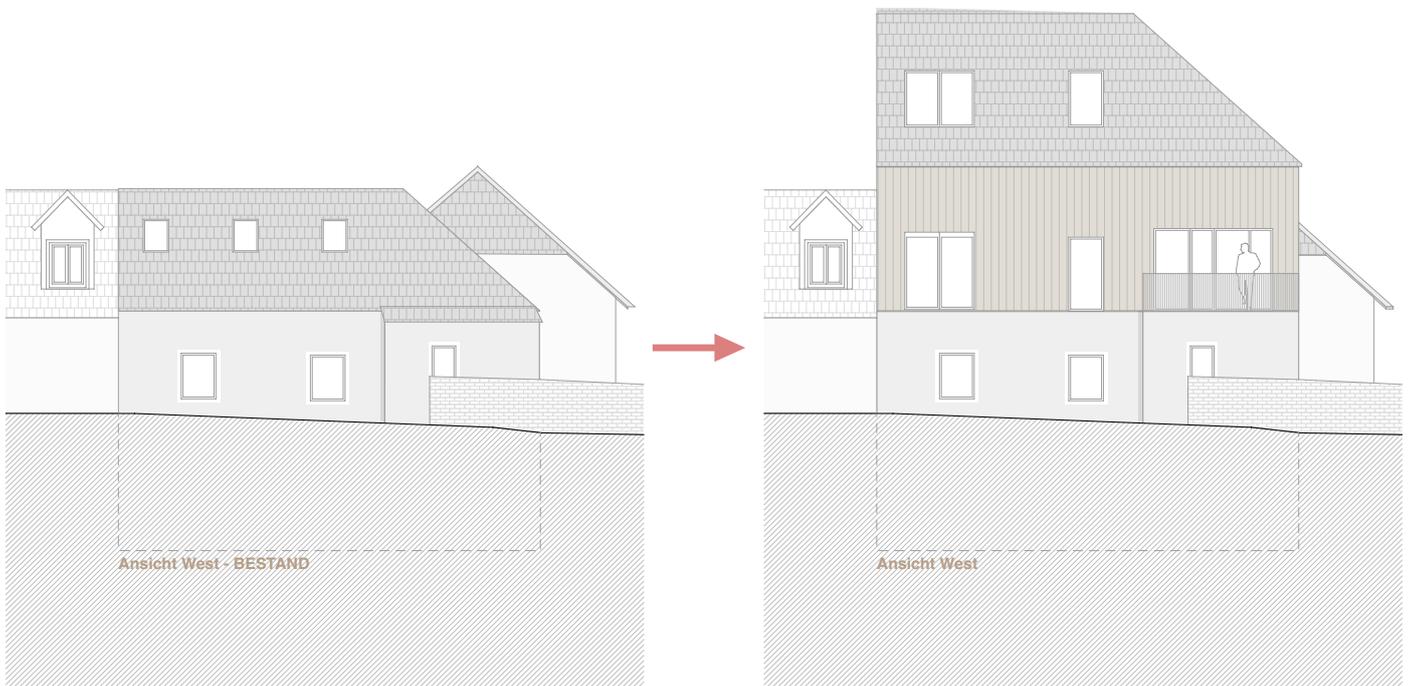
Addition on Top Maisha Grimm, Michael Leitgeb, Lilli Freitag, Maria Lesjak

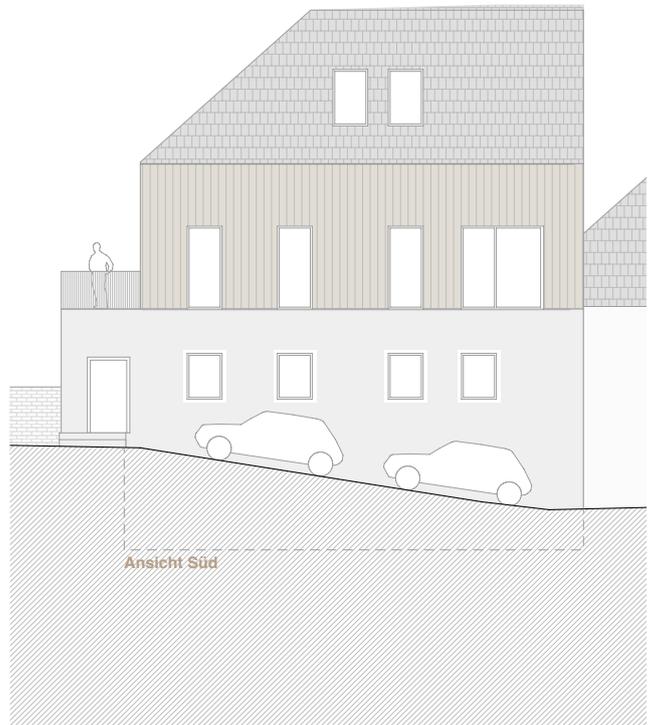
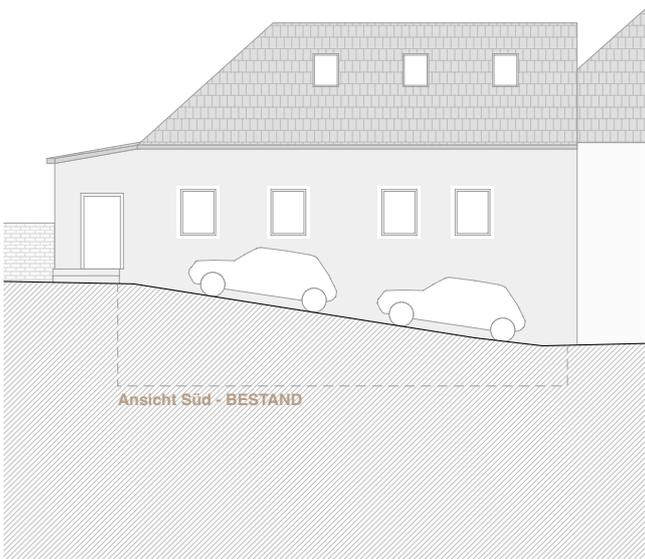




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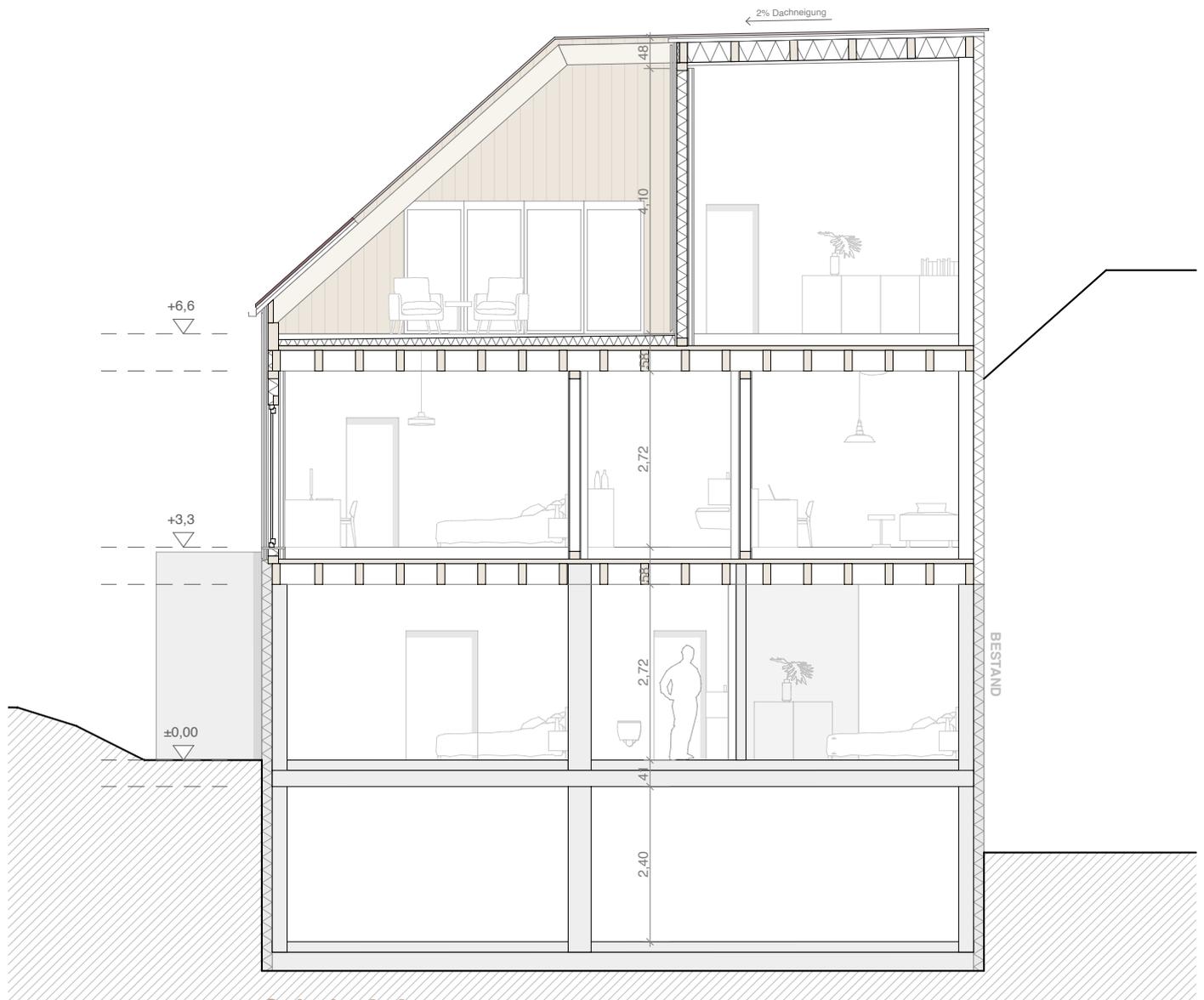
Addition on Top Maisha Grimm, Michael Leitgeb, Lilli Freitag, Maria Lesjak

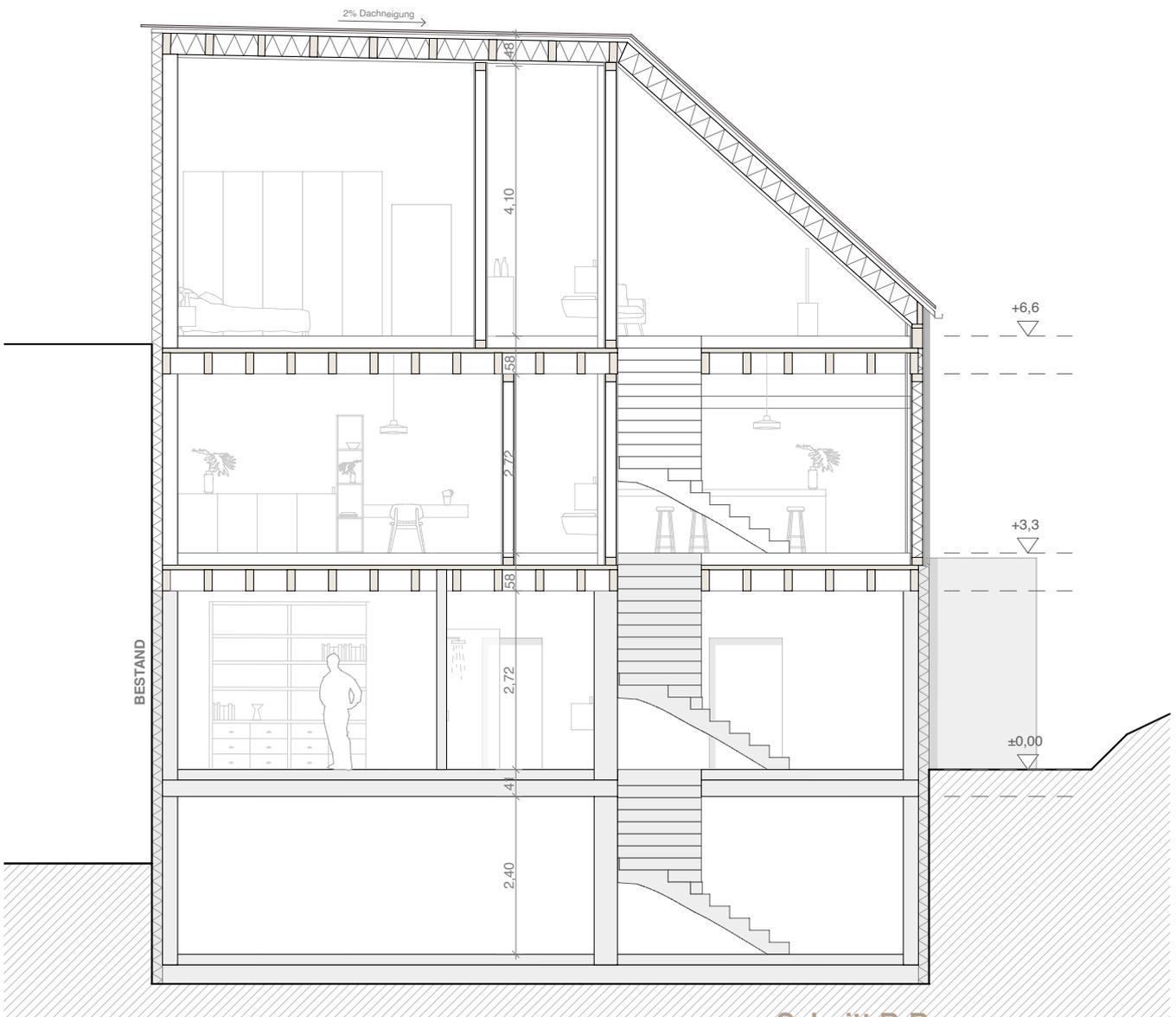




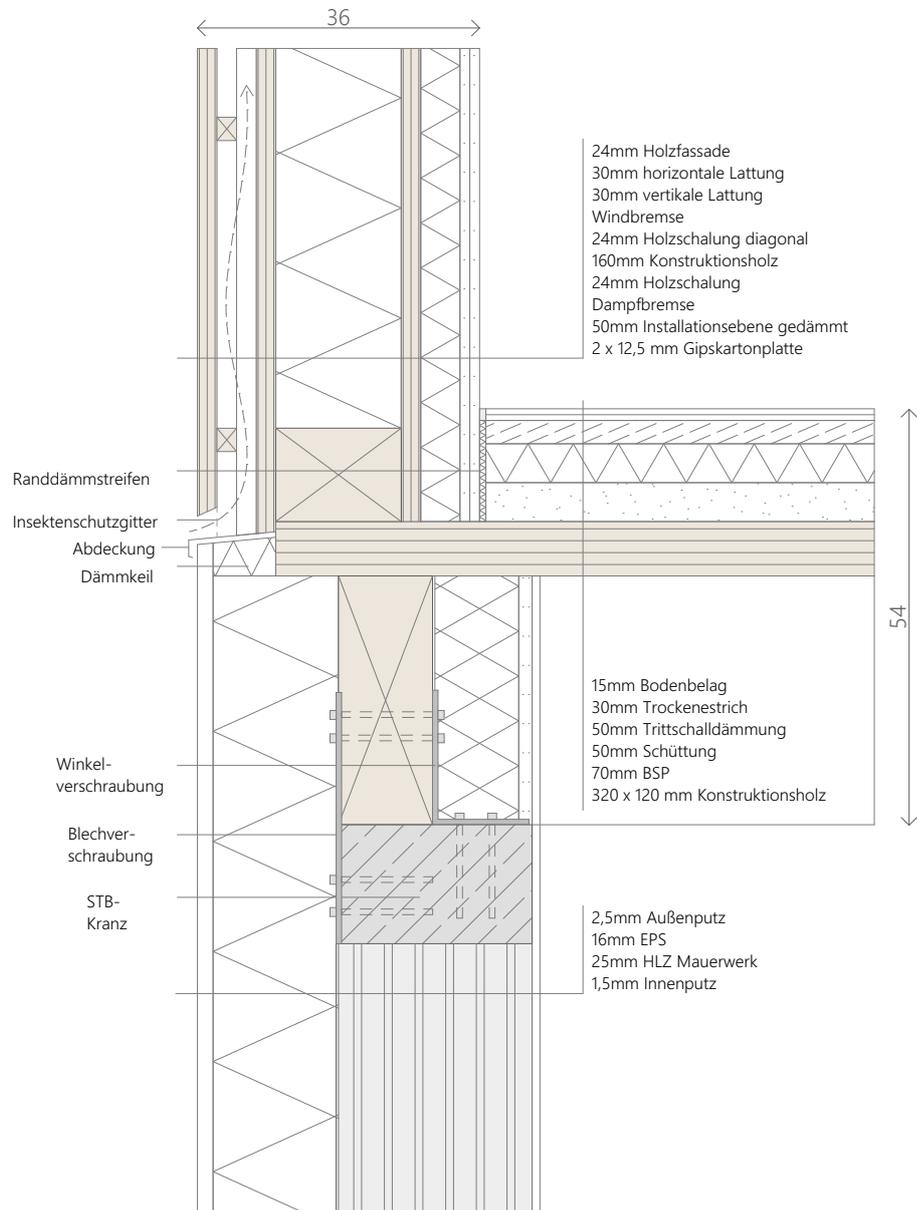
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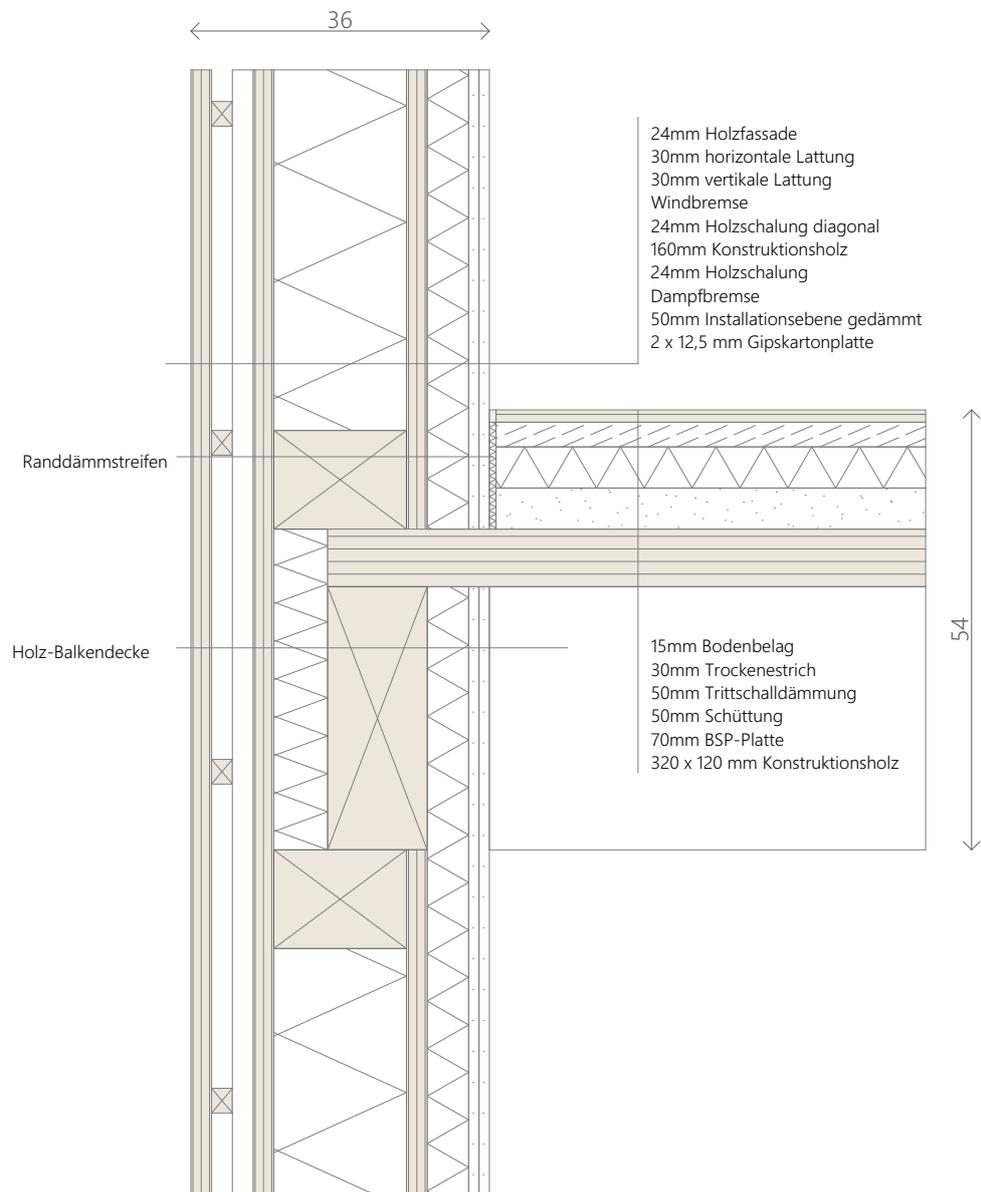
Addition on Top Maisha Grimm, Michael Leitgeb, Lilli Freitag, Maria Lesjak



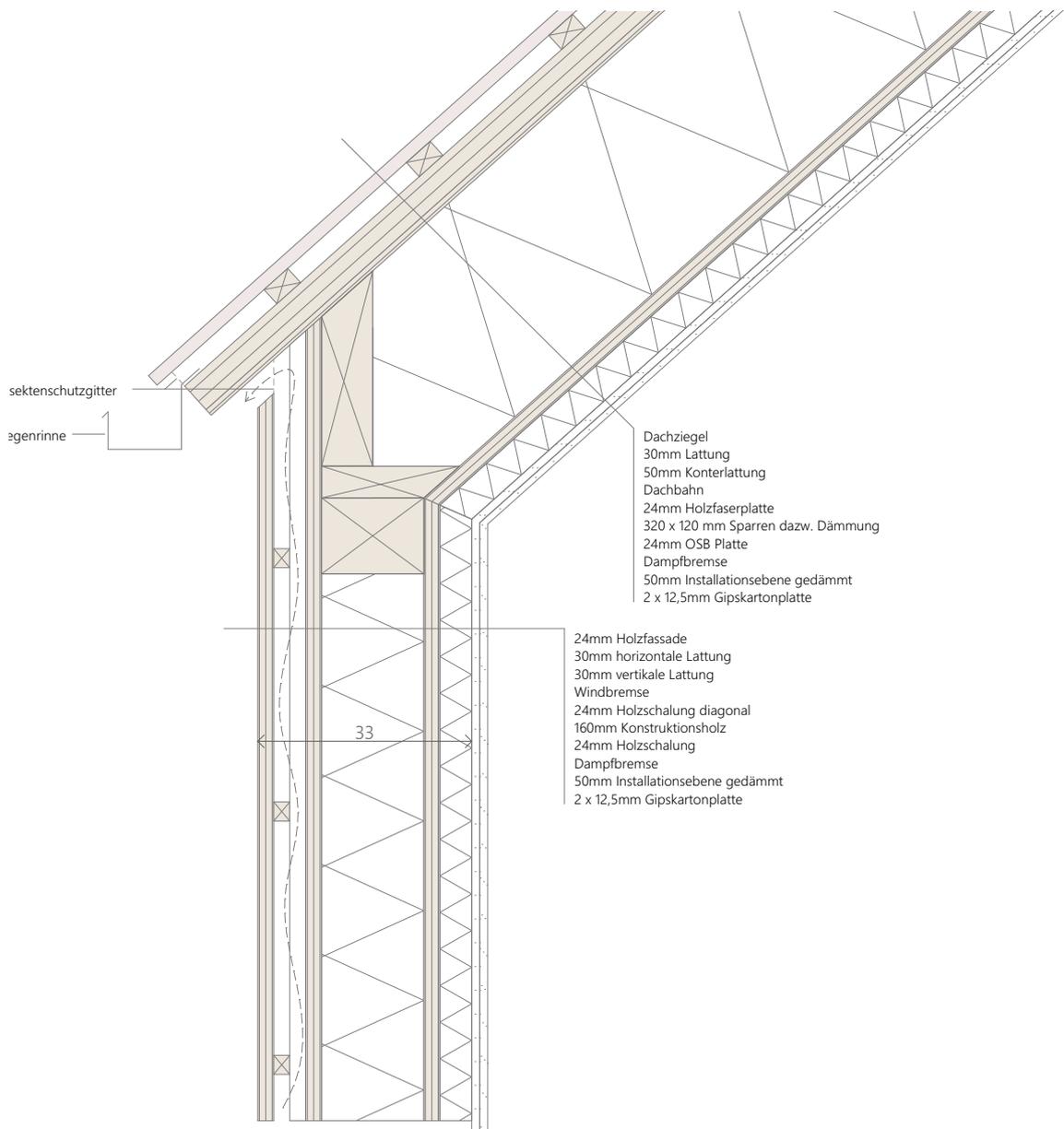


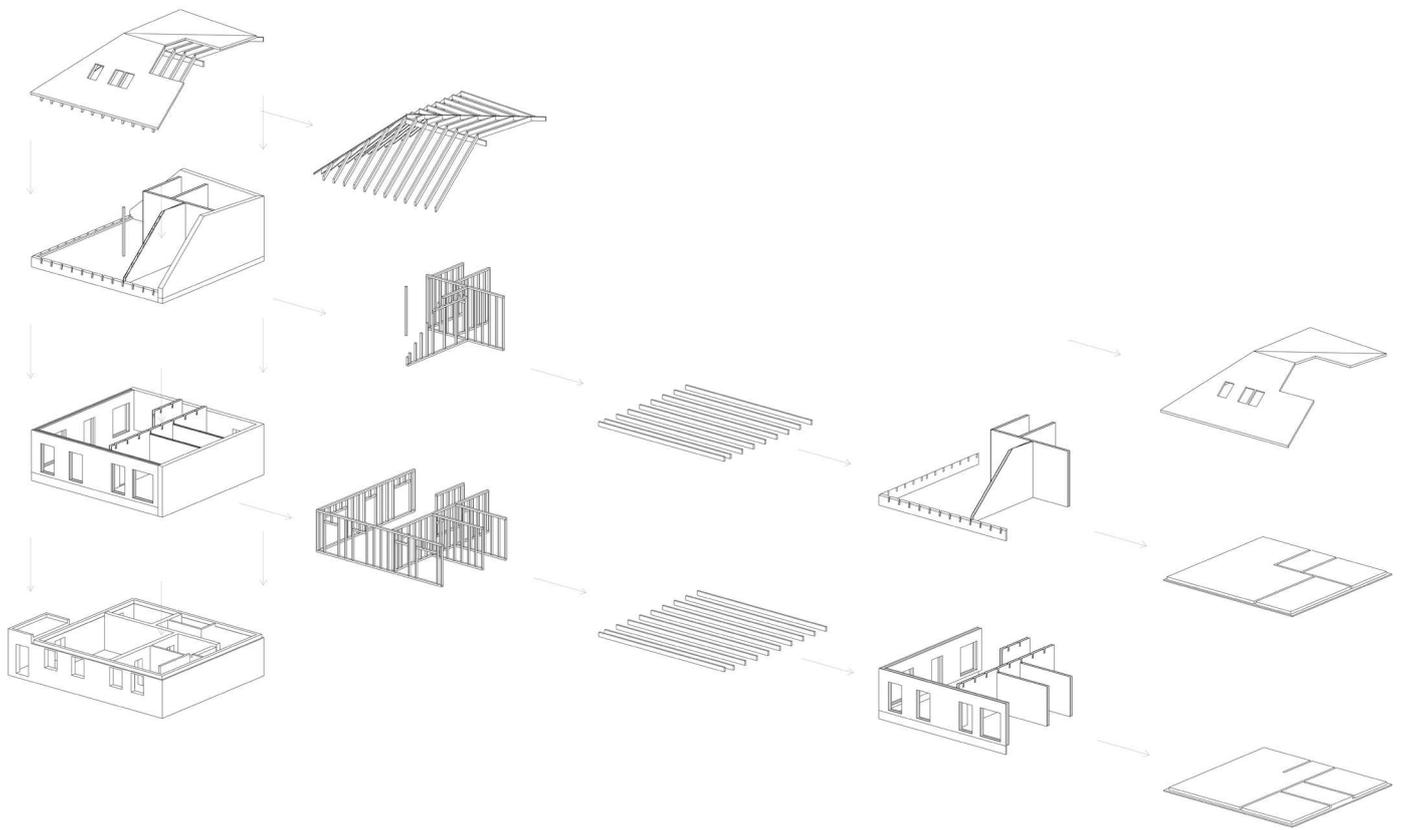
Addition on Top Maisha Grimm, Michael Leitgeb, Lilli Freitag, Maria Lesjak





Addition on Top Maisha Grimm, Michael Leitgeb, Lilli Freitag, Maria Lesjak





All

Column

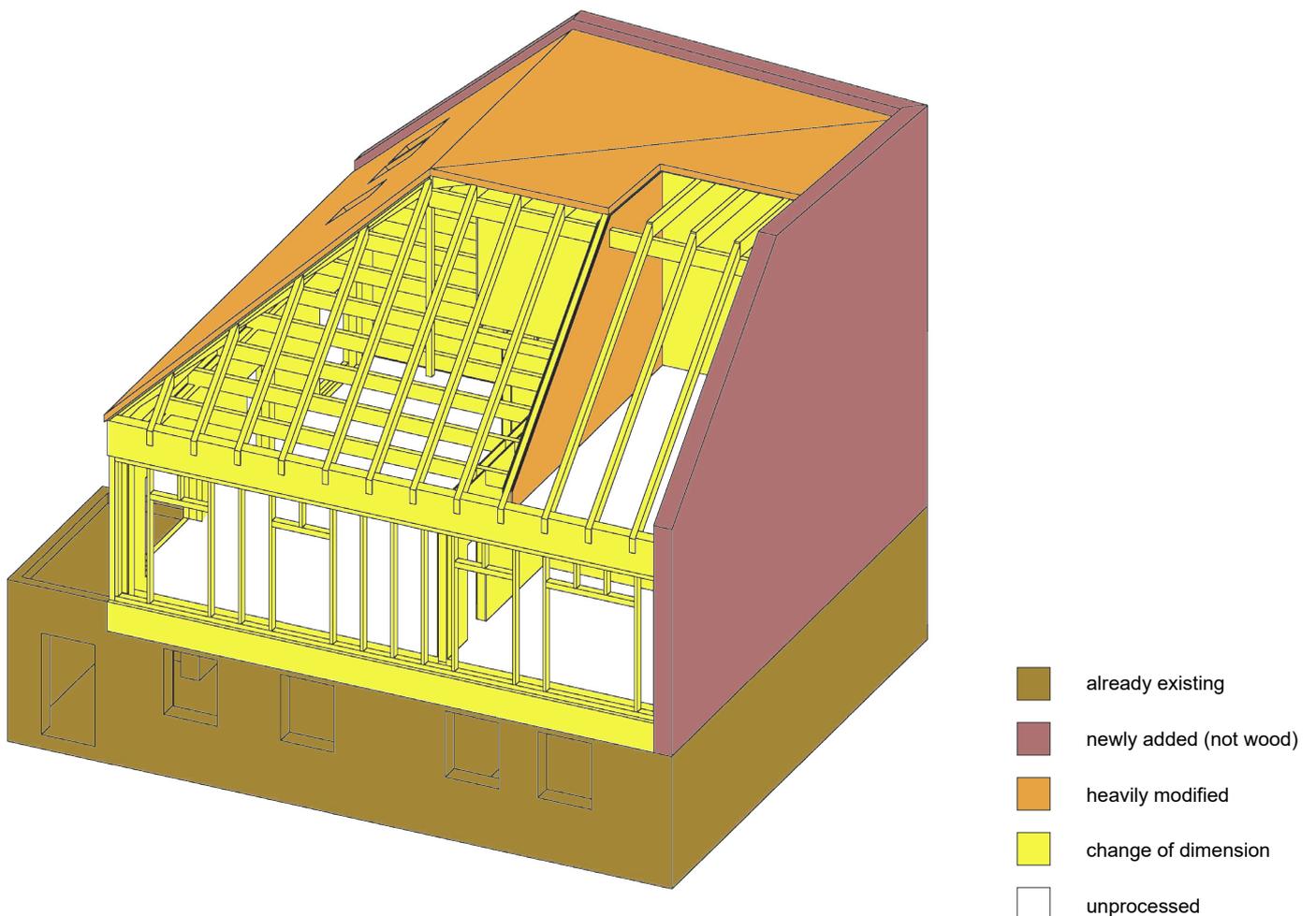
Beam

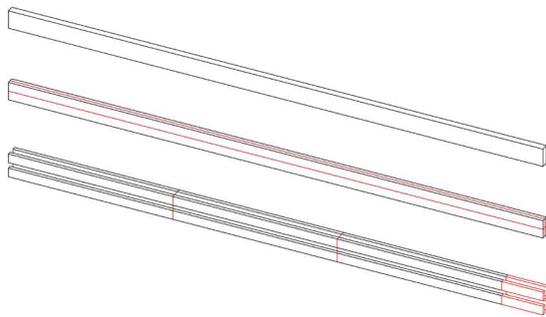
Wall

Ceiling

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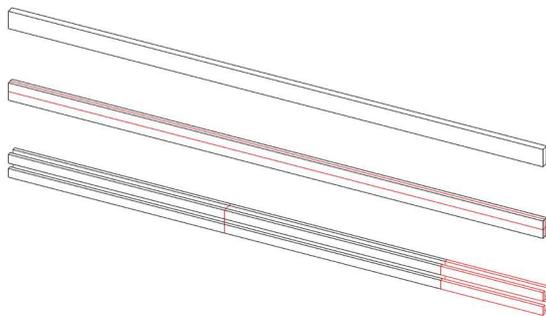
Addition on Top Maisha Grimm, Michael Leitgeb, Lilli Freitag, Maria Lesjak





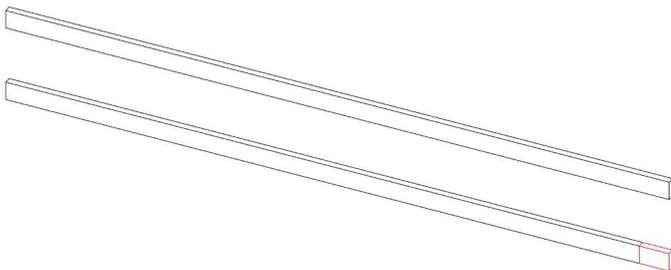
starting dimension:
12 x 32 x 930cm
amount:
6 times

changed dimension:
6 x 16 x 286cm
amount used:
66 times



starting dimension:
12 x 32 x 930cm
amount:
6 times

changed dimension:
6 x 16 x 376cm
amount used:
34 times



starting dimension:
12 x 32 x 1154cm
amount:
24 times

changed dimension:
12 x 32 x 1102cm
amount used:
20 times

WOVEN WOOD

Felix Angerer, Daniel Astl, Emil Fandler, Niklas Zeisler

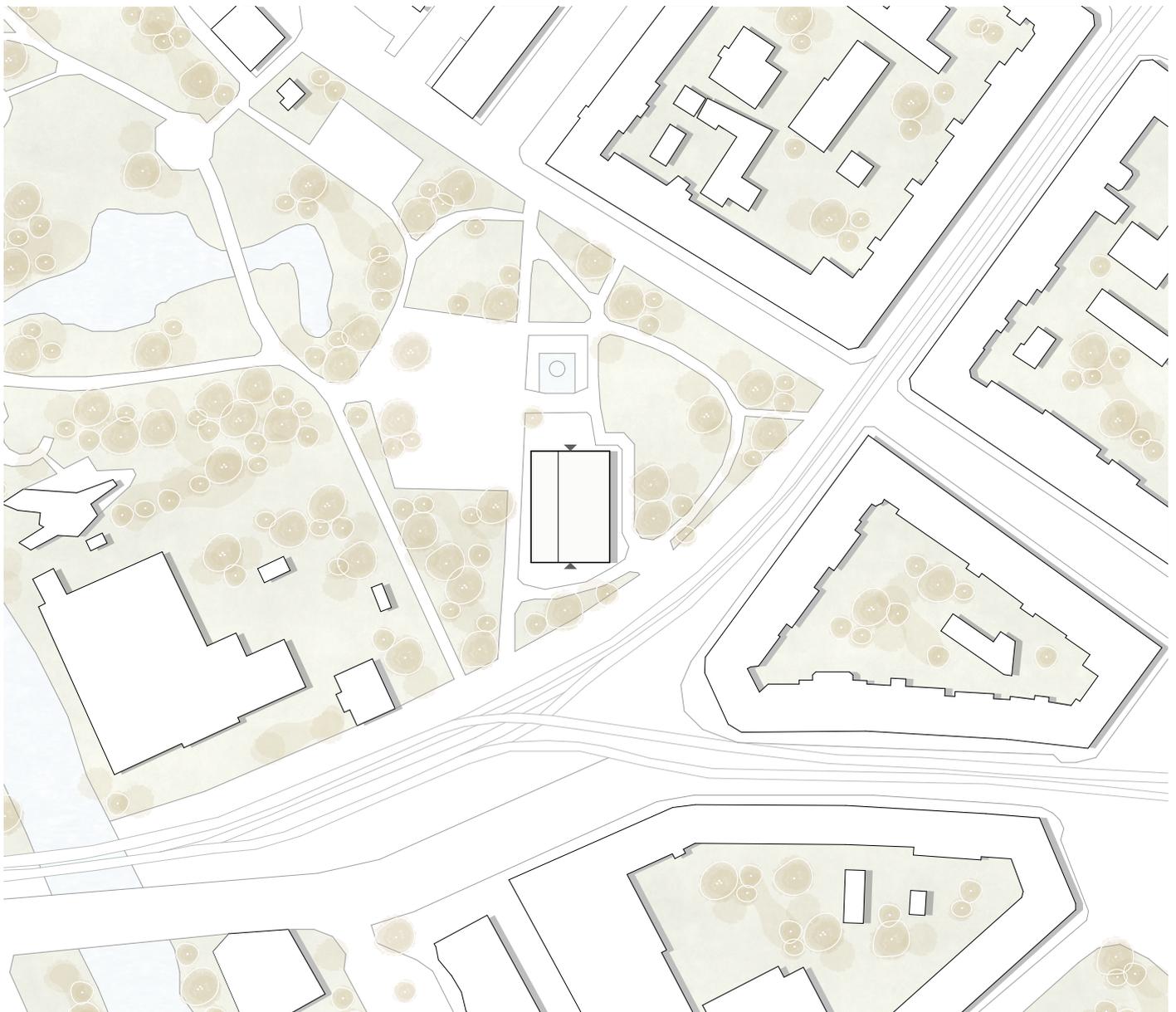
woven-wood-experience

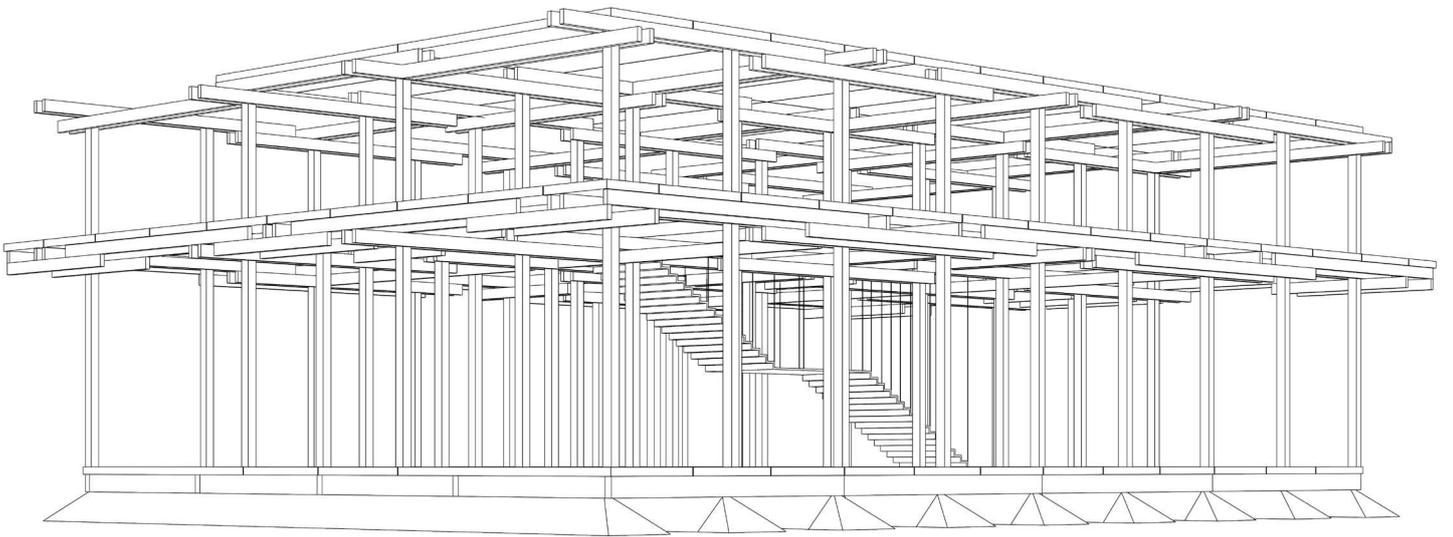
Nestled within Rapoldi Park in Innsbruck, Austria, embraced by trees and framed by the distant mountains, our two-storey building stands as a haven for visitors of all ages. Crafted entirely from reclaimed wood, it embodies a journey into simplicity, where construction becomes an art of weaving: beams overlap and intertwine, rising organically through the structure.

In honoring the original character of each wooden piece, we refrain from cutting or altering them, preserving their unique forms and allowing their stories to continue in future creations.

This philosophy extends to the delicate curtain walls that wrap around the building's full height, as well as to the rooftop terrace, where layers of woven wooden branches gently rest upon expansive glass panels. The result is a harmonious stage, inviting a variety of gatherings while standing as a quiet testament to sustainable building practices and respect for nature.

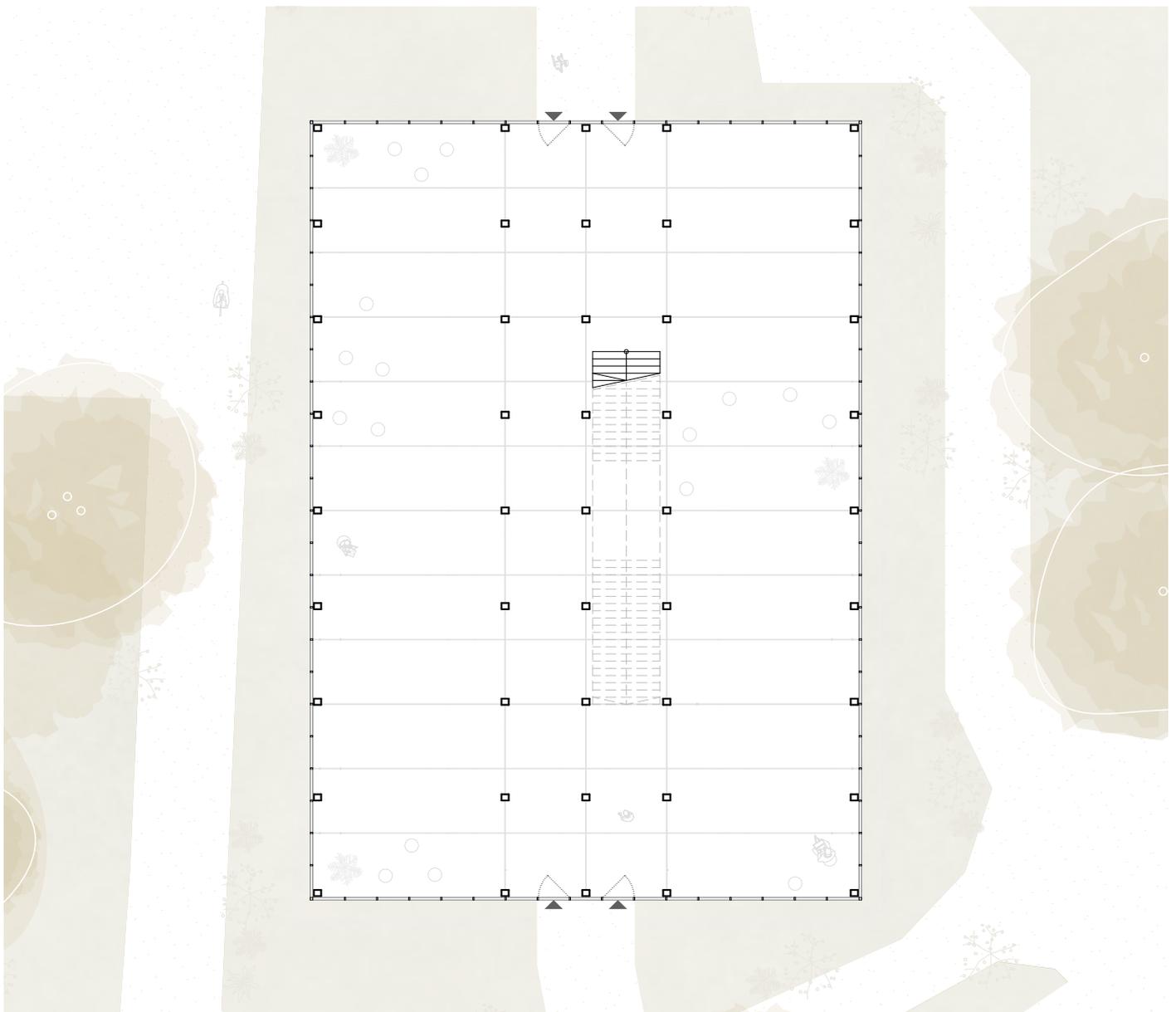


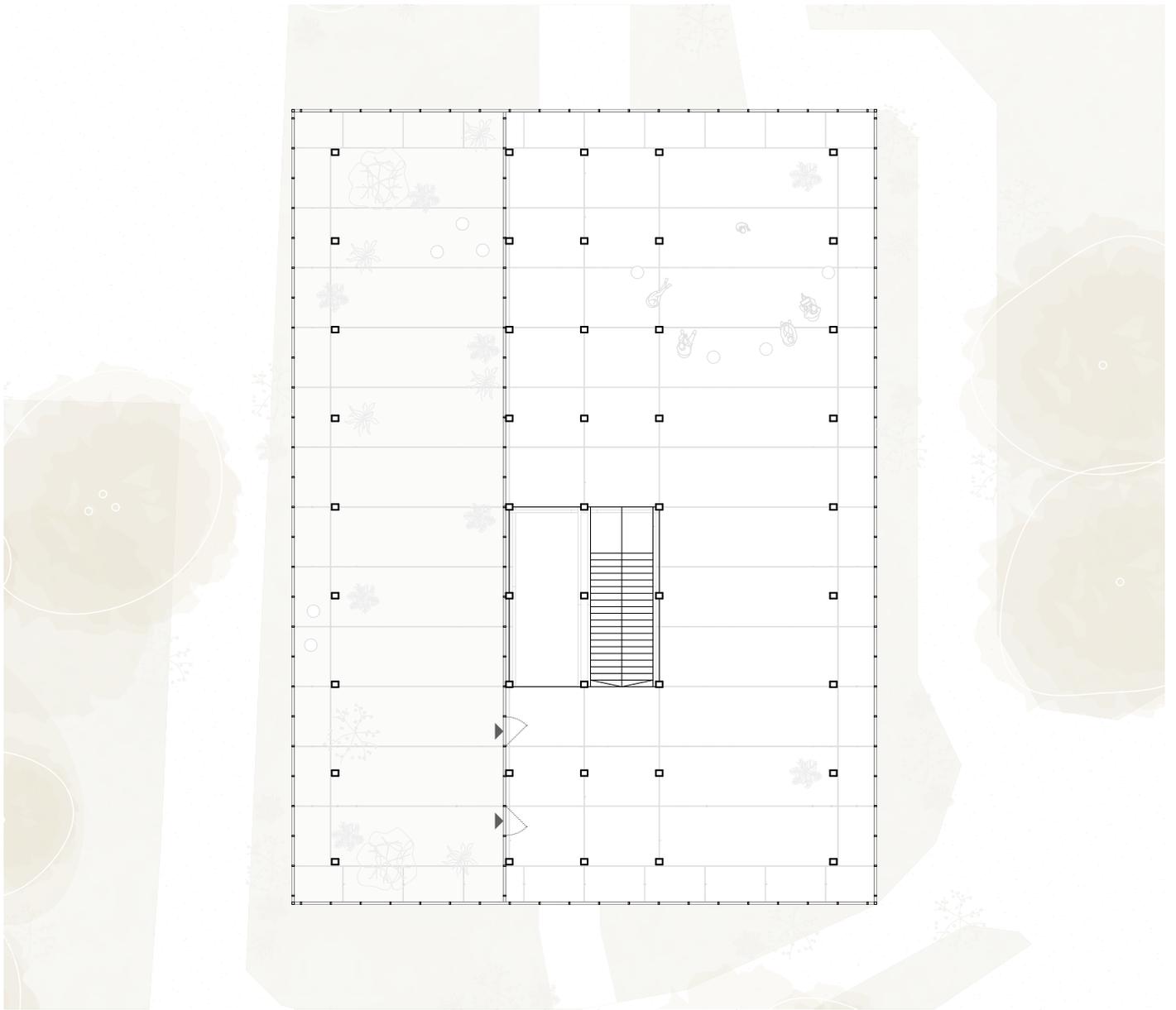




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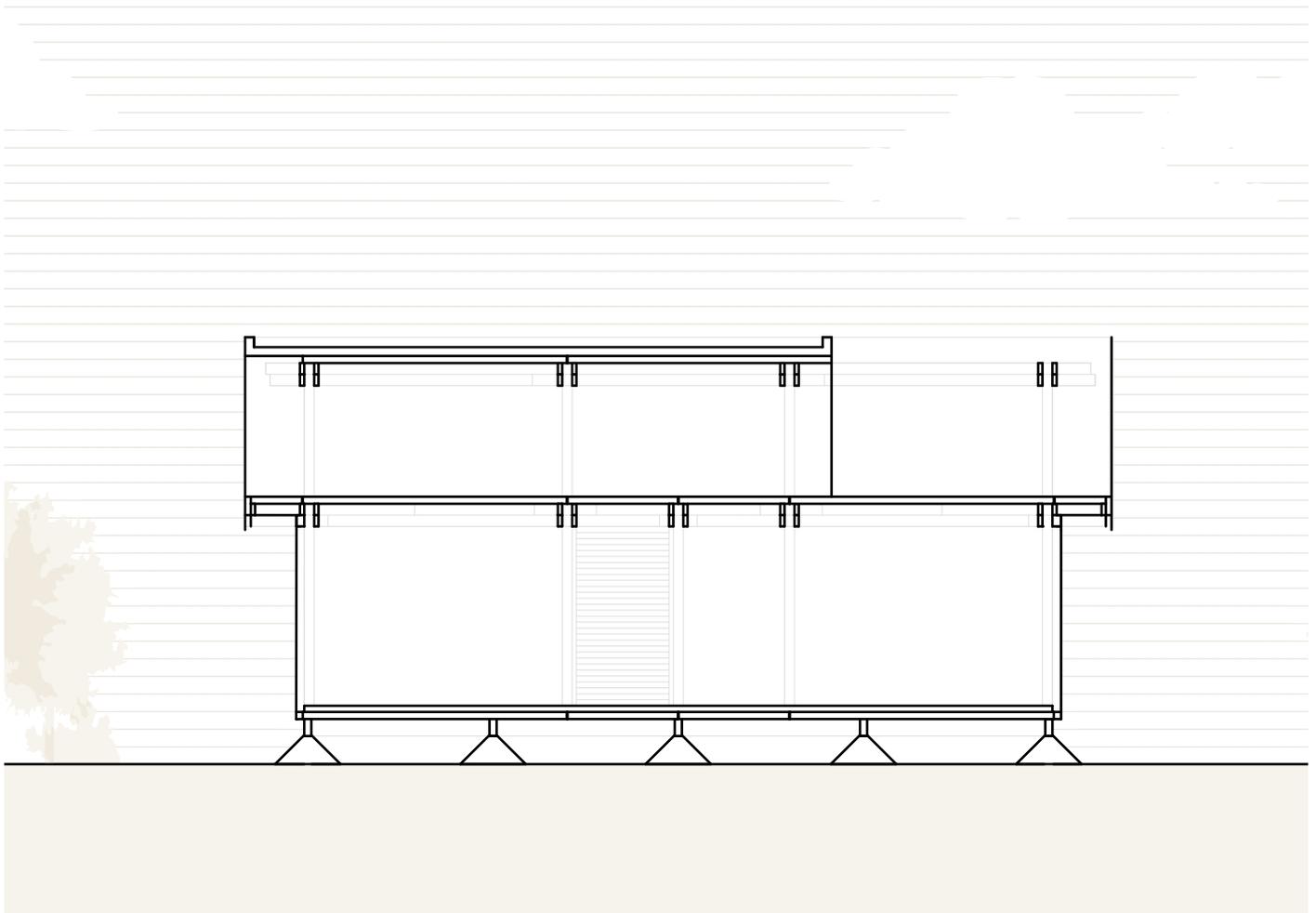
WOVEN WOOD Felix Angerer, Daniel Astl, Emil Fandler, Niklas Zeisler

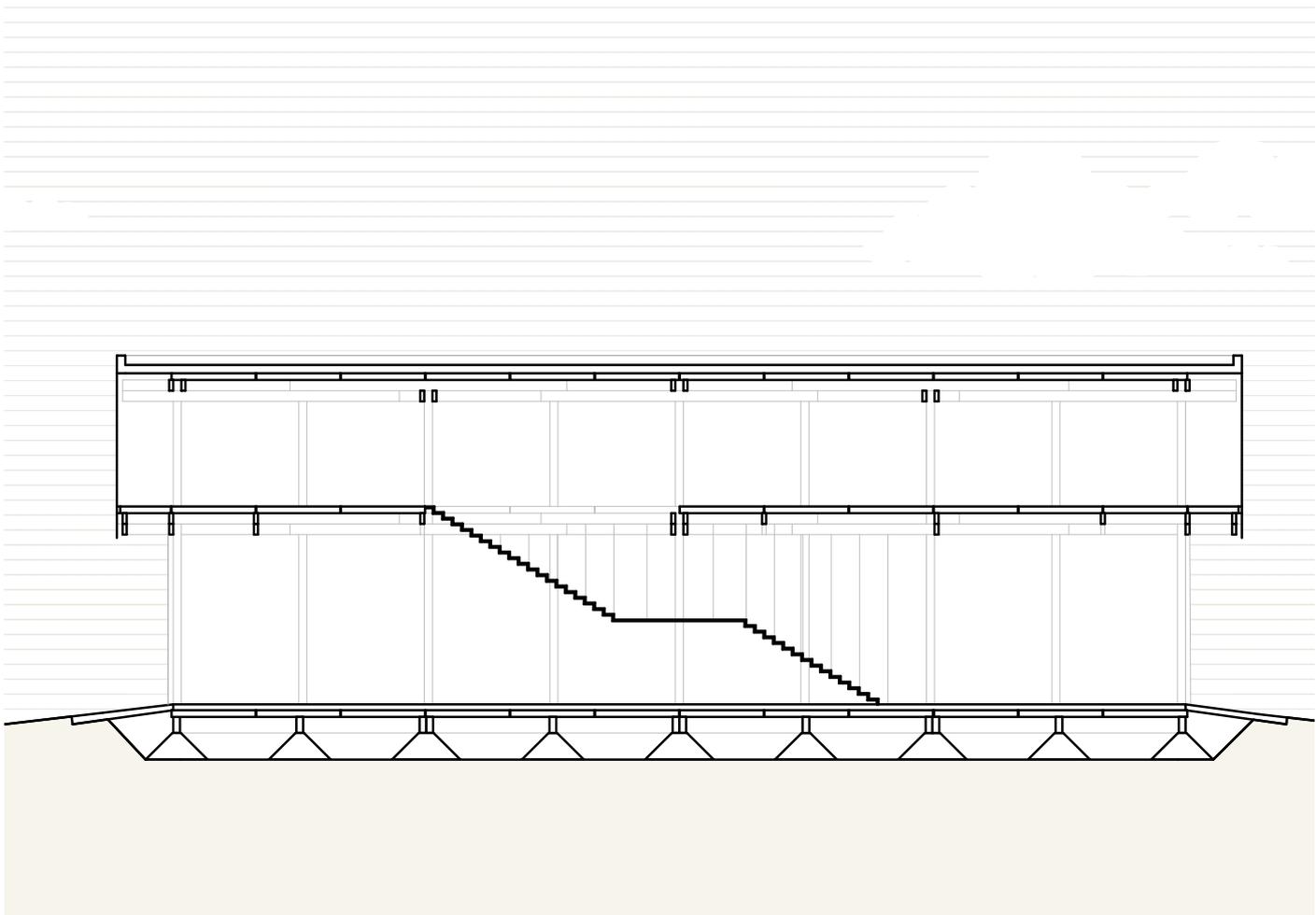




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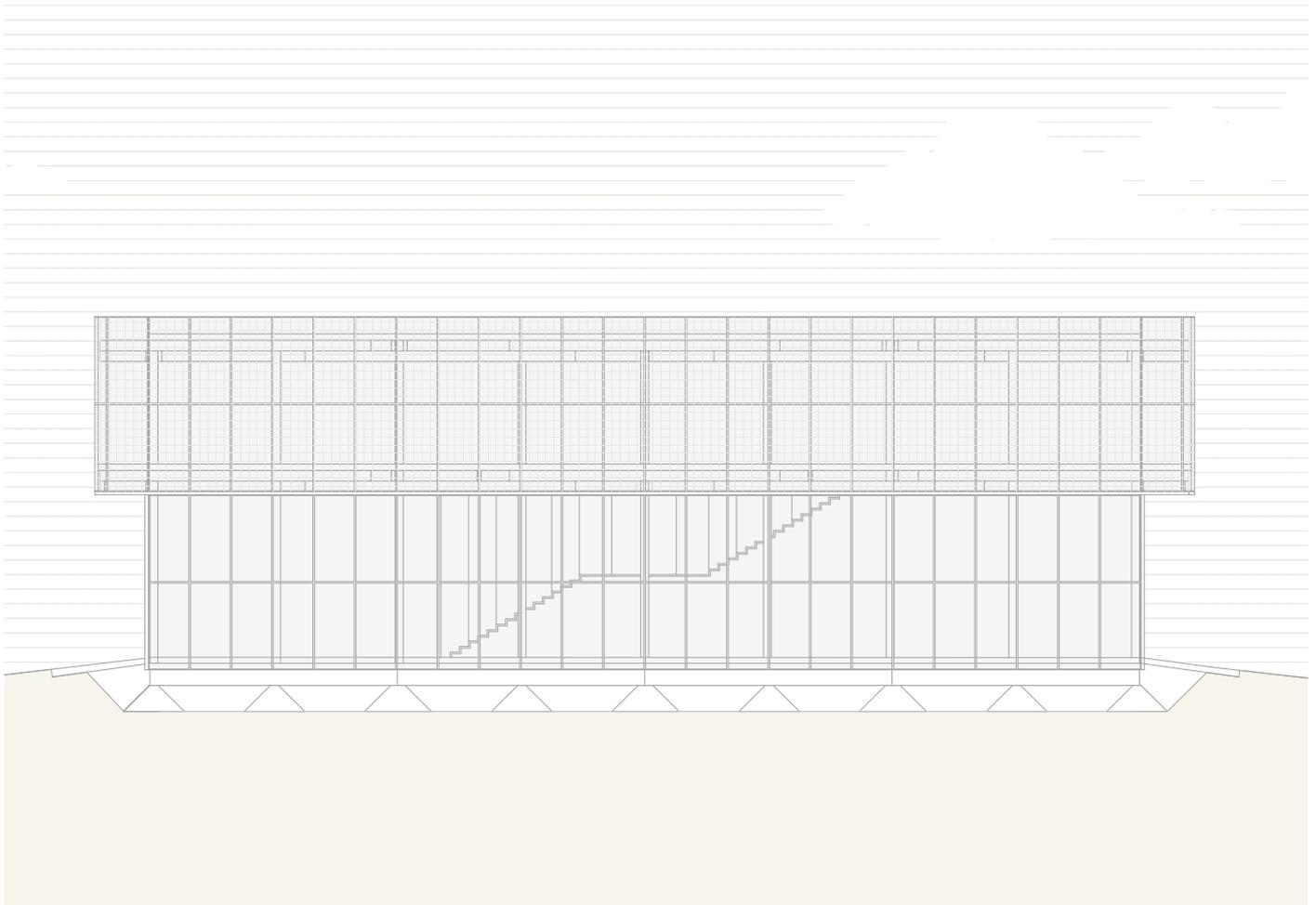
WOVEN WOOD Felix Angerer, Daniel Astl, Emil Fandler, Niklas Zeisler

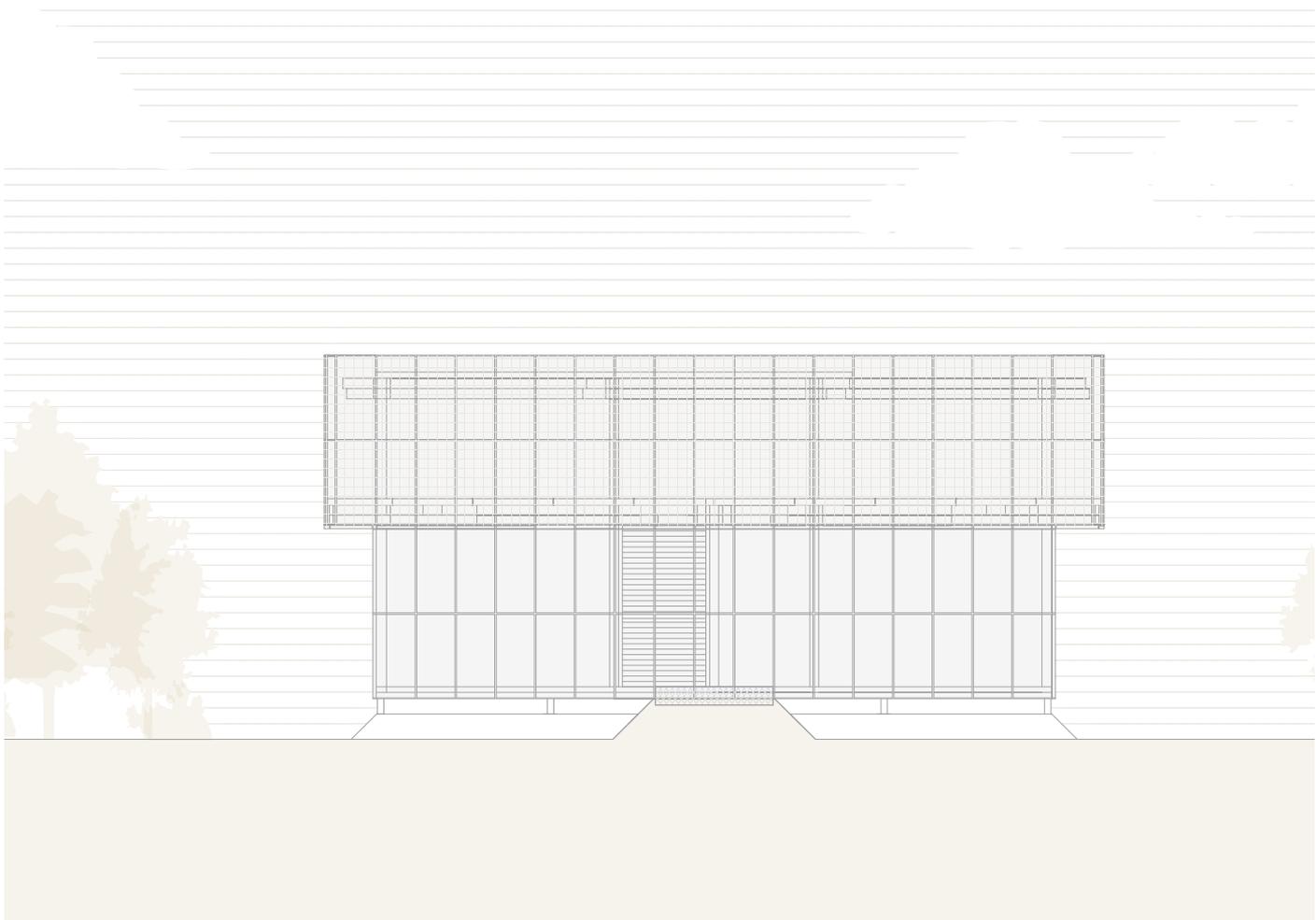




SWF IV Seminar

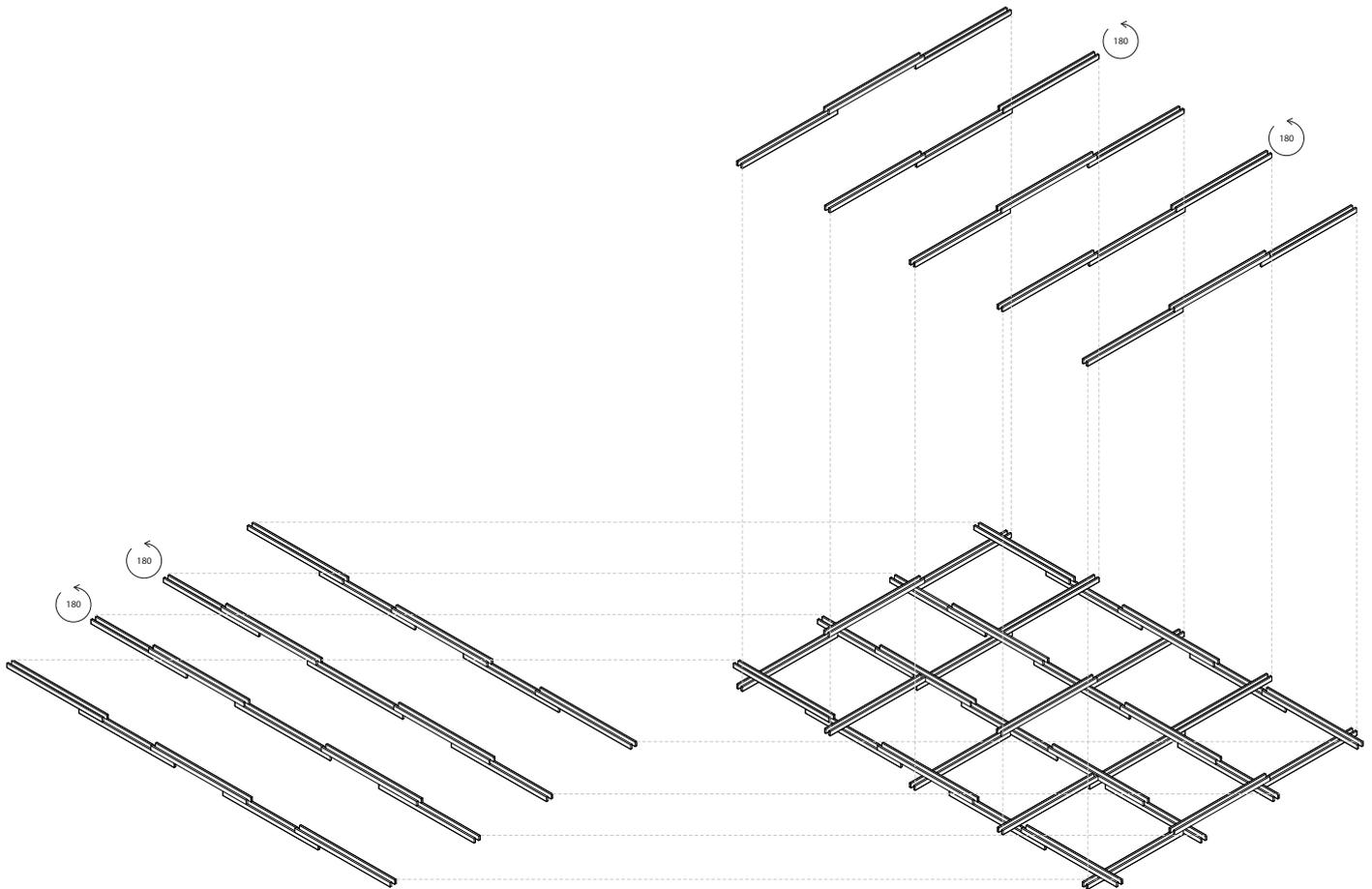
WOVEN WOOD Felix Angerer, Daniel Astl, Emil Fandler, Niklas Zeisler





SWF IV Seminar

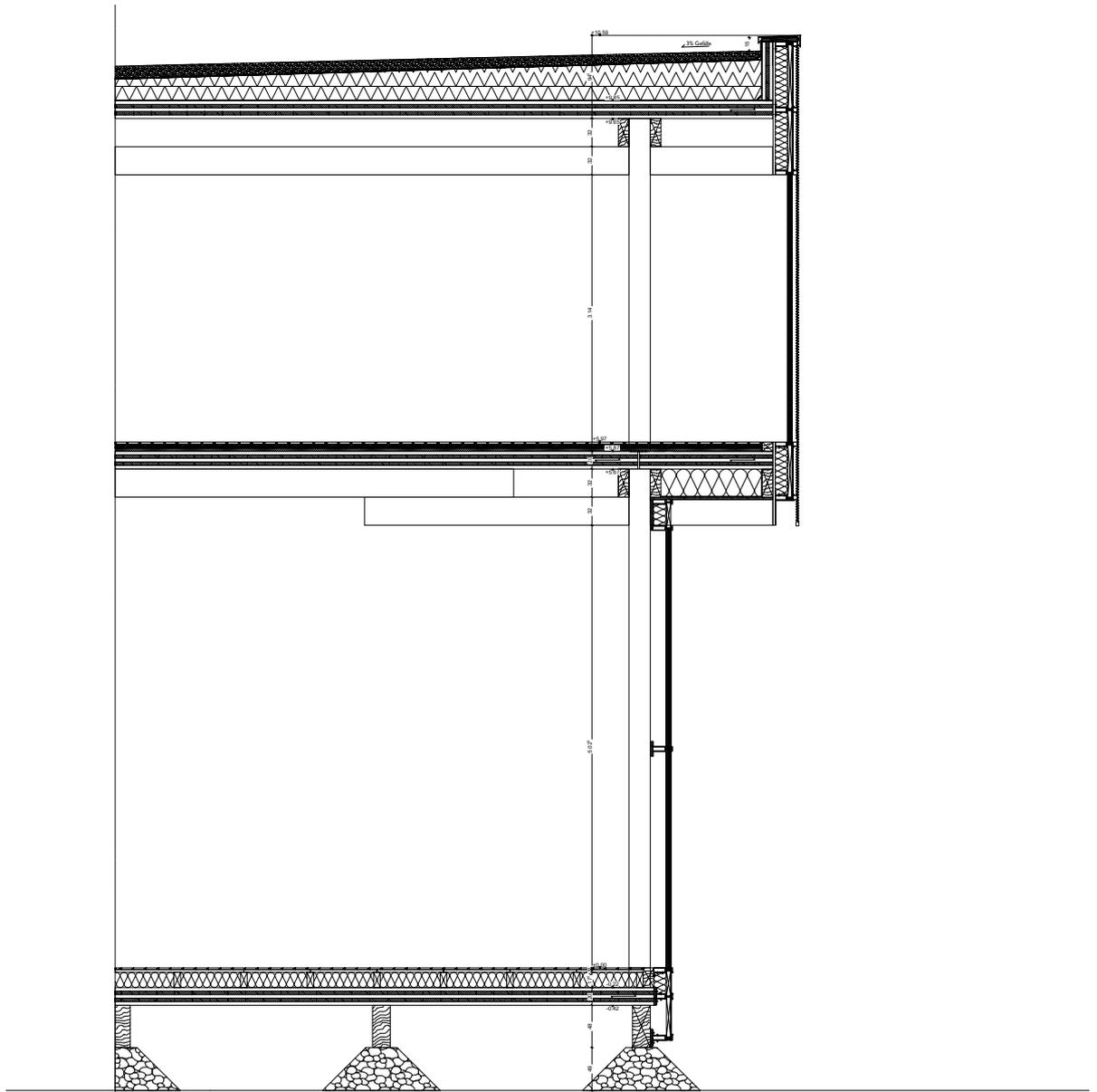
WOVEN WOOD Felix Angerer, Daniel Astl, Emil Fandler, Niklas Zeisler





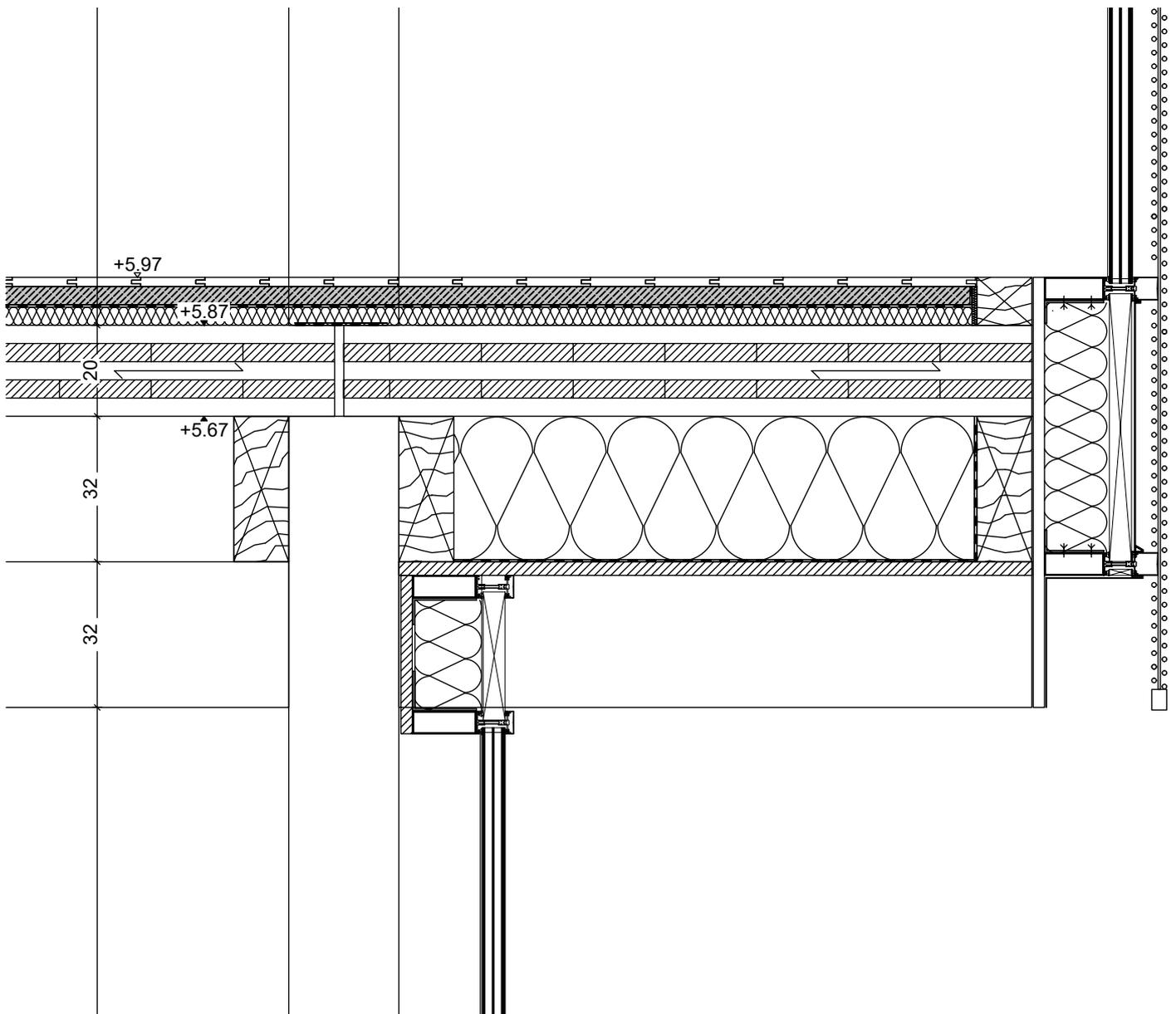
SWF IV Seminar

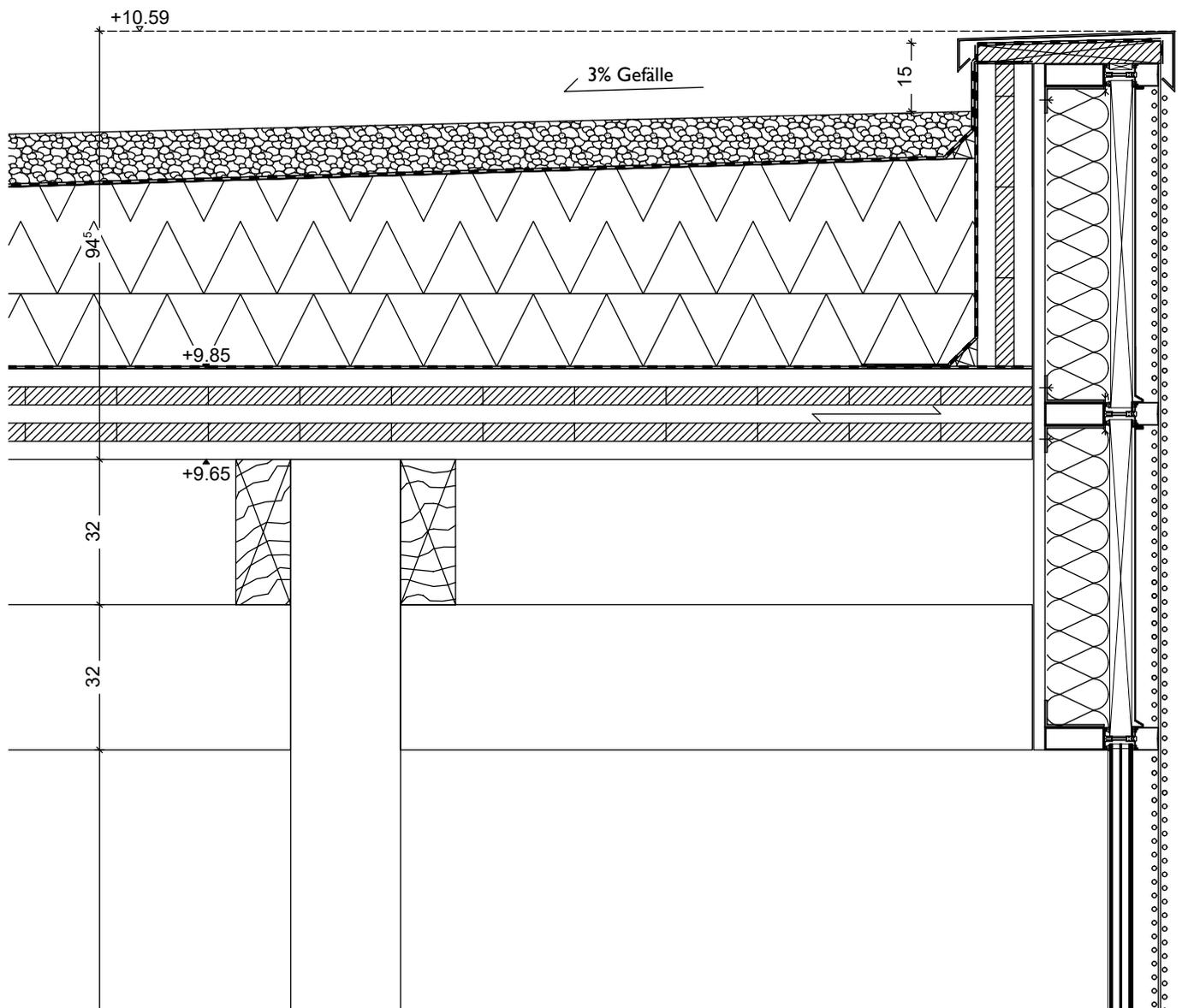
WOVEN WOOD Felix Angerer, Daniel Astl, Emil Fandler, Niklas Zeisler



SWF IV Seminar

WOVEN WOOD Felix Angerer, Daniel Astl, Emil Fandler, Niklas Zeisler





Message to the next planners

Dear Successors,

In our project, we did not modify any of the original materials, except for four of the ceiling plates, which we used for the first-floor corner cantilevers. For the construction, we stacked the beams and ceiling plates on top of each other and joined them with screws. Therefore, it should not be a problem to disassemble the entire project and reuse the individual parts.

We imagine that it might be difficult to reuse larger clusters or segments of the structure as they are. So, the best approach for our project would likely be to disassemble it and use the materials individually to create something entirely new. We deliberately avoided cutting the pieces in order to free your future design from constraints imposed by our decisions.

Our primary goal was to preserve the construction materials in their original state, enabling you to approach your project without dimensional limitations. In our own process, we found it helpful to let the dimensions of the components partially dictate the final shape of the building, which helped us avoid unnecessary modifications.

On behalf of our team, we wish you the best of luck and lots of fun with your wooden construction project.



KEGELBAHN STATT REGELWAHN

Christian Gschwandtl, Lukas Graf, Simon Trenkwaldler, Alexander List

Concept

In the midst of the lively, urban fabric of Lendplatz, a place of encounter, play, and hospitality is taking shape – a project that unites the tradition of the classic bowling alley with the openness of a modern, green beer garden.

The design is conceived as an architectural response to the layered atmosphere of the Lend district: vibrant, unconventional, and socially diverse. At its core lies the revival of the bowling alley as an analogue meeting place – a space that connects generations and encourages a deliberate slowing down. The alley is partly integrated into the building and partly open, allowing for both active play and informal lingering.

The ensemble is complemented by an inviting outdoor garden. Carefully crafted details create a high level of comfort – not only for guests, but also as a public contribution to the Lendplatz.

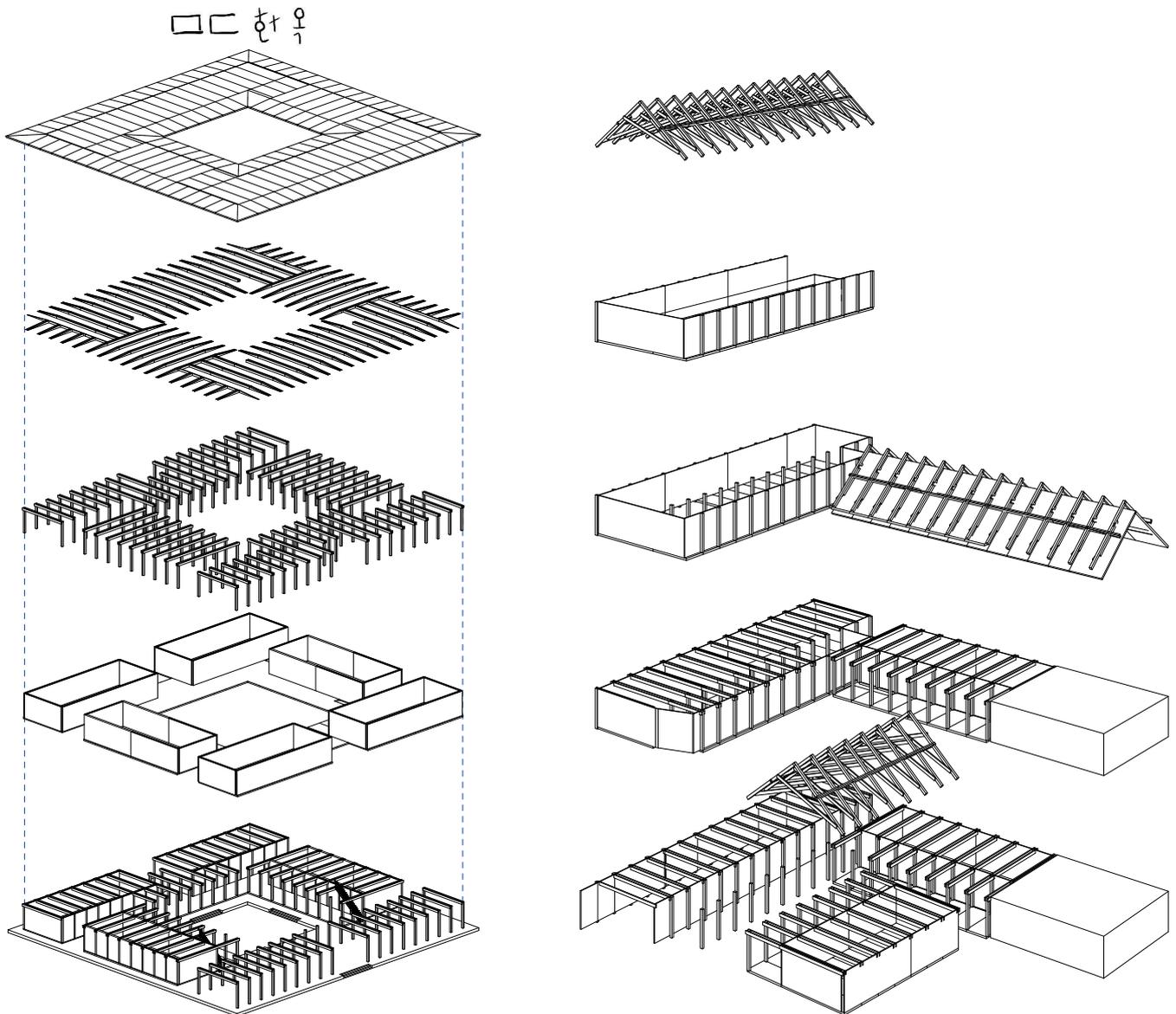
Local gastronomy, seasonal cuisine, and a low-threshold approach make the place a social hub within the neighbourhood.

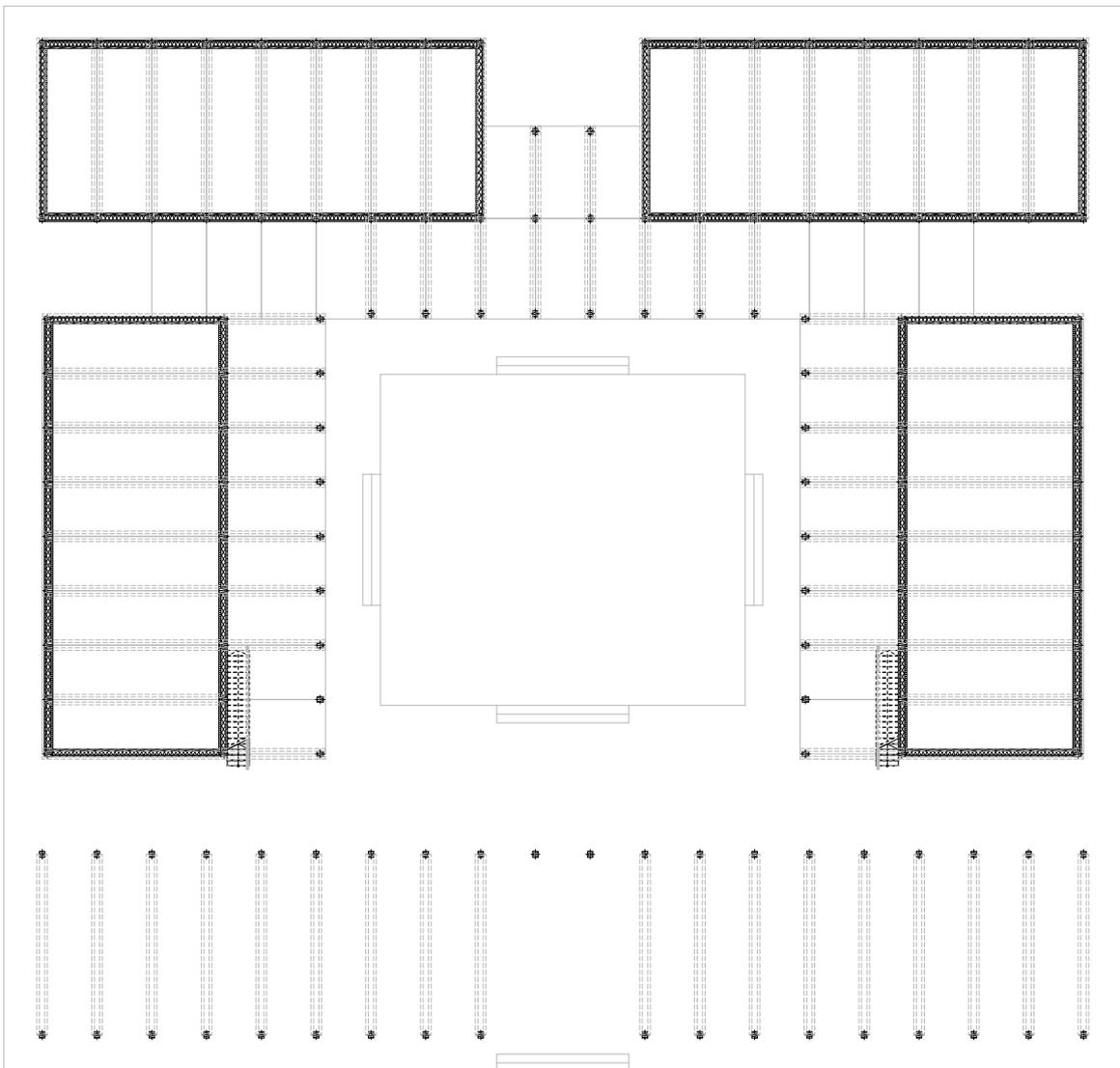
The architecture embraces a sustainable and resource-conscious attitude: re-used materials, modular construction, and climate-responsive design ensure durability and flexibility.

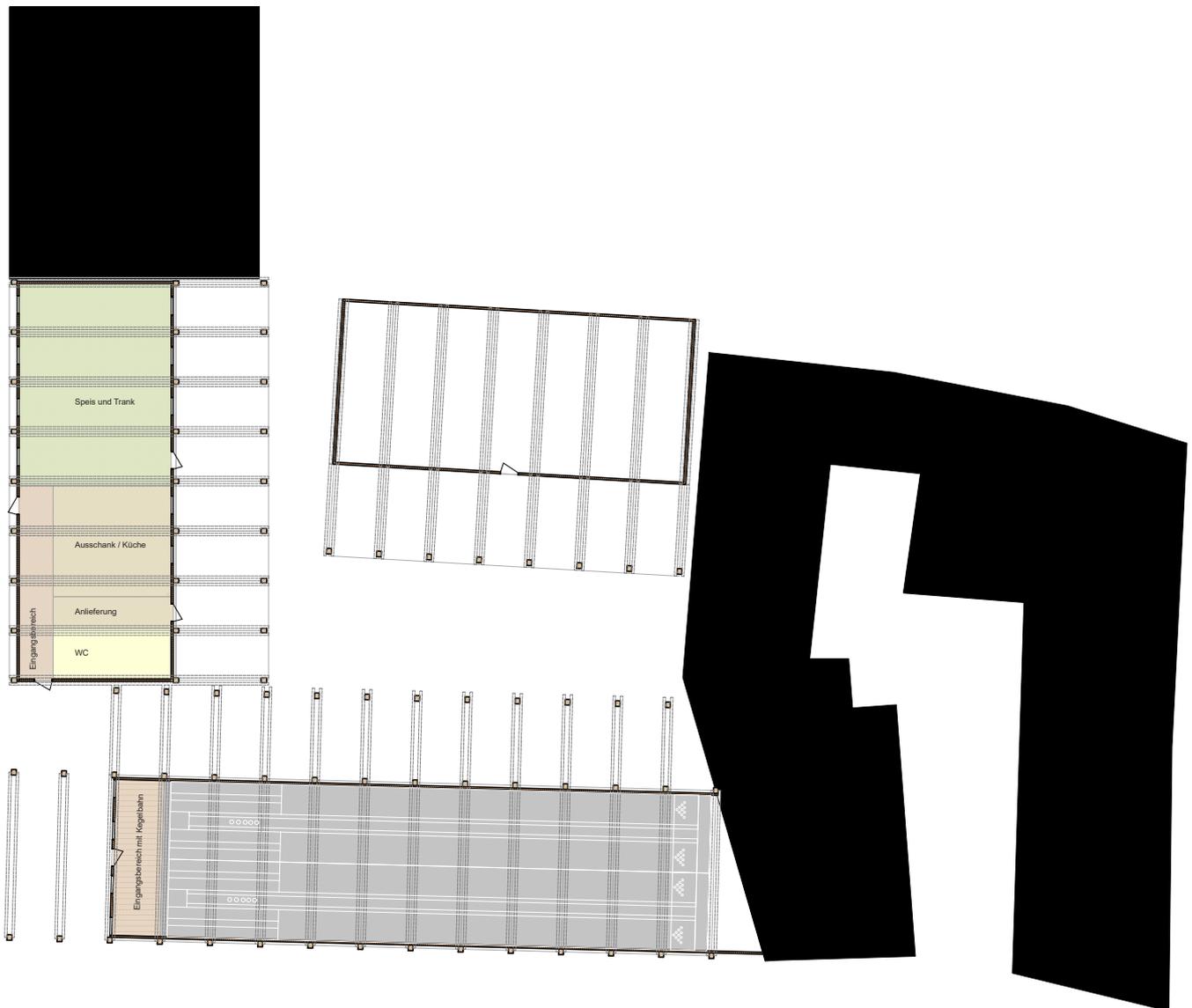
The building continues the existing urban fabric and adds a new sense of completion to the square. It takes up the lines and edges of the surrounding structures, reinterprets or adapts them where needed, and integrates them harmoniously into the overall composition.

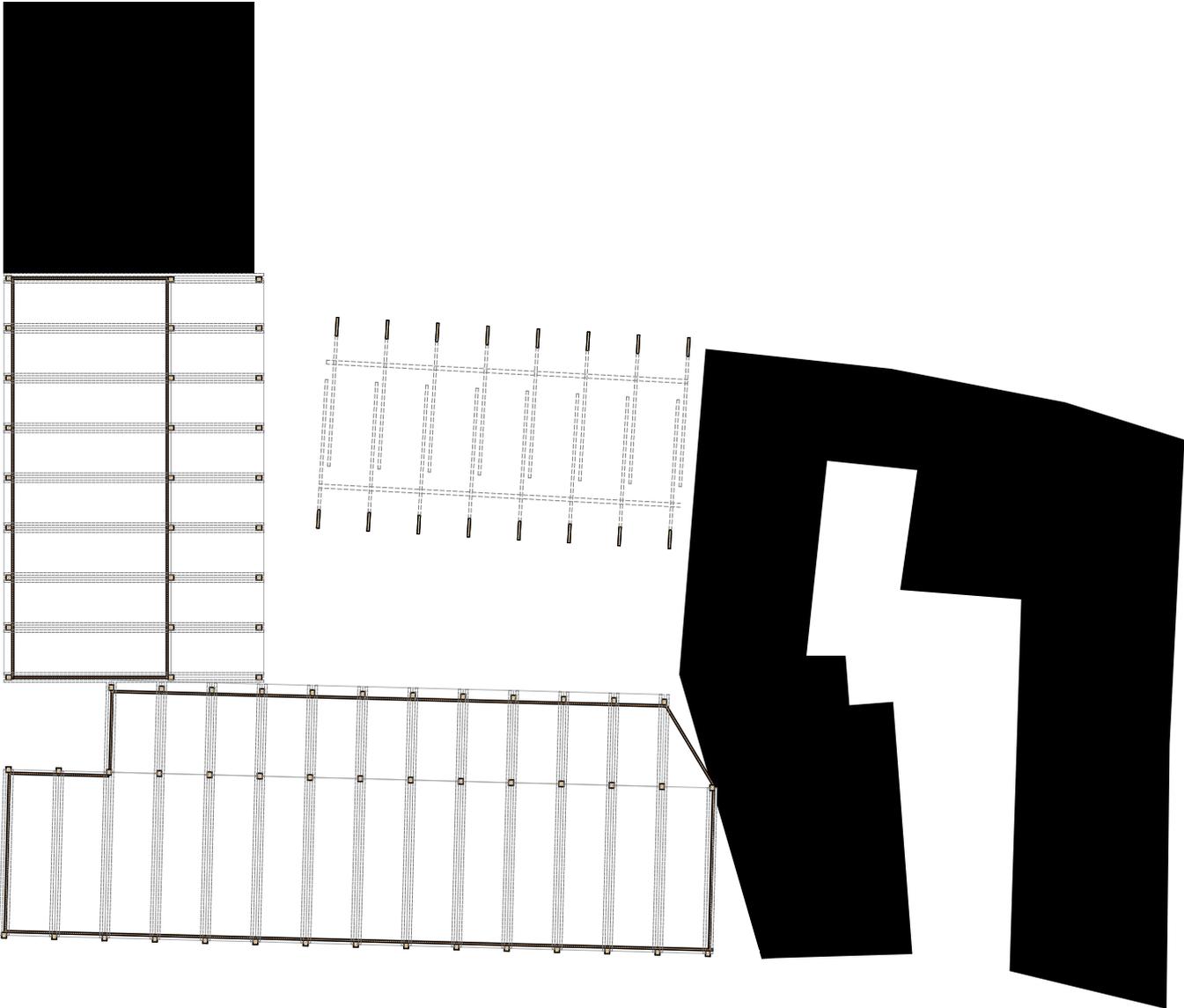
In the site plan and floor plan, it becomes evident how the timber structure opens inward – and secondarily outward – inviting visitors to pause for a moment and enjoy the atmosphere.

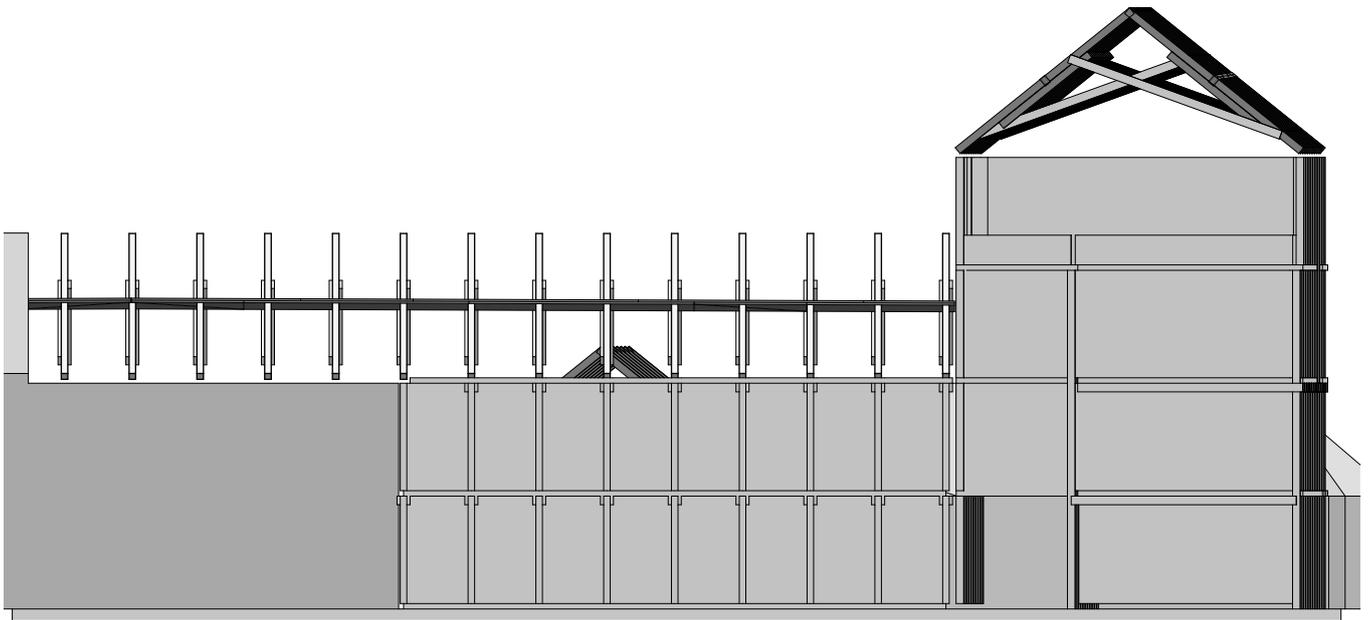


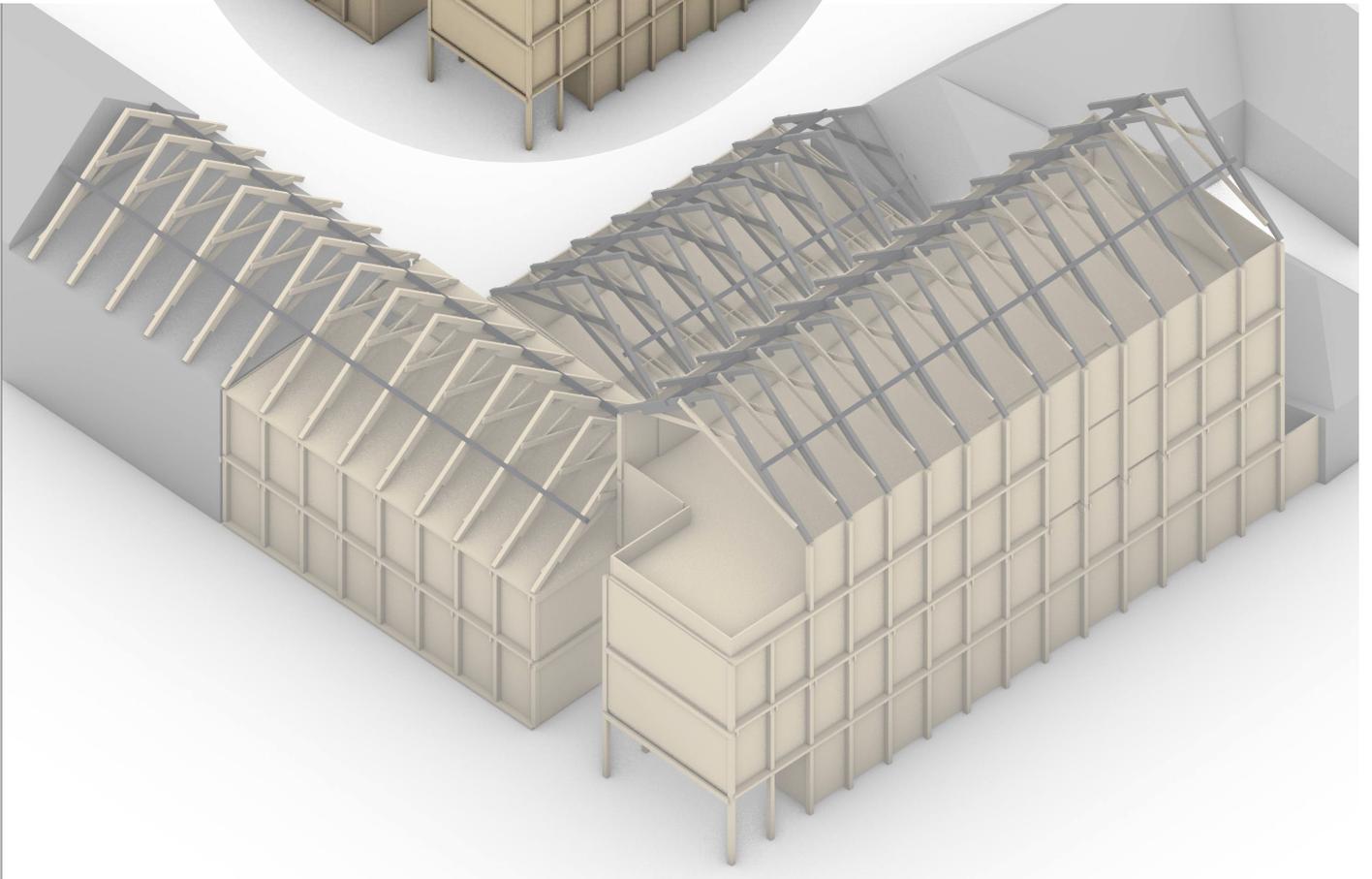
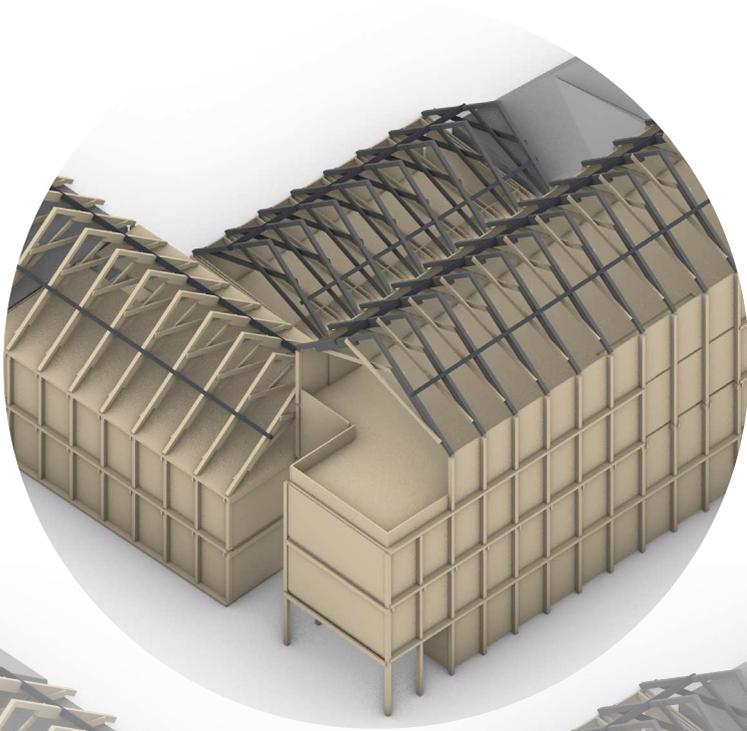


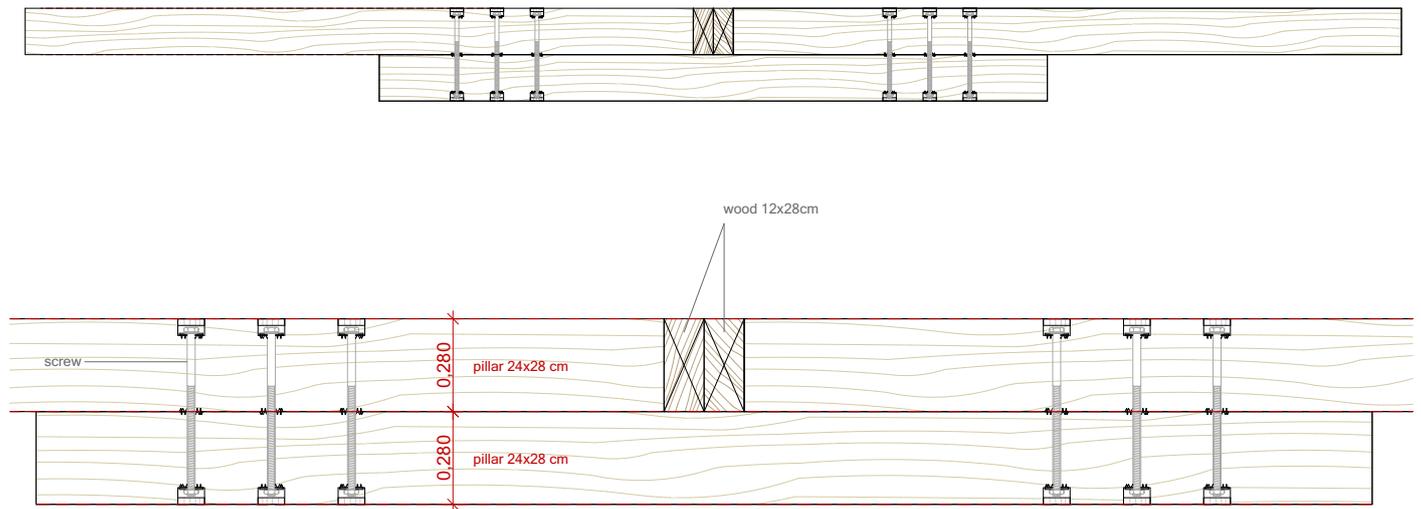


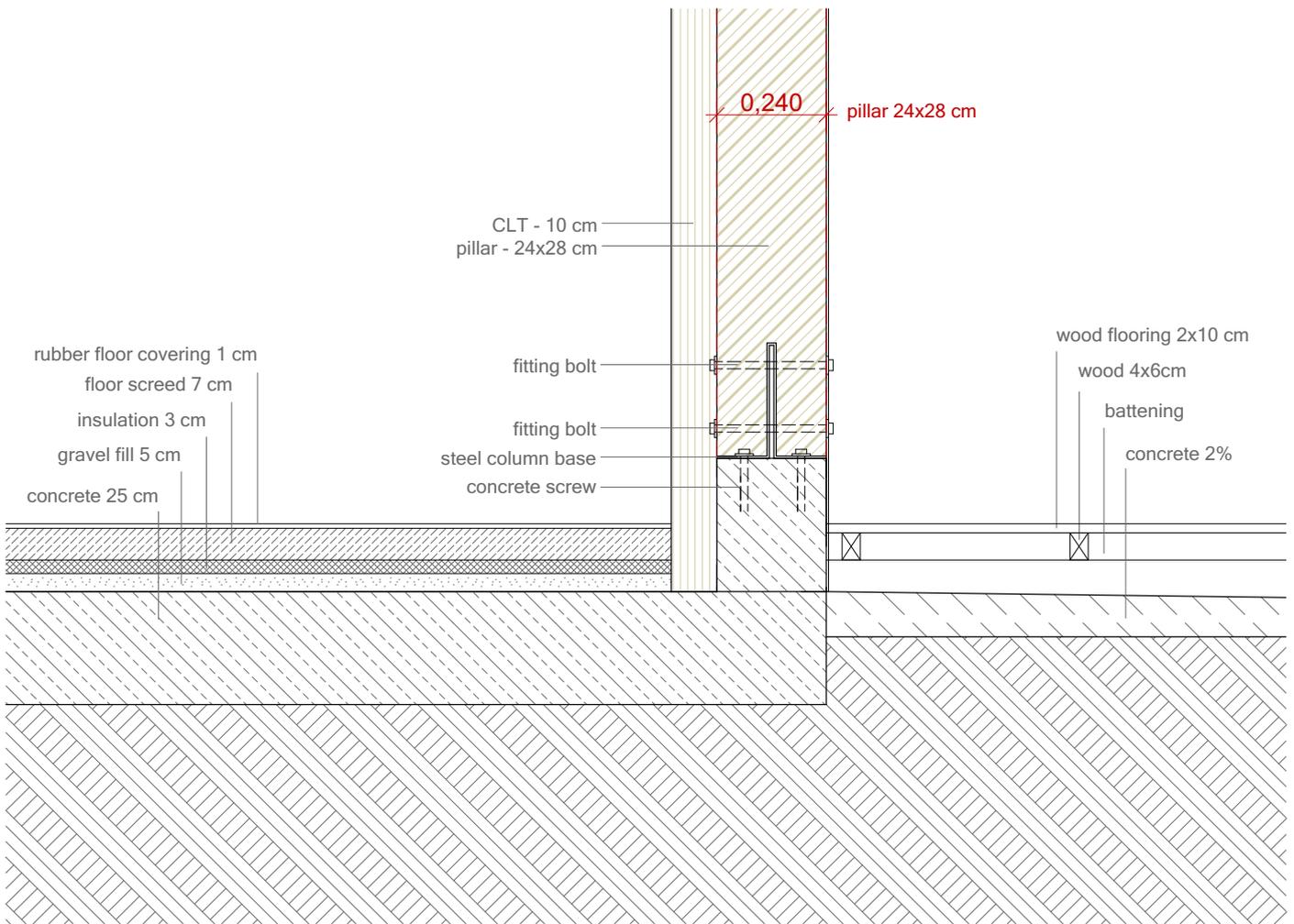












Message to the next planners

Dear colleagues,

As we begin to think ahead to future projects, I would like to propose a considerate reuse of the timber elements currently in use. Thanks to the construction method we chose – with minimal cutting, no traditional joinery, and the use of steel plate connections – the majority of the wooden components remain intact and can be easily dismantled without damage.

This opens up a great opportunity for nearly complete material reuse:

The beam and plate elements can be directly re-assembled or adapted with minimal processing.

The modular wall sections could potentially serve as full-scale components in a new context – either architectural or structural.

The clean demountability allows for flexible integration in temporary or permanent future structures.

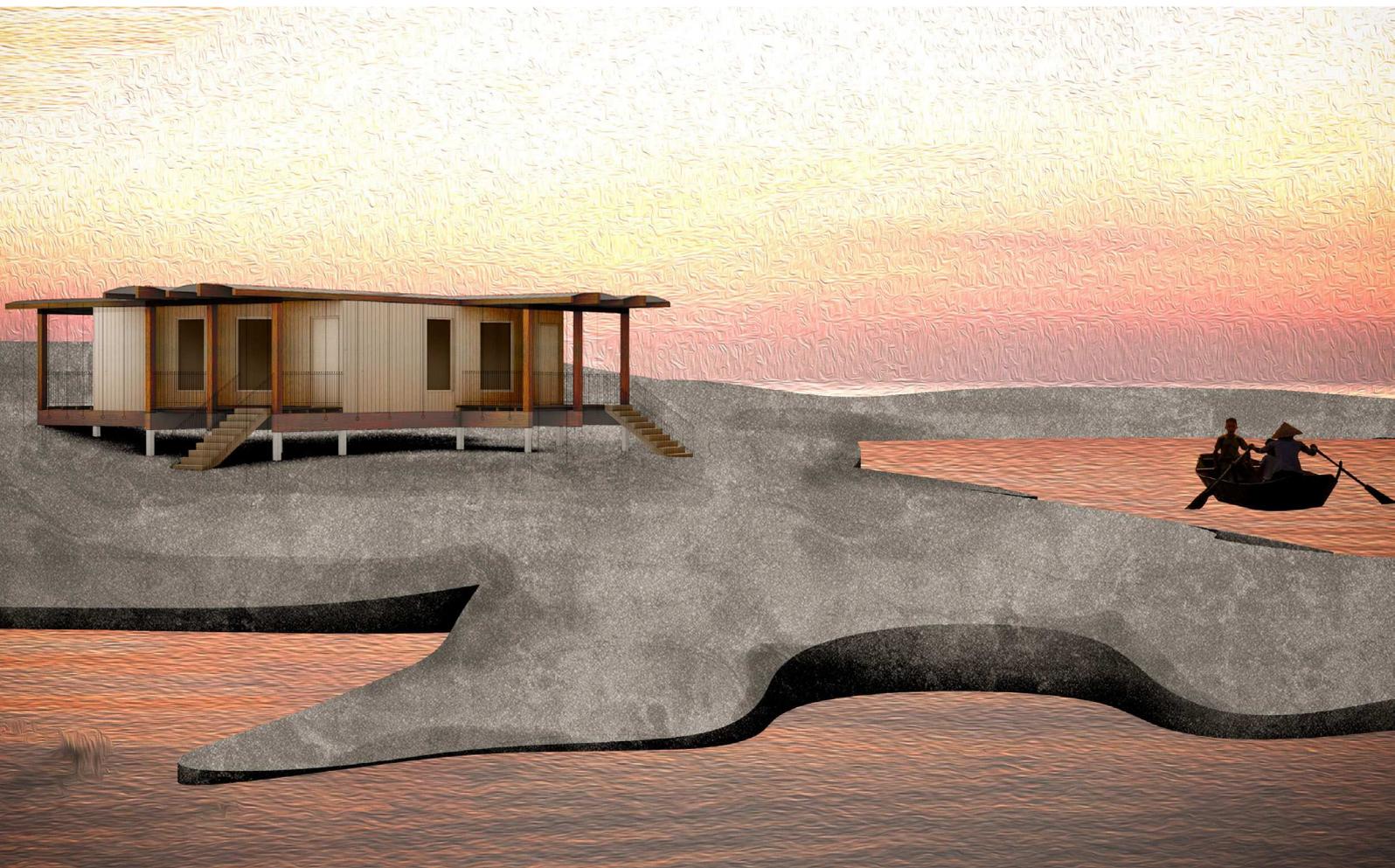
A reuse-oriented approach not only aligns with sustainable design goals but also preserves the architectural character and material quality of the original build.

Looking forward to exploring creative possibilities for how these parts might live on.



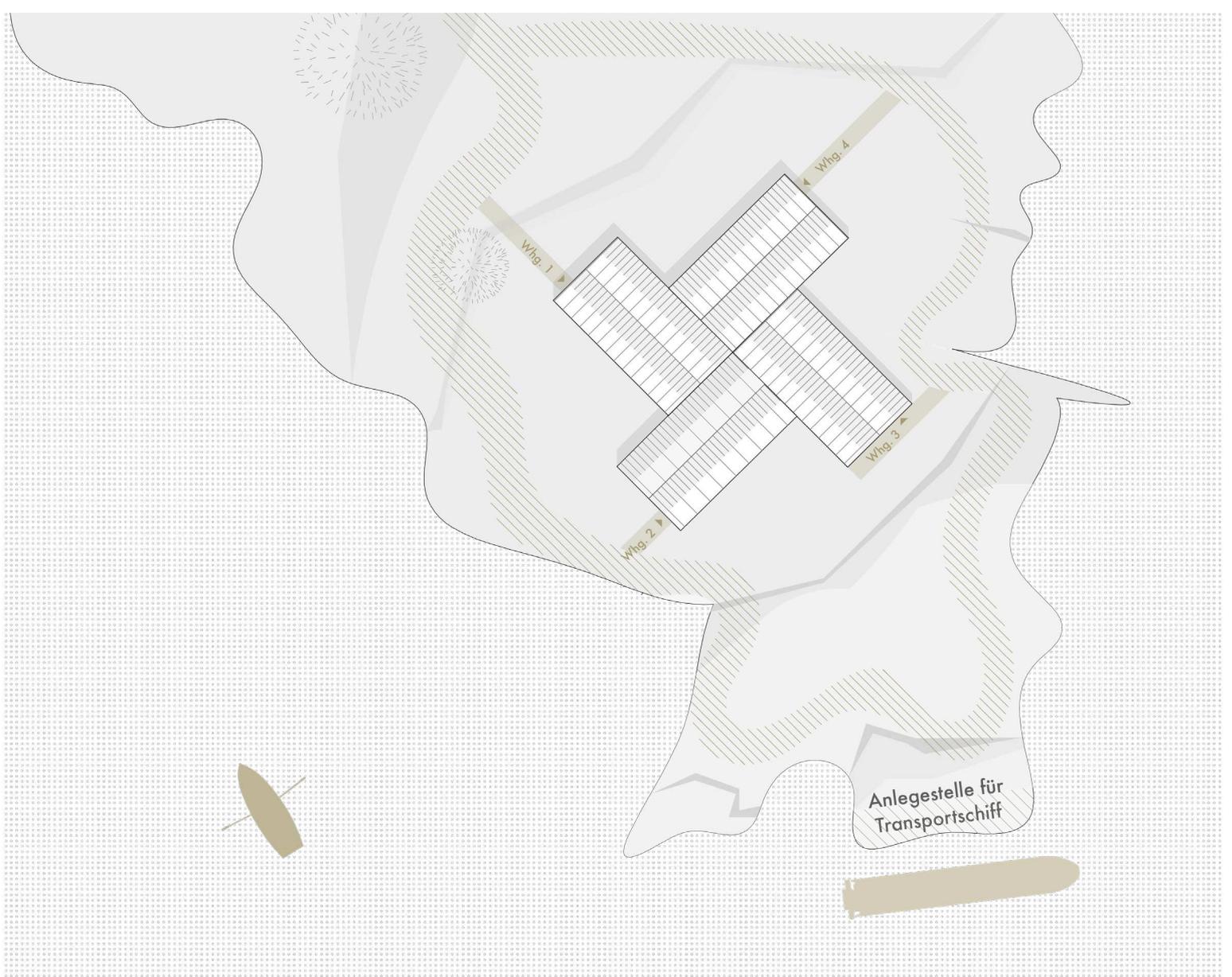
FERIENHAUS VIER AUSBLICKE

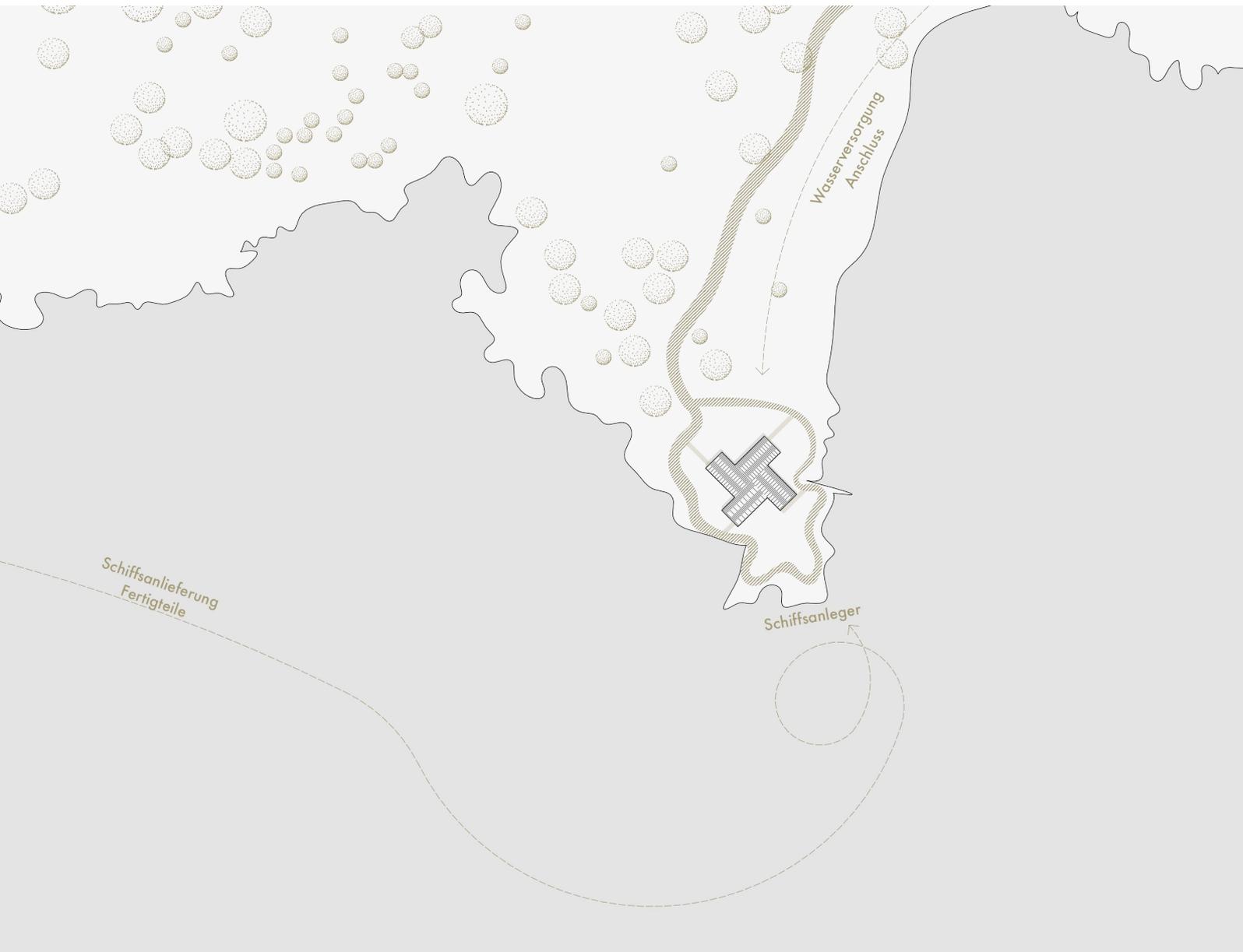
Sophia Regina Pechmann, Sabrina Hofer



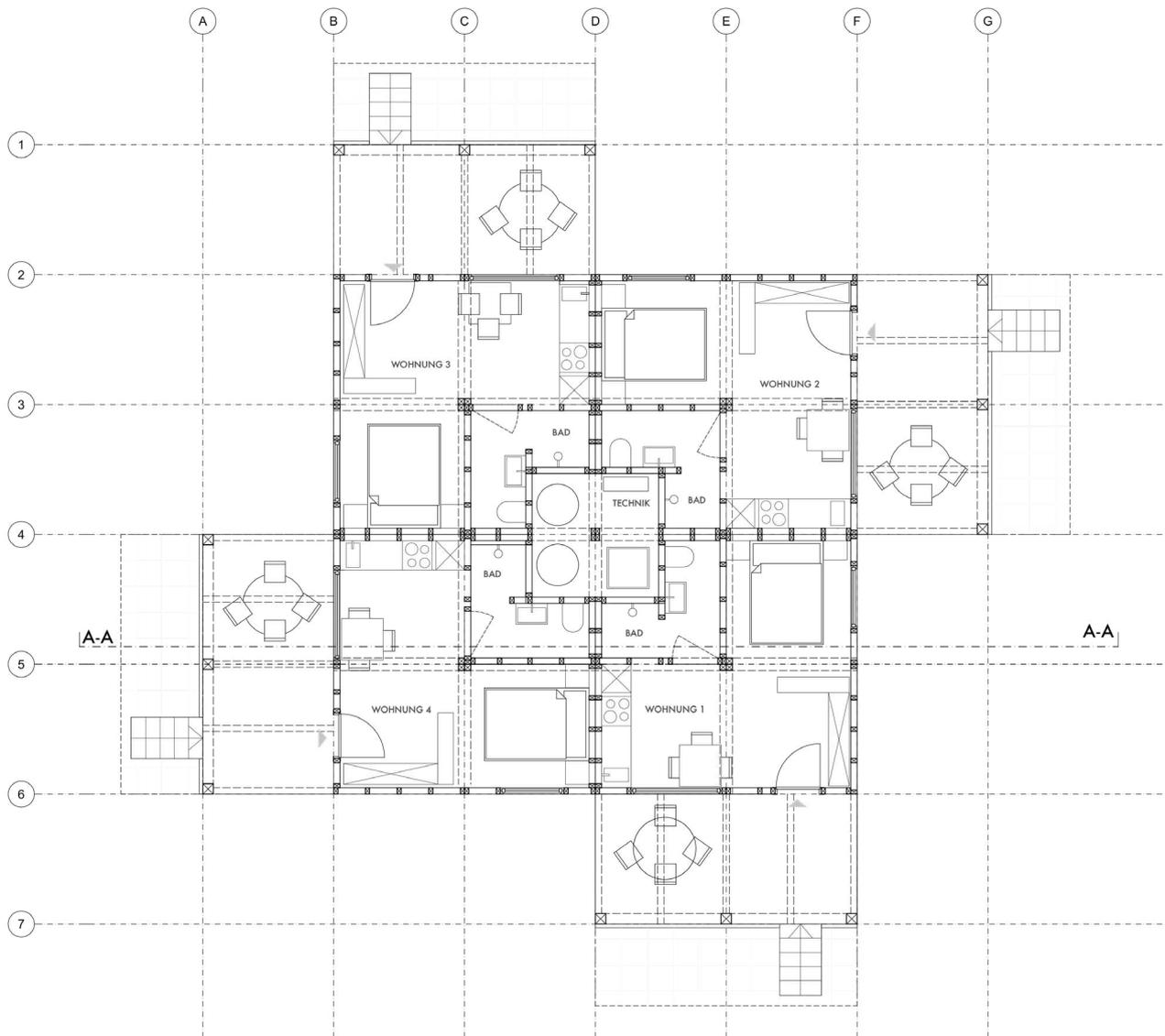


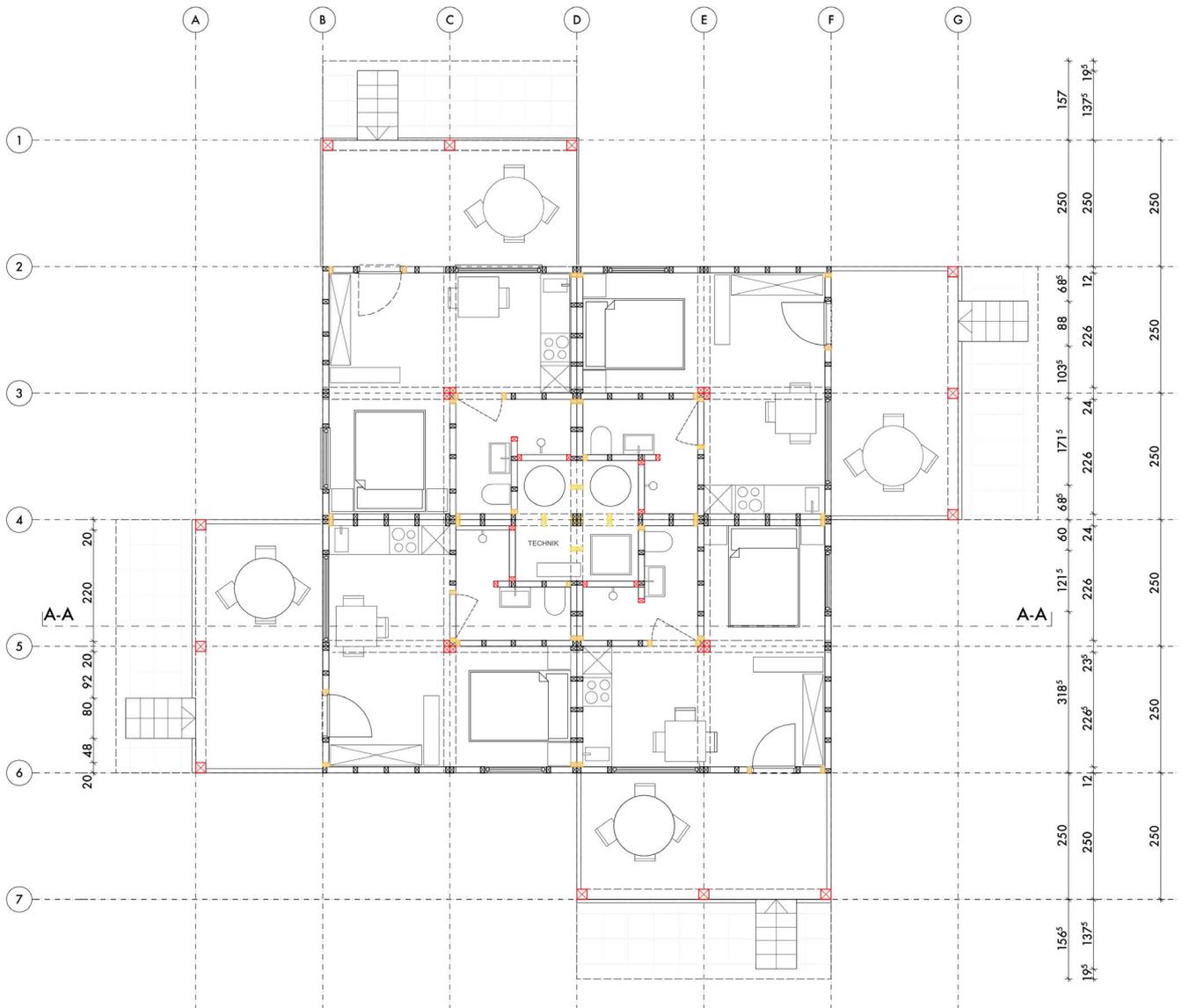
FERIENHAUS VIER AUSBLICKE Sophia Regina Pechmann, Sabrina Hofer





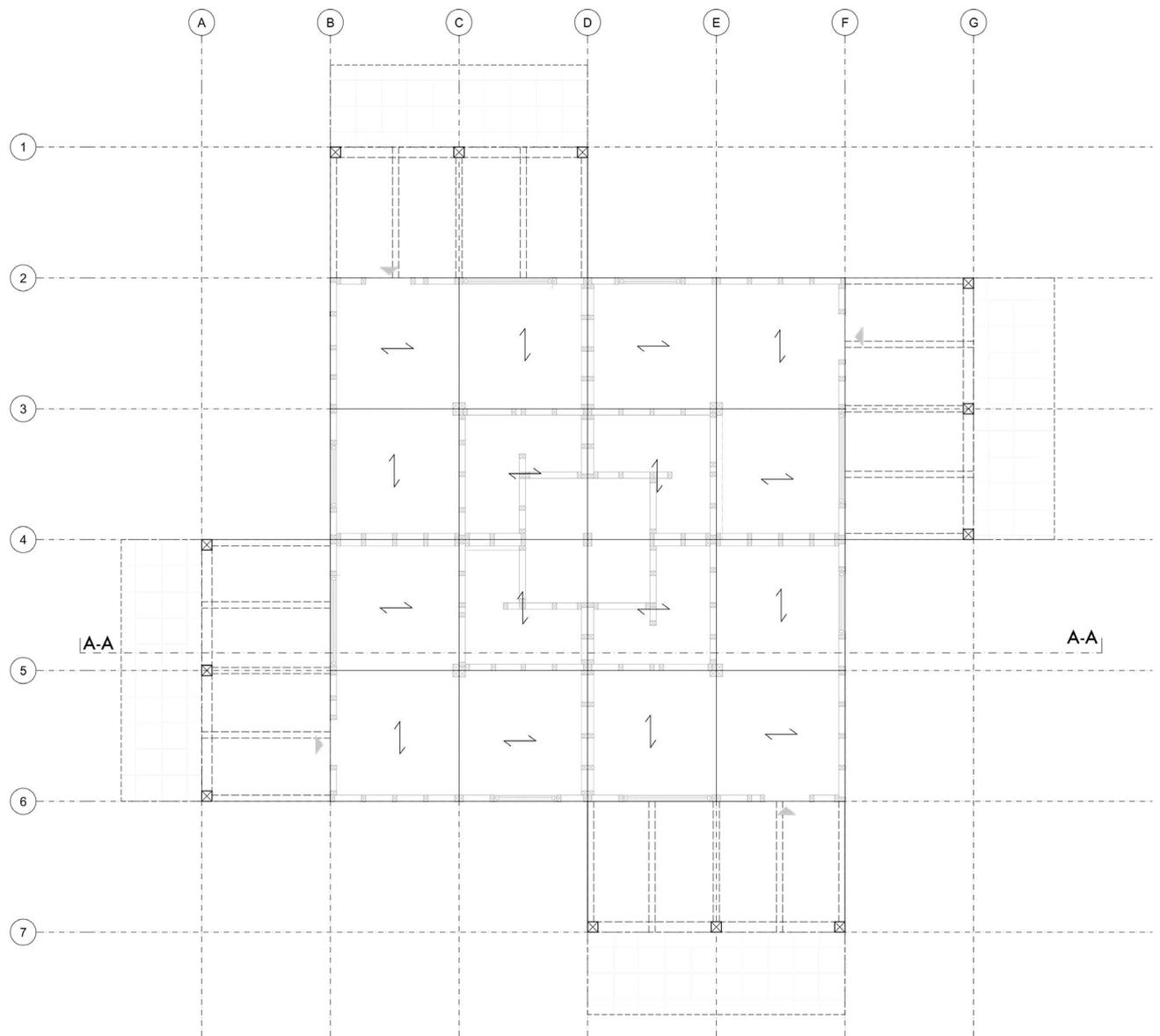
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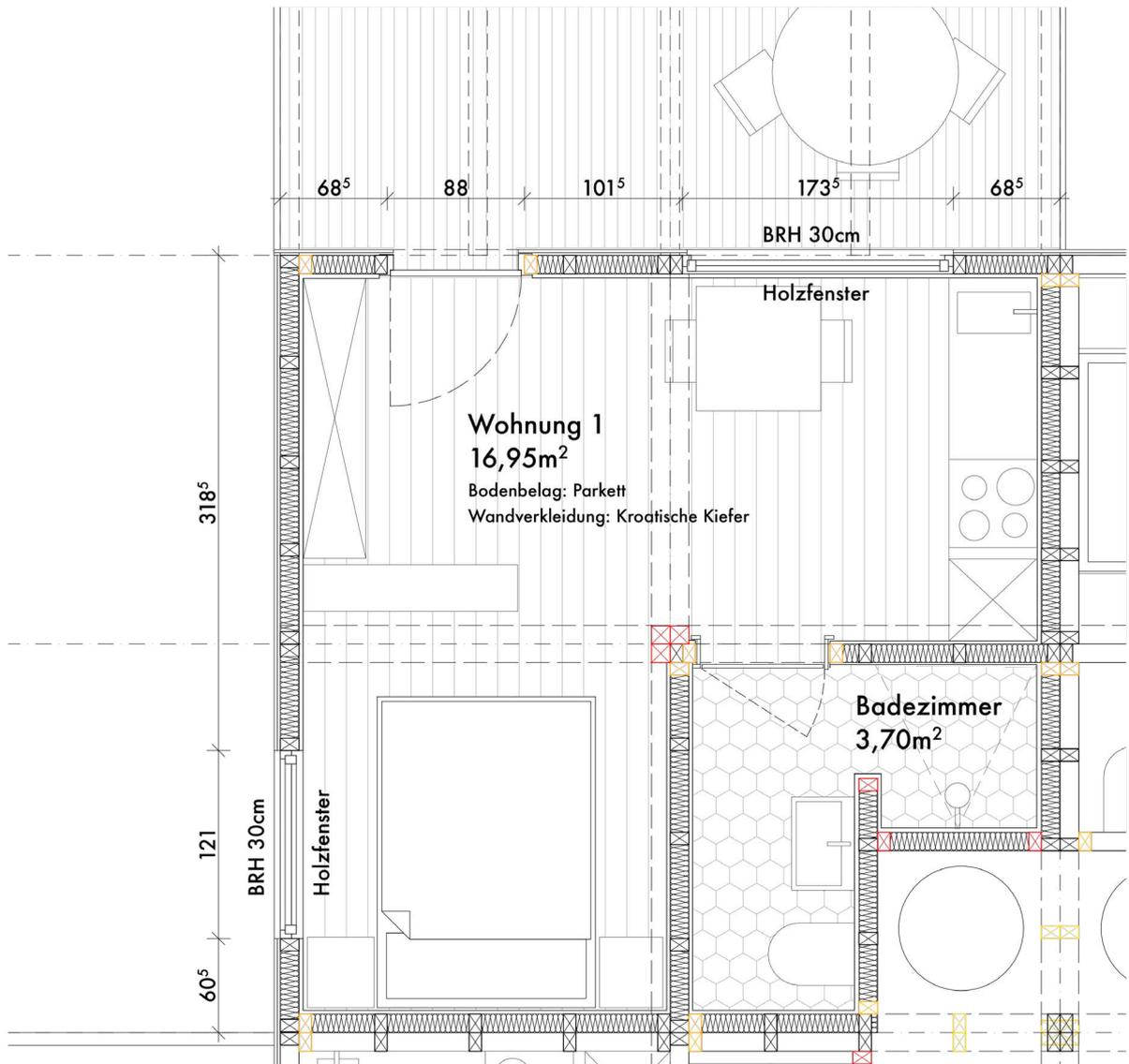




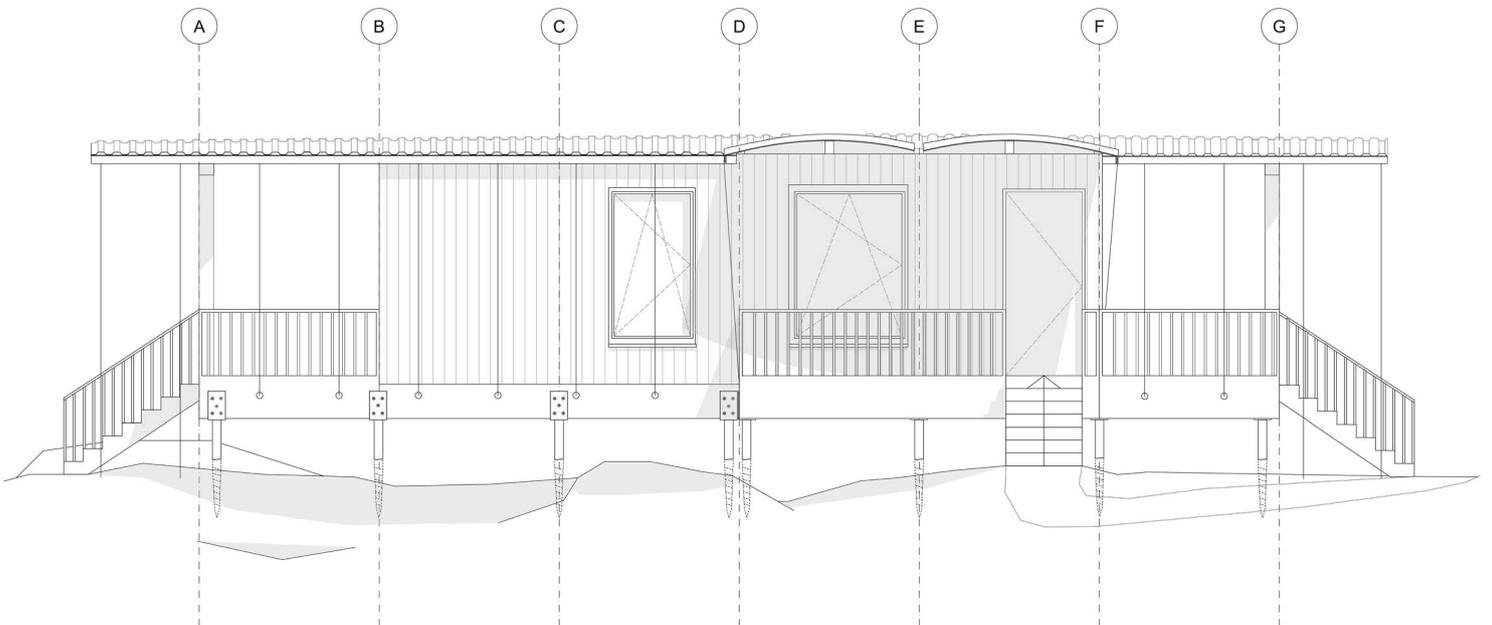
Floor plan - existing structure / new
222

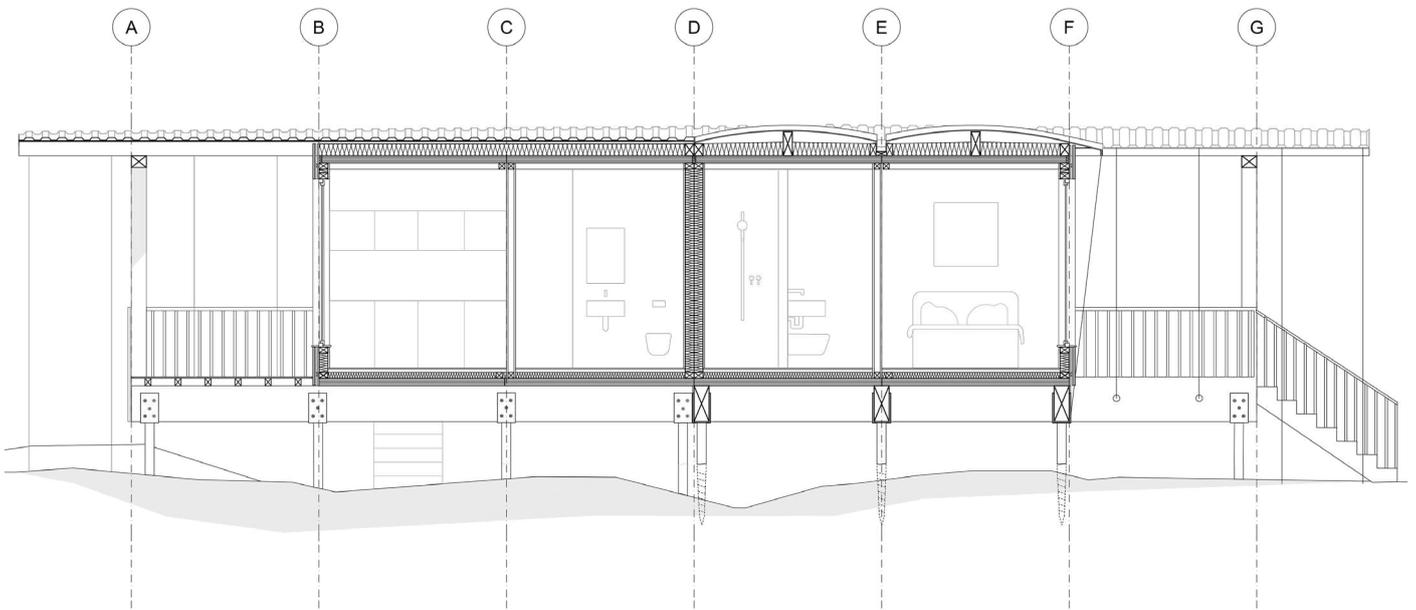
FERIENHAUS VIER AUSBLICKE Sophia Regina Pechmann, Sabrina Hofer





FERIENHAUS VIER AUSBLICKE Sophia Regina Pechmann, Sabrina Hofer

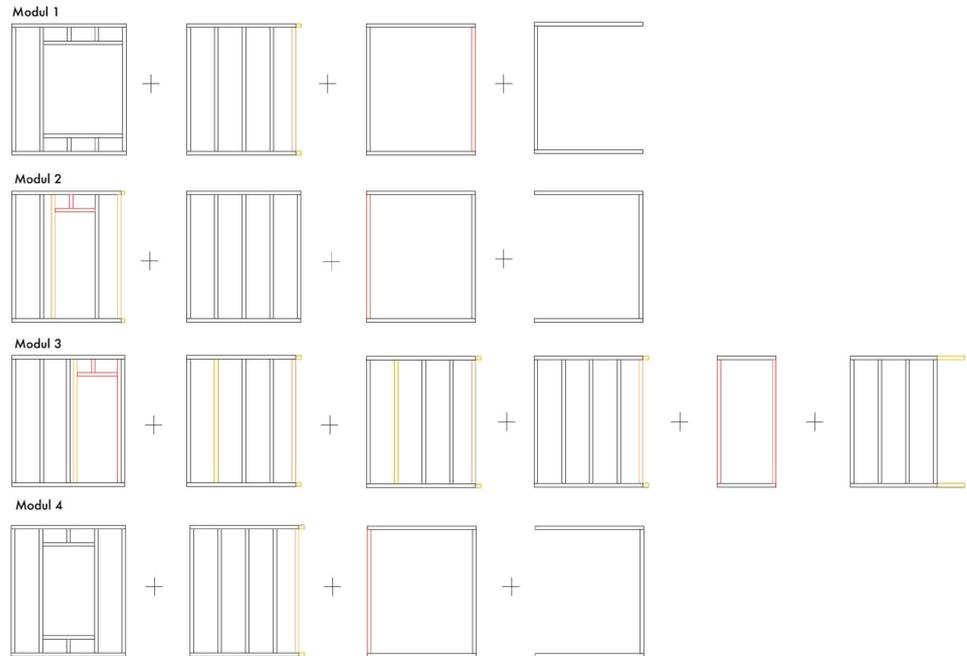
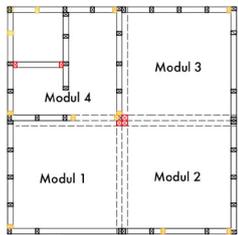




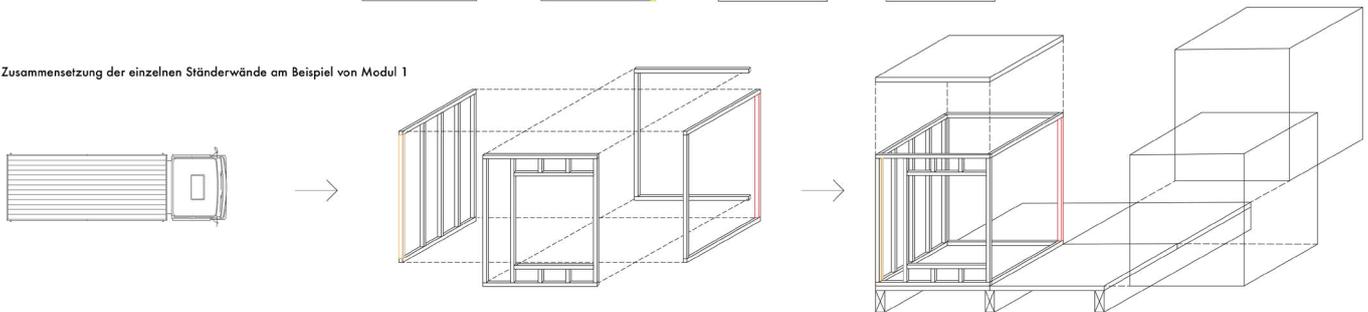
FERIENHAUS VIER AUSBLICKE Sophia Regina Pechmann, Sabrina Hofer

Vorfertigung der Wandelemente

- bleibt bestehen
- wird geschnitten
- wird versetzt
- neues Bauteil

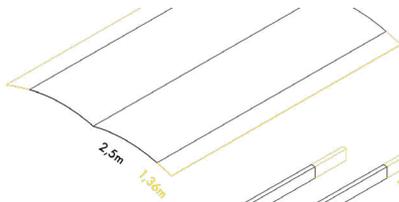


Zusammensetzung der einzelnen Ständerwände am Beispiel von Modul 1



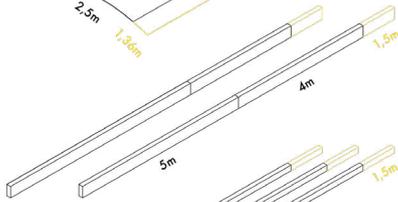
1 Dach:

250x900x2
pro Seite: 2
insgesamt: 8
Wellblech



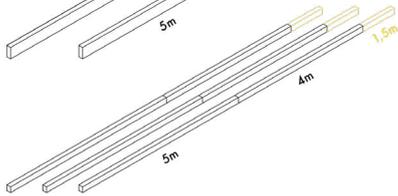
2 Träger:

12x32x900
pro Seite: 2
insgesamt: 8
Brettschichtholz



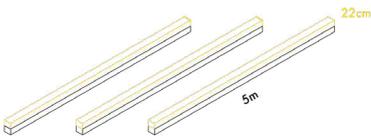
3 Träger:

12x16x900
pro Seite: 3
insgesamt: 12
Brettschichtholz



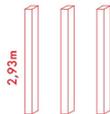
4 Träger:

20x16x500
pro Seite: 3
insgesamt: 12
Brettschichtholz



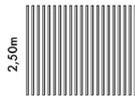
5 Stütze:

20x20x293
pro Seite: 3
insgesamt: 12
Konstruktionsvollholz



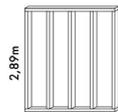
7

Konterlattung Fassade
(horizontal):
2x4x250
pro Seite: 42
insgesamt: 248



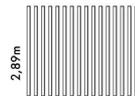
6 Holzständerwand
(Element):

250x12x289
pro Seite: 10
insgesamt: 40
Konstruktionsvollholz



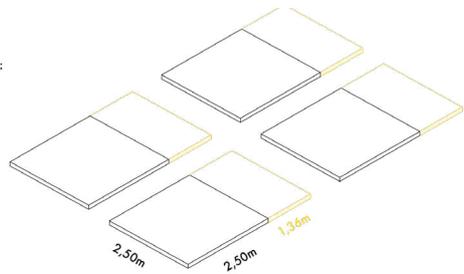
8

Lattung Fassade
(vertikal):
2x8x289
pro Seite: 180
insgesamt: 720



9 Boden- und Deckenplatten:

250x250x10
pro Seite: 8
insgesamt: 32
Brettspertholzplatte



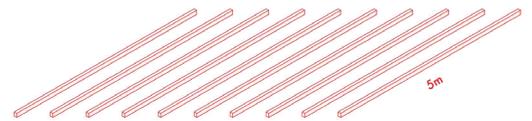
10 Terrassendielen:

2x12x250
pro Seite: 40
insgesamt: 160
Konstruktionsvollholz



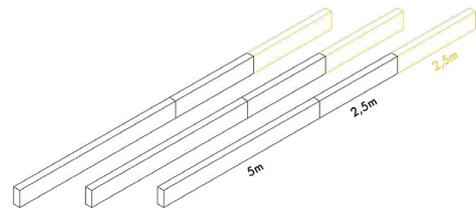
11 UK Terrasse:

8x10x500
pro Seite: 10
insgesamt: 40
Konstruktionsvollholz

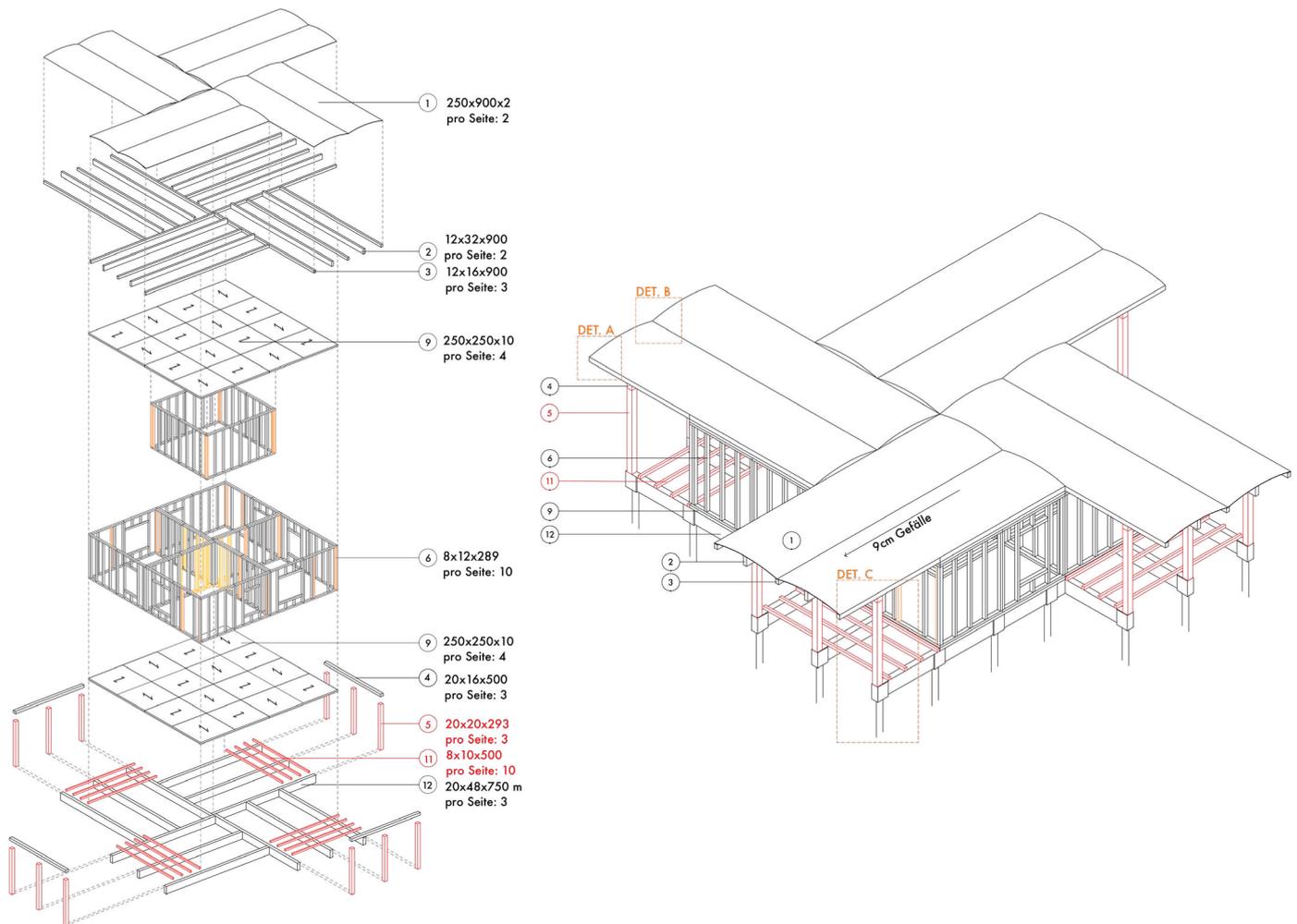


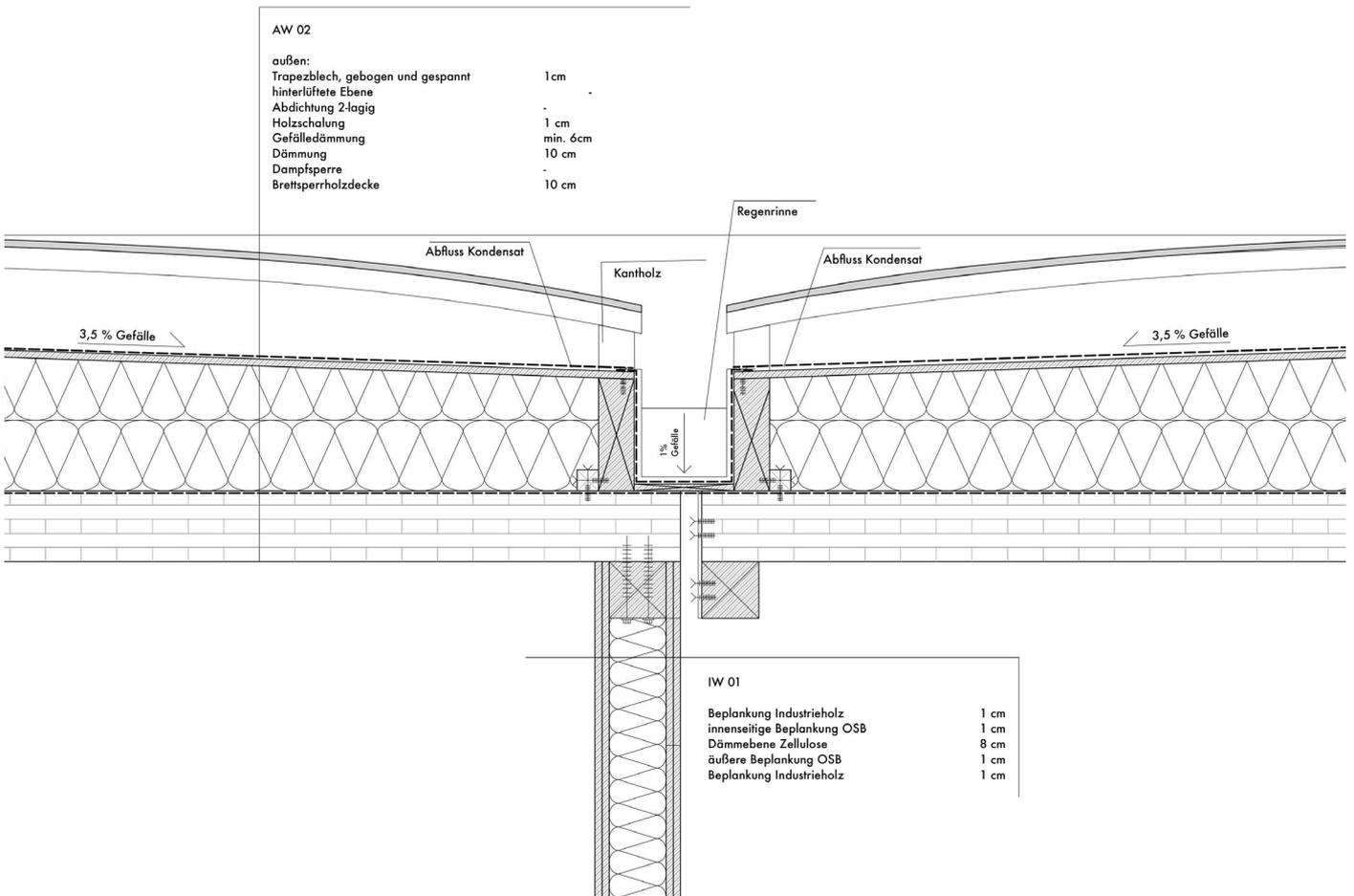
12 UK Träger:

20x48x750 m
pro Seite: 3
insgesamt: 12
Brettschichtholz

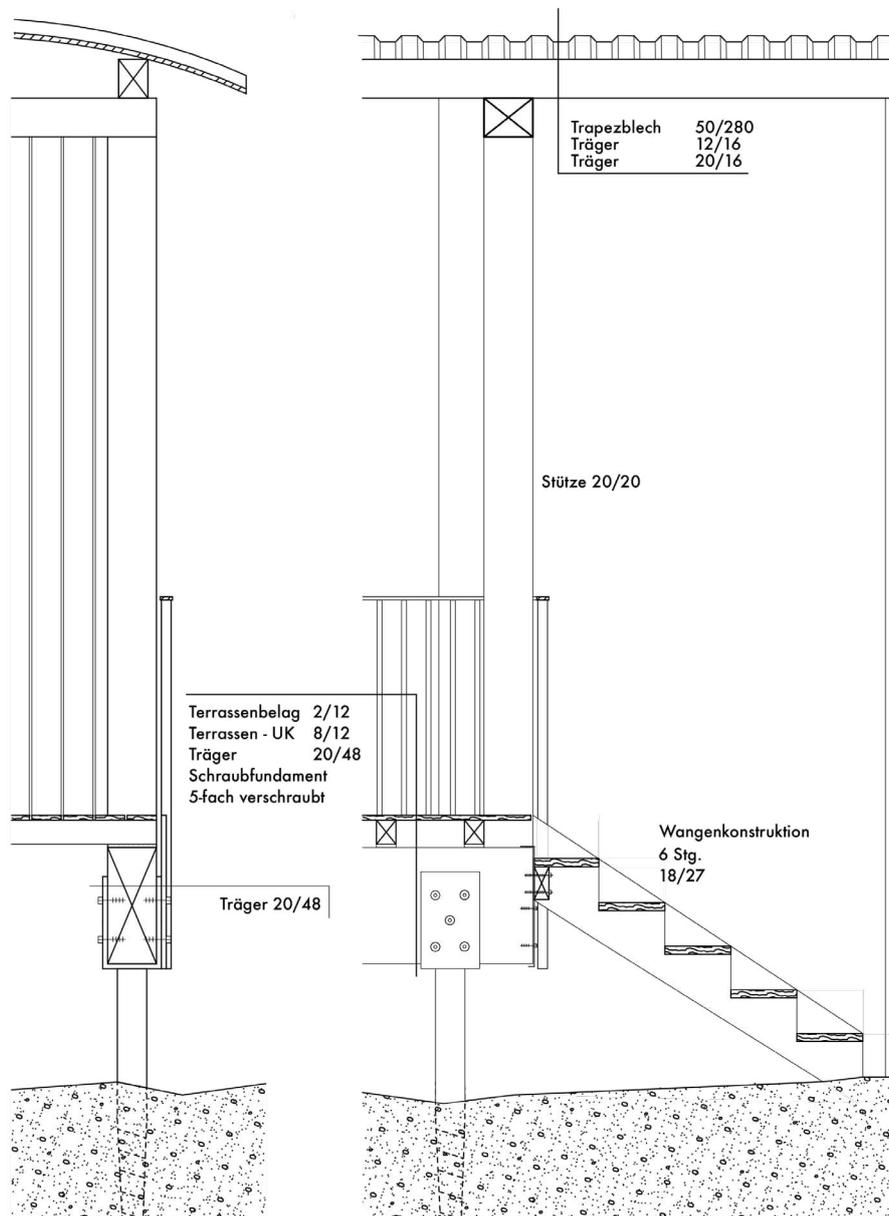


FERIENHAUS VIER AUSBLICKE Sophia Regina Pechmann, Sabrina Hofer





FERIENHAUS VIER AUSBLICKE Sophia Regina Pechmann, Sabrina Hofer



Message to the next planners

Dear future planners,

Thank you for choosing our project to work on next semester. You've chosen a building consisting of a simple structure with cross-laminated timber ceilings and timber stud walls.

Due to its location by the sea, many elements may already be somewhat worn – the wind and salt air have caused the wood to turn gray and damaged the surface of the trapezoidal sheeting.

However, our building is easy to disassemble. We only used screws and no glue. It was protected from splash water by the ground screws and the position 80 cm above the ground. Furthermore, we did not interlock the beams.

Here are a few more details:

CAD: ArchiCAD file

3D: Rhino

Structural analysis: Timber stud construction with cross-laminated timber ceilings

Connections: Screw connections

Dimensions: Take it from the 2D plans/elementation (3D model may be inaccurate in some places)

We have save approximately 43 trees in our project!

We hope everything is explained well and it is a good basis for your project to work on!

GASKLOCKA COMPLEX

Concha Carnall, Maja Krishnan, Aleksandra Stoinska, Małgorzata Wieczorkiewicz

Sweden Gasglocka 3 is a bold adaptive reuse and timber construction project that transforms a site of industrial heritage into a vibrant social node for the future.

Located within the circular shell of a historic gas holder at Gasverksvägen in Stockholm, the project reimagines urban living, learning, and gathering by elevating architecture—literally and conceptually. At the heart of the project is a deep commitment to circular construction. The timber used to build the new complex was salvaged through the careful deconstruction of an existing building, enabling us to drastically reduce embodied carbon while honoring the materials' history. Each wooden beam and plank carries a memory, now reintegrated into a new life supporting community infrastructure.

The new complex—comprising a kindergarten, community center, café, and residential apartments—is lifted 8 meters above ground on slender timber stilts. This design choice does not only reference the lightweight transparency of scaffolding and industrial structures but also liberates the ground level, transforming it into a public “Begegnungszone” or zone of encounter. The open Erdgeschoss becomes an urban park, a green commons for play, rest, and informal gathering. By keeping the ground porous and accessible, the architecture enhances social cohesion while respecting the scale and character of the surrounding Gasverket cultural district. Gasglocka 3 is not merely a building—it is an ecosystem of reimagined resources and relationships, connecting past and future, people and place. It celebrates reuse as a creative and structural principle, demonstrating how architecture can be a catalyst for sustainable and inclusive urban transformation.

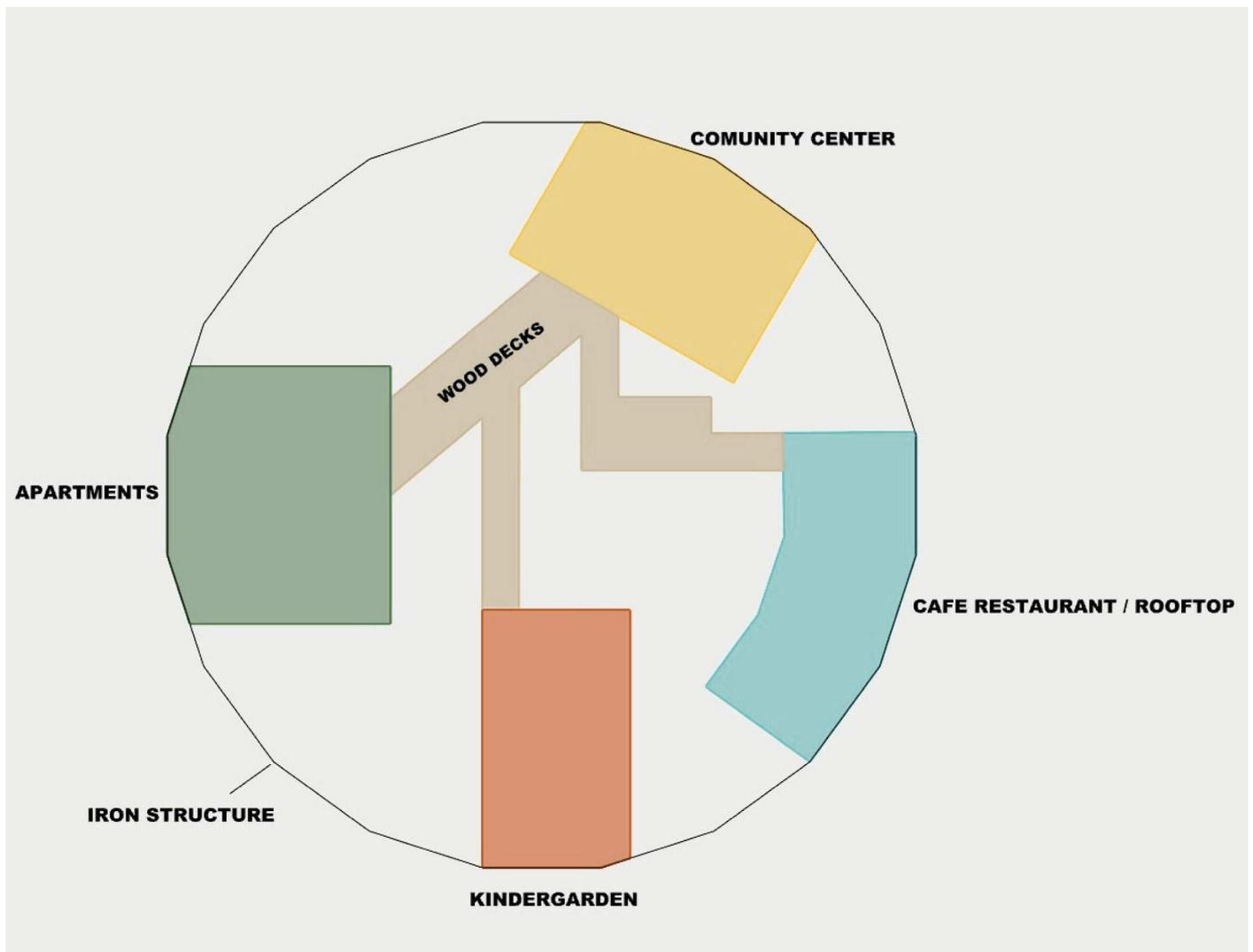


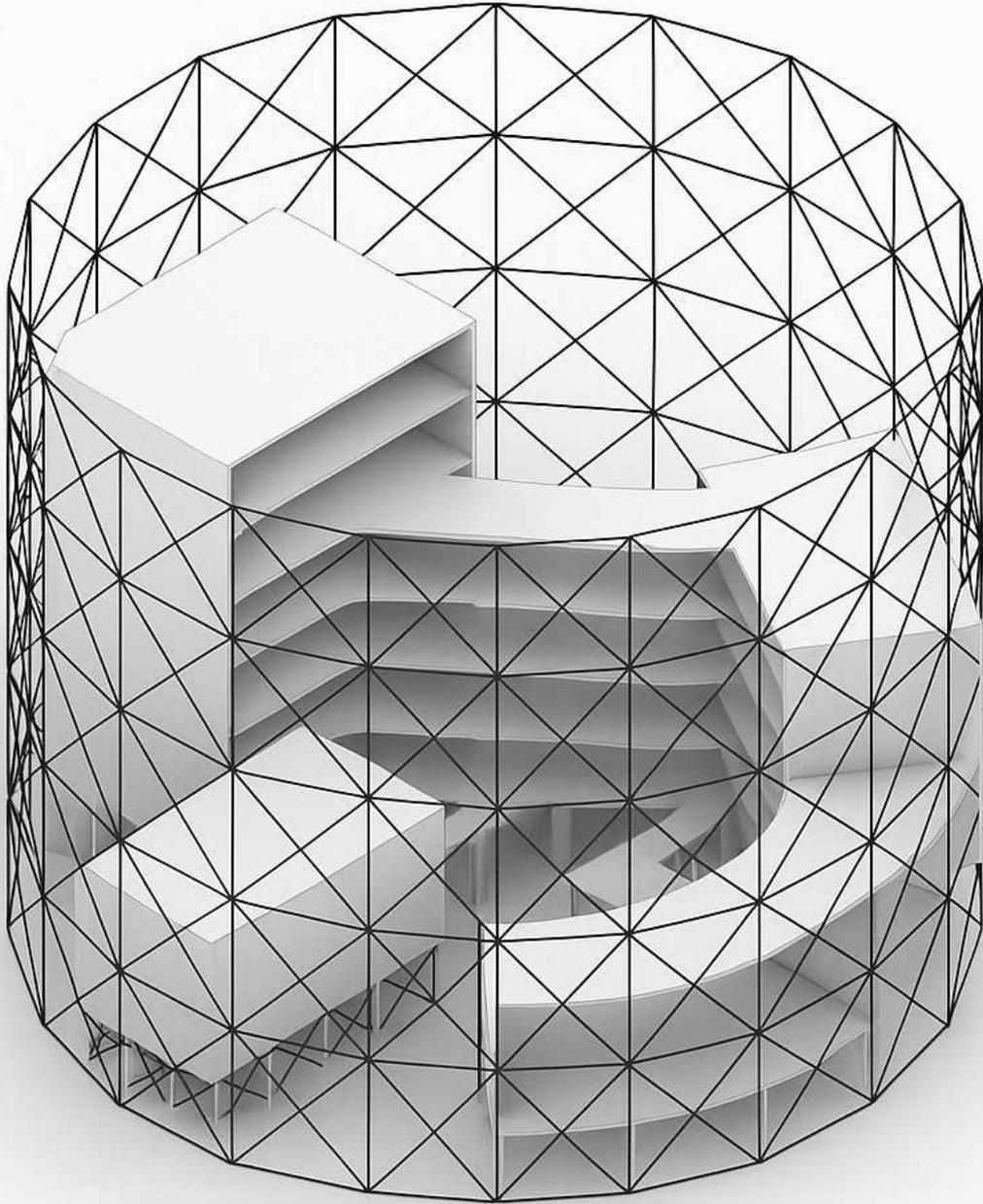
GASLOCKA COMPLEX Concha Carnall, Maja Krishnan, Aleksandra Stoinska, Małgorzata Wieczorkiewicz





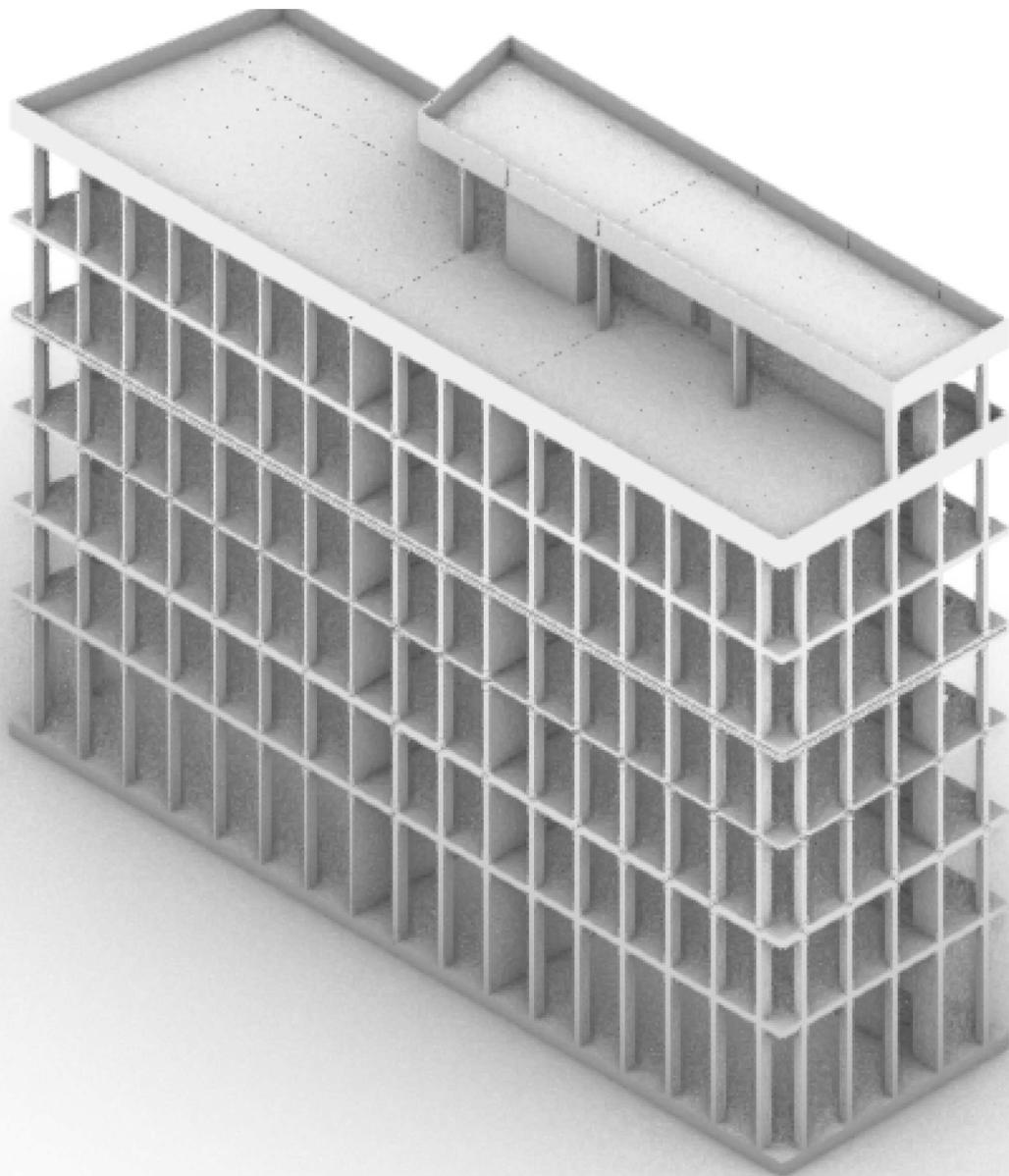
GASLOCKA COMPLEX Concha Carnall, Maja Krishnan, Aleksandra Stoinska, Małgorzata Wieczorkiewicz

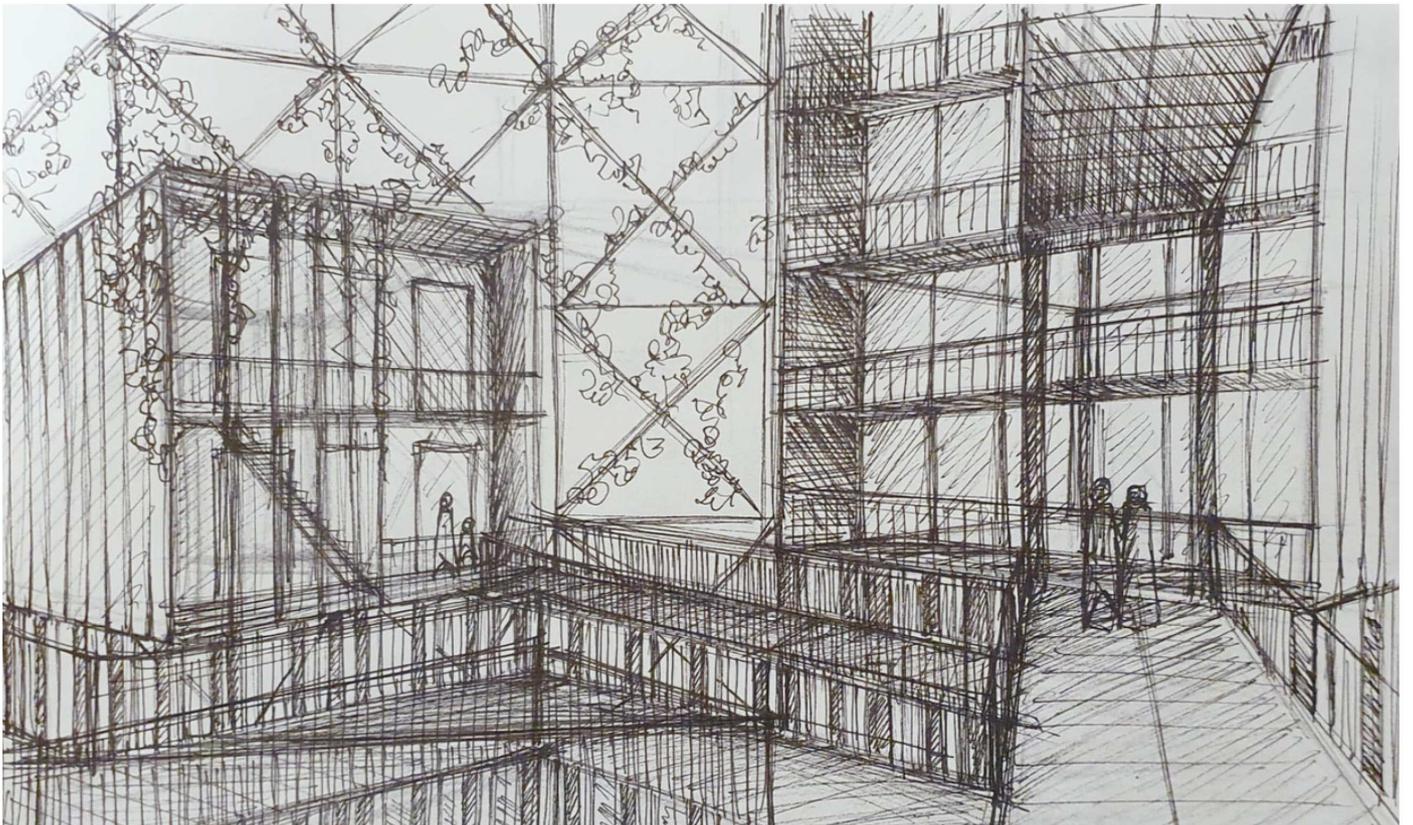




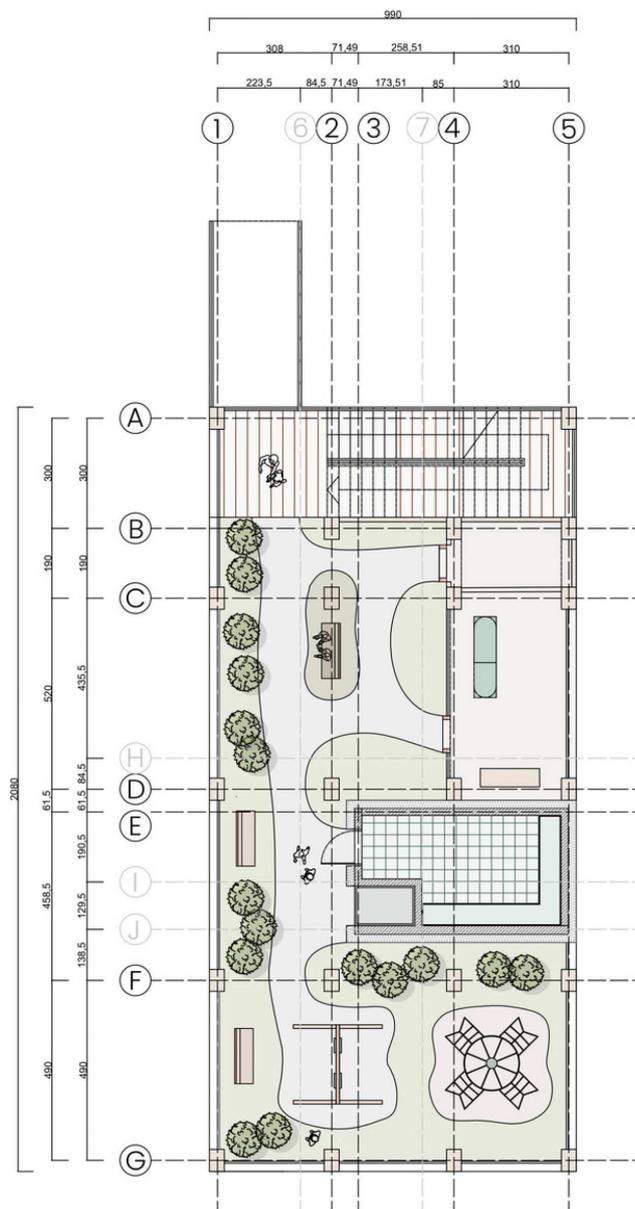
SWF IV Seminar

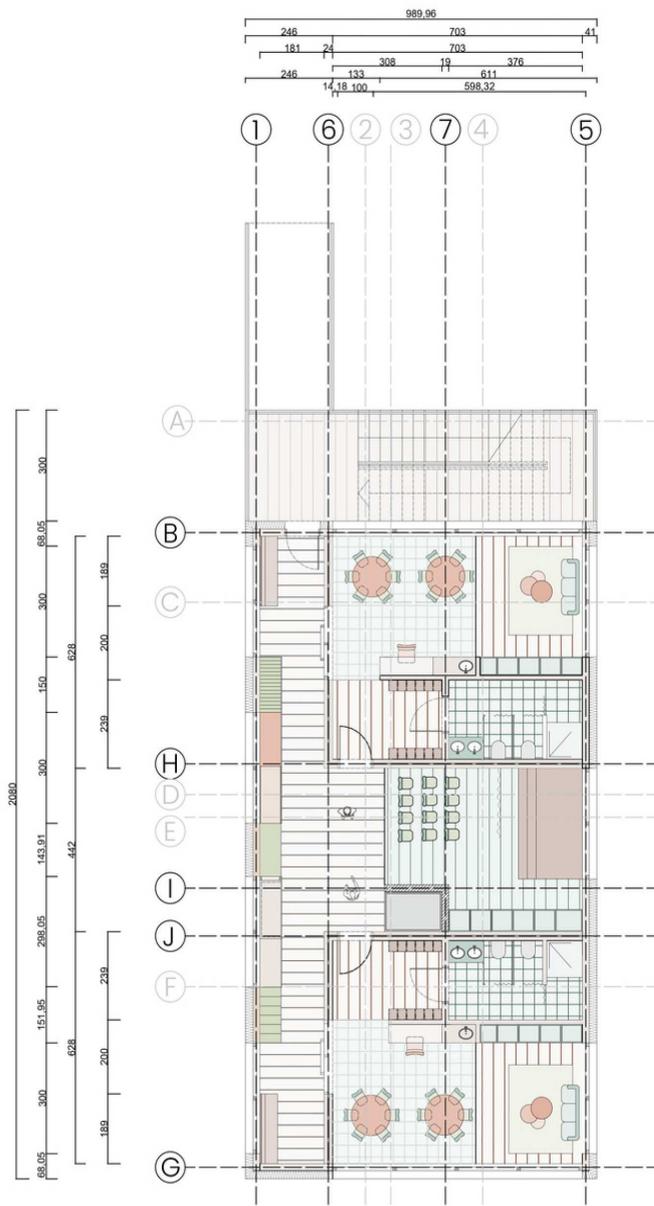
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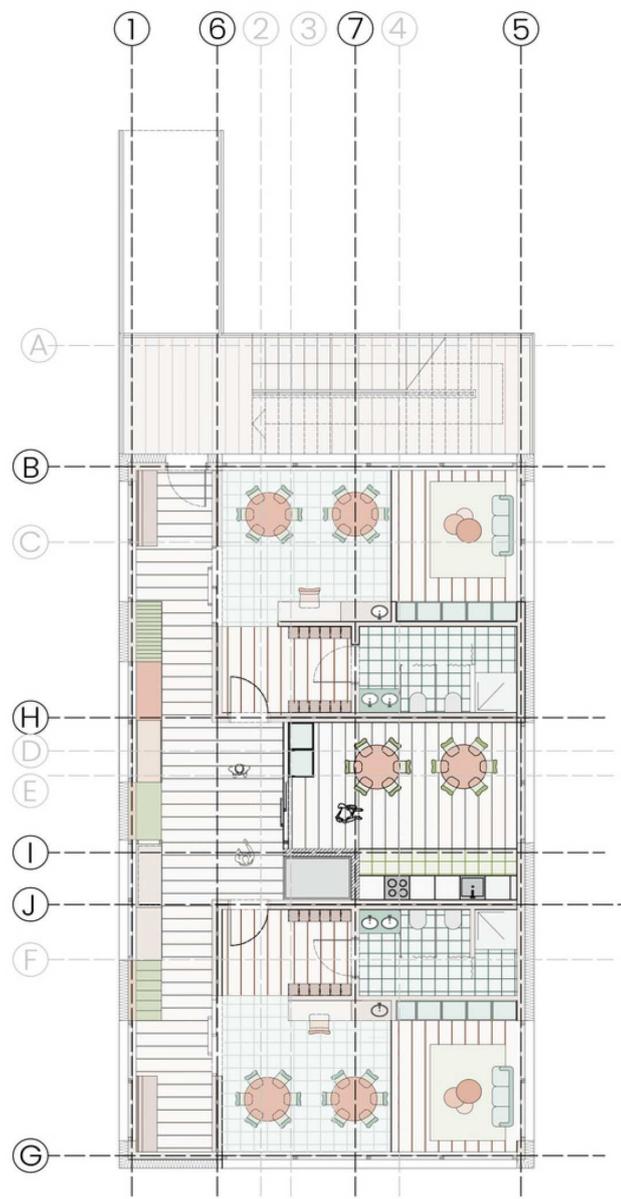


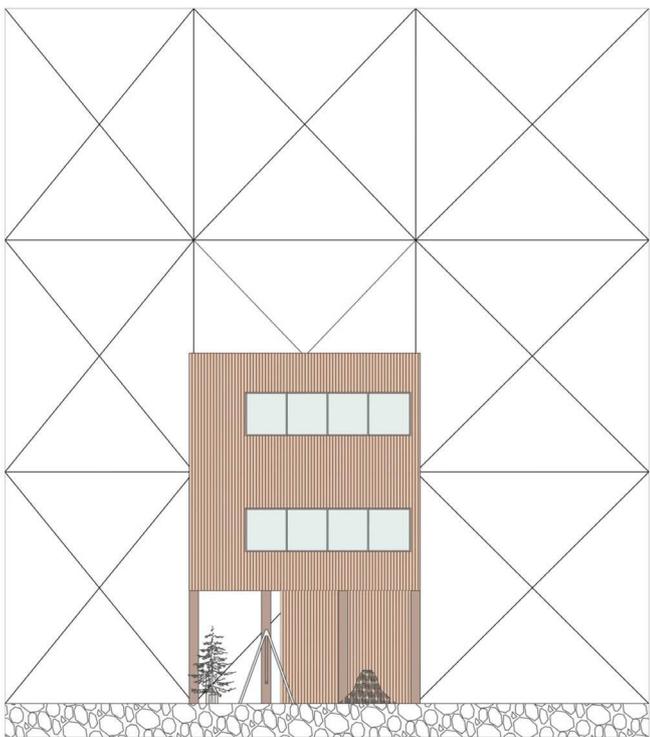
GASLOCKA COMPLEX Concha Carnall, Maja Krishnan, Aleksandra Stoinska, Małgorzata Wieczorkiewicz



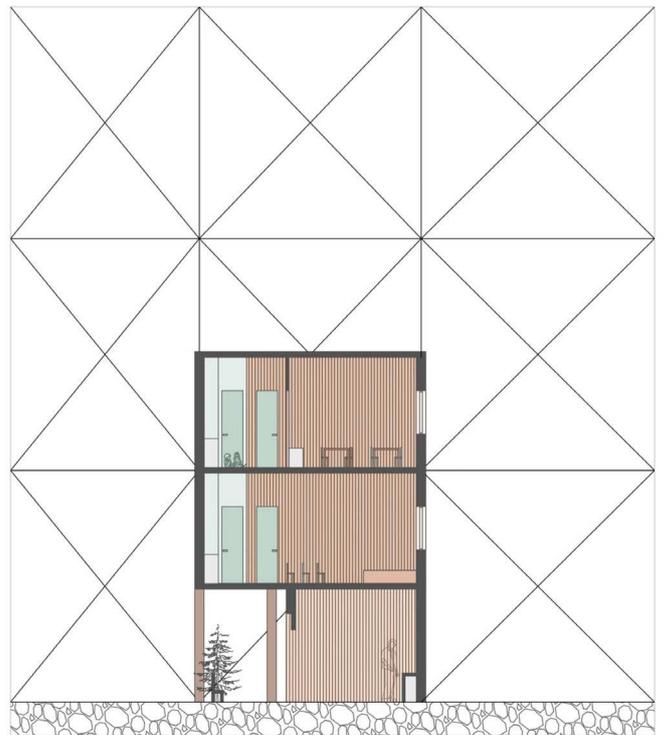


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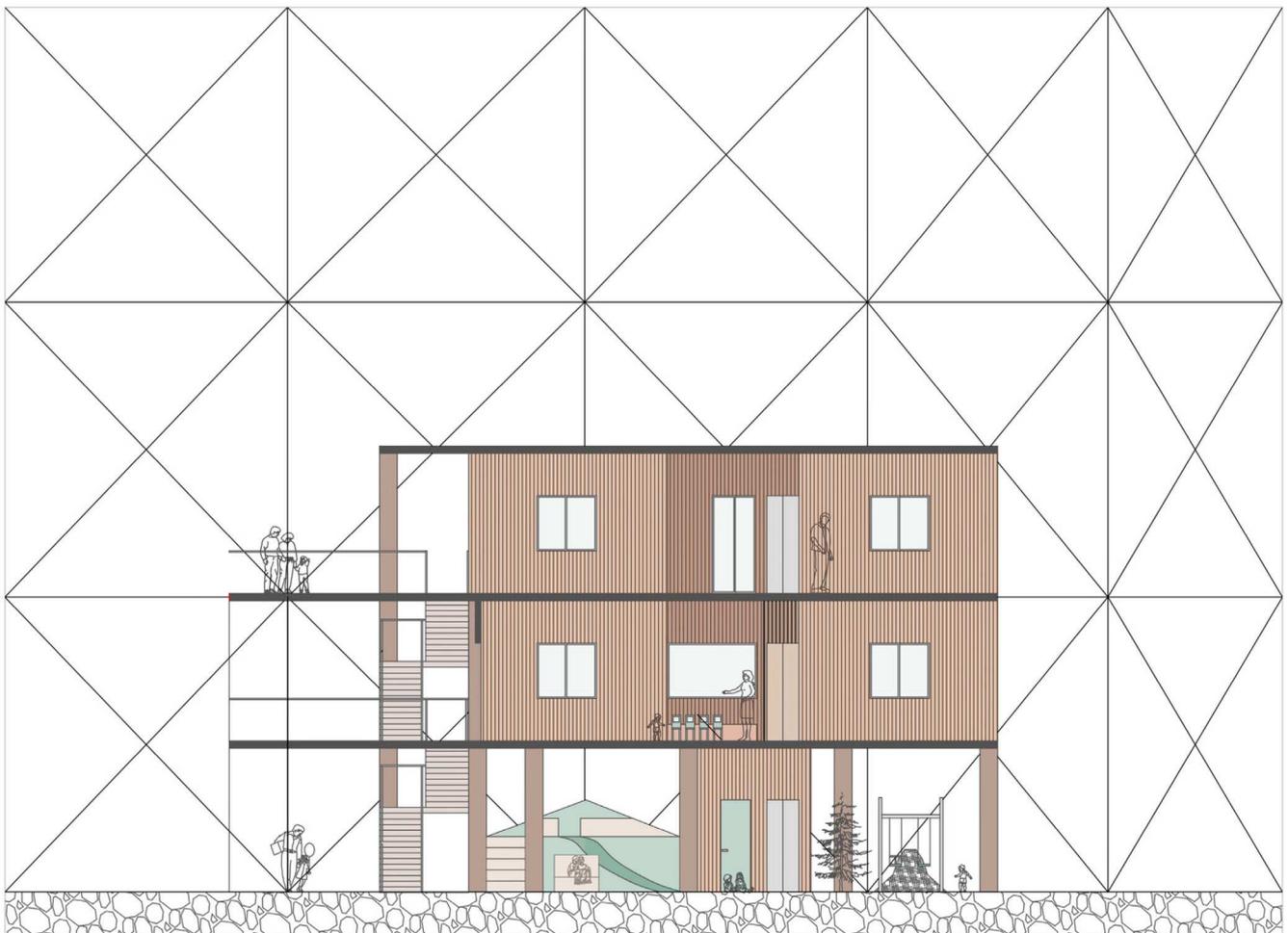


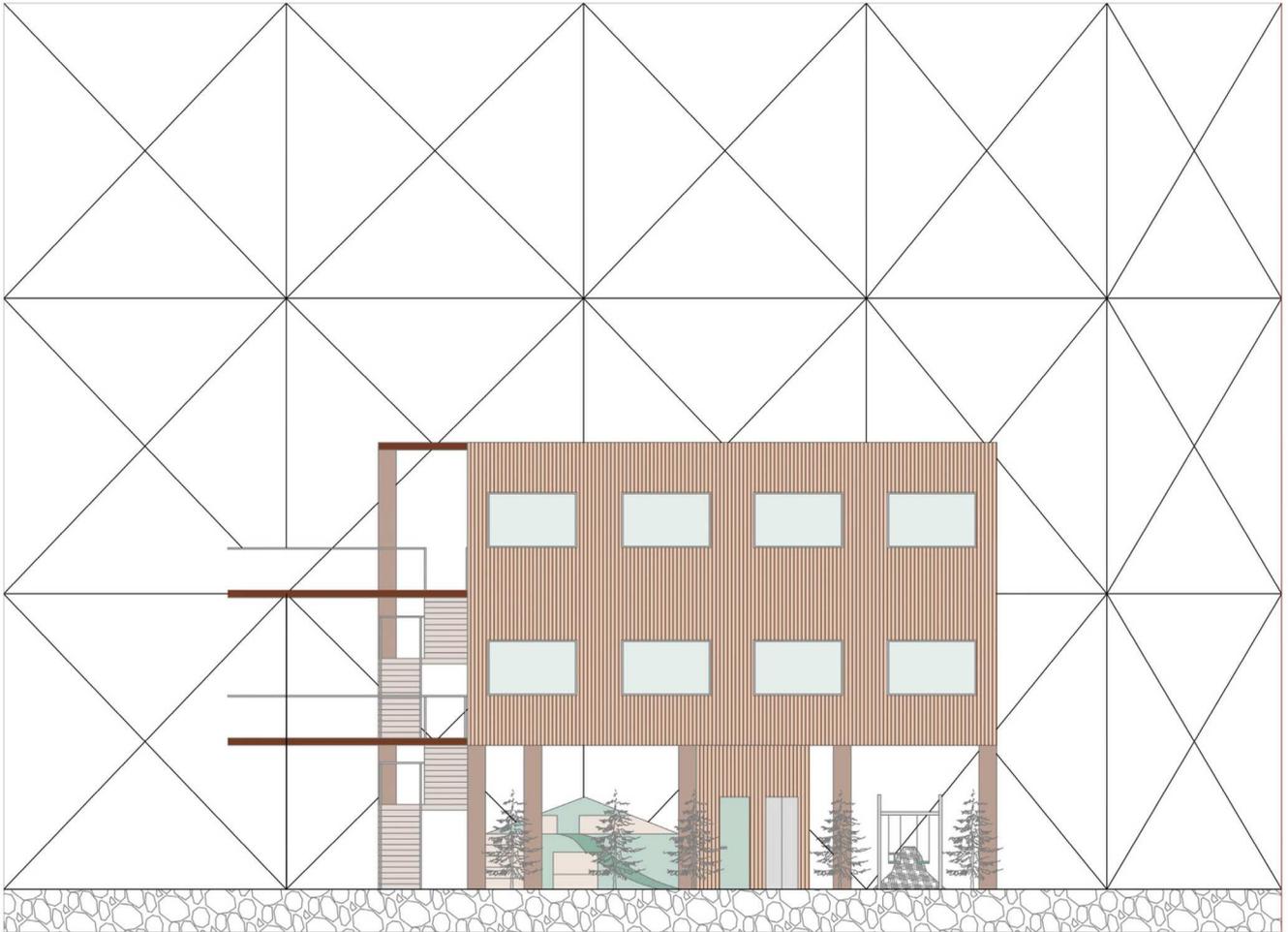
Section



Elevation
244

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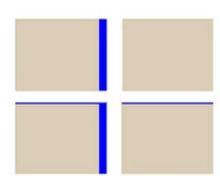
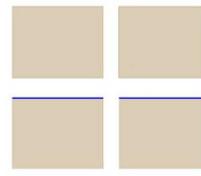
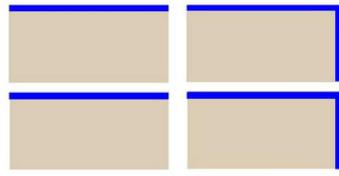
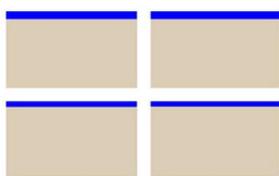
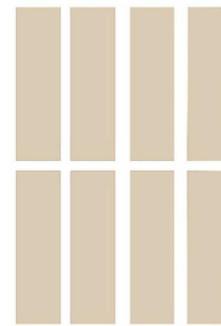
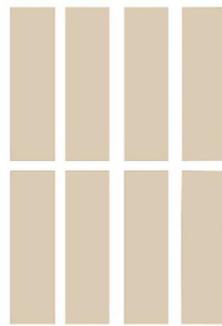
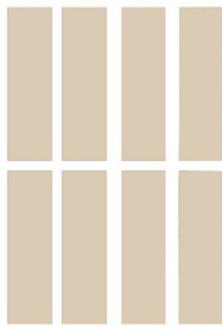


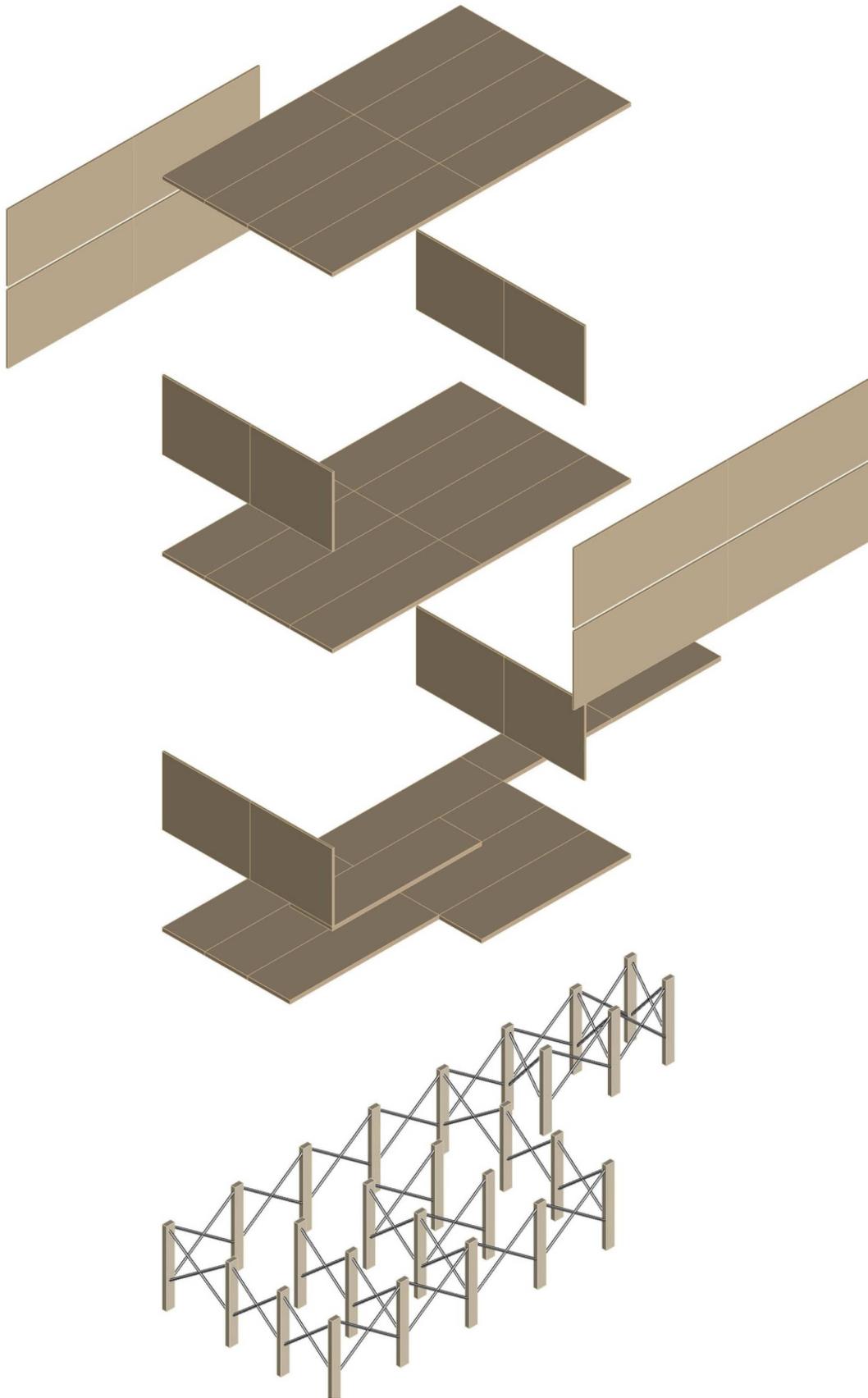


SWF IV Seminar

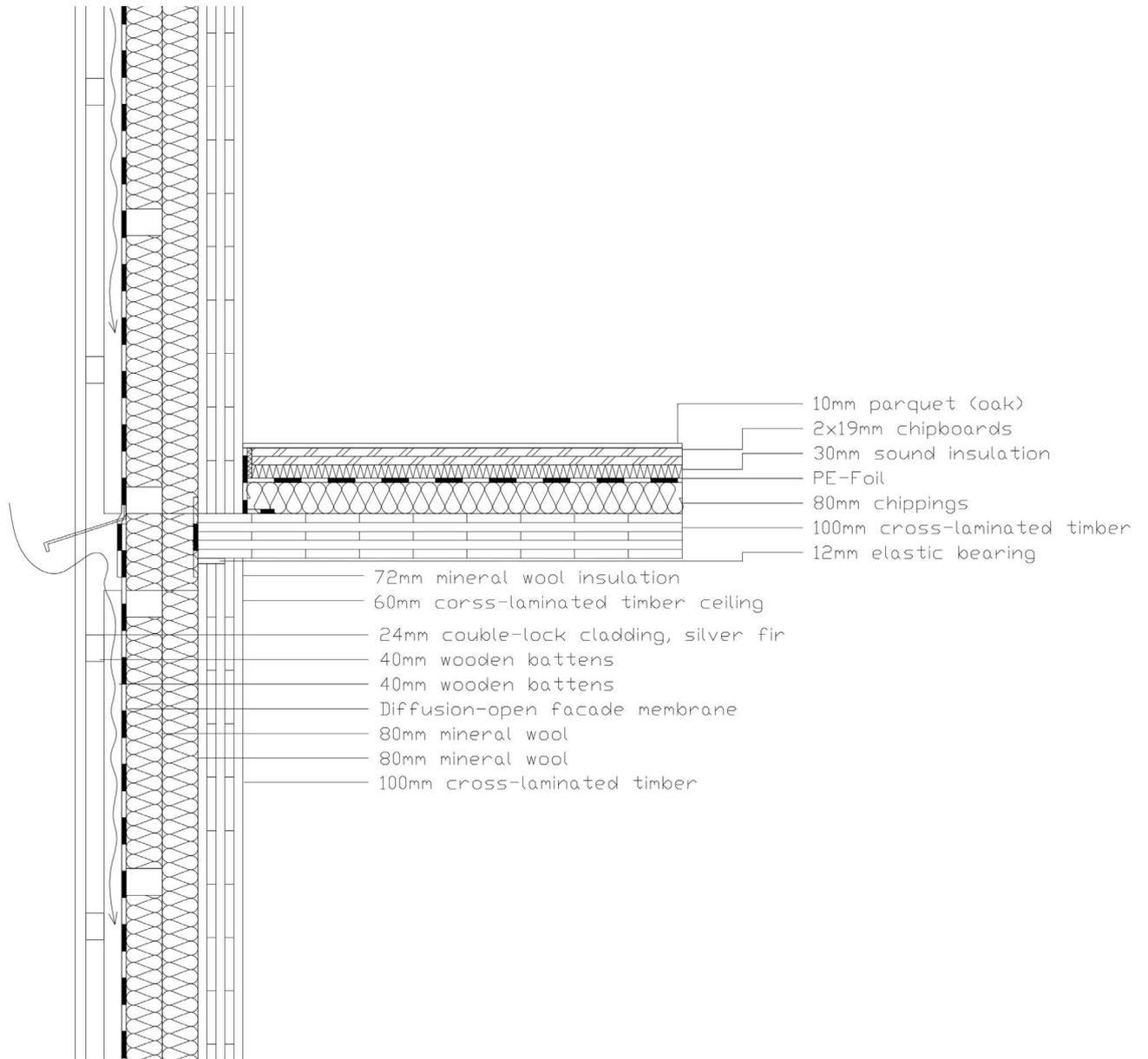
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reuse wood





GASLOCKA COMPLEX Concha Carnall, Maja Krishnan, Aleksandra Stoinska, Małgorzata Wieczorkiewicz



Ausblick

ShareWoodForest versteht sich, wie bereits erwähnt, nicht als abgeschlossenes Lehrformat, sondern als offenes System. Die bisherigen Seminare zeigen, dass eine integritätsorientierte Bauweise im Holzbau nicht nur technisch möglich, sondern auch im Rahmen der architektonischen Lehre vermittelbar ist.

Langfristig liegt das Potential dieser Arbeit in einer Neuinterpretation der Rolle von Entwurf und Planung. Gebäude werden nicht mehr als Endpunkte von Materialien und Bauteilen verstanden, sondern als temporäre Nutzungszyklen innerhalb eines längeren Materiallebens. Holzbauteile können in unterschiedlichen Projekten verschiedene Funktionen übernehmen, die Architekturen überdauern, in denen sie verbaut sind, und ihren Wert dabei erhalten.

Ein zentrales Ziel ist es, die entwickelten Denkansätze stärker mit realen Planungs- und Bauprozessen zu verknüpfen. Die im Seminar erprobten Prinzipien – Standardisierung, Integrität und Lesbarkeit – sind direkt anschlussfähig an aktuelle Fragestellungen des Holzbaus, der Vorfertigung und der Kreislaufwirtschaft.

Die Vision ist eine Architektur, die nicht nur verbraucht, sondern weitergibt.

Outlook

ShareWoodForest does not understand itself as a closed teaching format, but as an open system. The seminars conducted so far show that an integrity-oriented approach to timber construction is not only technically feasible, but can be conveyed through architectural education.

In the long term, the potential of this work lies in redefining the role of design and planning. Buildings are no longer conceived as end points for materials and components, but as temporary states within a longer material life. Timber components can fulfil different functions across several projects and retain their value in the process.

A central objective is to link the developed lines of thought more closely with real planning and construction processes. The principles tested in the seminar – standardisation, integrity, and legibility – are directly applicable to current questions in timber construction, prefabrication, and circular economy. The vision is an architecture that does not consume, but passes on.

Nachwort

Dieses Buch versteht sich nicht als Abschluss, sondern als Zwischenstand eines laufenden Forschungs- und Lehrprozesses. Die hier versammelten Projekte, Texte und Reflexionen sind Momentaufnahmen innerhalb eines Formats, das bewusst auf Weiterführung, Wiederholung und kritische Überprüfung angelegt ist.

ShareWoodForest macht deutlich, dass die Auseinandersetzung mit kreislauffähigem Holzbau nicht bei technischen Lösungen oder normativen Vorgaben enden darf. Fragen der Wiederverwendung, der Unversehrtheit von Bauteilen und der langfristigen Verfügbarkeit von Ressourcen sind untrennbar mit architektonischen Entscheidungen verbunden. Entwurf, Konstruktion und Tektonik werden damit zu Trägern von Werterhalt und Verantwortung, die über die Laufzeit einzelner Projekte hinausreicht.

Die im Buch versammelten Arbeiten zeigen das Potential einer elementzentrierten Perspektive. Holzbauteile werden nicht als verbrauchte Mittel eines Entwurfs verstanden, sondern als eigenständige, langlebige Produkte innerhalb eines materiellen und kulturellen Kontinuums. Diese Sichtweise stellt etablierte Planungslogiken infrage und eröffnet zugleich neue Spielräume für Forschung, Lehre und Praxis.

Diese vielfältigen Projekte motivierter Studierender sollen Kolleg*innen, die vergleichbare Fragestellungen bearbeiten, Lehrende, die Lehre als experimentellen Raum begreifen, sowie Planende, die nach resilienten und langfristig tragfähigen Ansät-

zen im Holzbau suchen, dazu motivieren, sich verstärkt mit zukunftsfähigen Konstruktionen im Holzbau auseinanderzusetzen.

ShareWoodForest lädt dazu ein, die hier formulierten Gedanken weiterzuführen, kritisch zu prüfen und in anderen Kontexten neu zu verhandeln – und vor allem, Holz und Bäume weiter zu teilen!

Afterword

This book is not intended as a conclusion, but as an interim position within an ongoing process of research and teaching. The projects, texts and reflections brought together here offer a glimpse into a format designed for continuation, repetition and critical review.

ShareWoodForest makes clear that engagement with circular timber construction must not end with technical solutions or normative requirements. Questions of reuse, the integrity of components, and the long-term availability of resources are inseparably linked to architectural decisions. Design, construction, and tectonics thus become carriers of value retention and responsibility that extend beyond the lifespan of individual projects.

The works collected in this book demonstrate the potential of an element-centred perspective. Timber components are not treated as disposable parts of a design, but as durable and independent elements within a material and cultural continuum. This perspective challenges established planning logics while at the same time opening up new scope for research, teaching, and practice.

The diverse projects developed by highly motivated students are intended to encourage colleagues working on related questions, teachers who understand education as an experimental space, and practitioners seeking resilient and long-term approaches in timber construction to engage more deeply with future-oriented timber structures.

ShareWoodForest invites the ideas formulated here to be carried forward, critically examined, and renegotiated in other contexts – and, above all, to continue sharing wood and trees.

Share Wood Forest
Kreislauffähige Konstruktionen für die Zukunft

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