

Zeitschrift: Bauen + Wohnen = Construction + habitation = Building + home : internationale Zeitschrift
Herausgeber: Bauen + Wohnen
Band: 10 (1956)
Heft: 12

Inhaltsverzeichnis

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

Conditions d'utilisation

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 21.02.2026

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>

programs, of their utility and their justification within our economy. From the economic standpoint time alone will show whether this development has been a correct one. If all these shows are superfluous, they will be failures and will disappear. Up to the present time, however, we are compelled to note that the number of exhibitors and visitors becomes larger every year, and that, in my opinion, only goes to show that all these fairs and the manner of their organization are simply an integral part of our economy and that they are doubtless to be regarded as an important factor on its development.

The International Quality Foodstuffs and Fancy Groceries (IKOFA) Exhibition in Munich is rather a model for all other fairs of this kind, which are held in the course of a year throughout the world.

The first task of an organizer is a purely commercial one. He has at his disposal a few thousand square meters in halls and in the open air, and they must, if the undertaking is to pay its way, be filled, how and with what does not really matter. And so trade is drummed up. The architect marks out sections, shifts the whole thing about on his drafting board, until everything is safely housed, prescribes heights, which are never held to, and if he still has a little money left after designing the main entrance, he may perhaps give thought to a plan embracing the entire lay-out. Thereby we have reached the very heart of the matter and are really in the centre of the problems which have hitherto been under discussion. I have no doubt at all that the "IKOFA" may have been a great success economically, but is that all? They no doubt form part of our economic structure, indeed they are entirely characteristic of its development, but closely considered, their frightful one-sidedness and their soullessness are shocking evidence of the spiritual poverty of our age. The gap between industrial progress and the cultural lag in the presence of such precipitate development is becoming more and more apparent in examples of this kind.

If we had the possibility and the means to present our products concretely to the visitor, it is precisely the Triennale and a series of exhibitions of this kind that show us with what charm, spiritedness and refinement this can be done. If we want to prevent industrial fairs from increasingly taking on the characteristics of North African bazaars, if we want them to exert an educational influence on the millions of people who visit them, by means of their arrangement proper, their lay-out and the design of those parts which have the function of creating an immediate connection between products and visitors, then it is high time responsible people within industry and the fair organizations ceased

giving expression to such stereotyped formulas on the relation between the conception behind the Triennale and the commercial fair. Both can be very well, and profitably, tied in with each other. In this connection the businessman's point of view by no means needs to be neglected. Now as before sales are to be made... and perhaps even more will be sold. Whereby the purpose of the fair is doubly fulfilled.

General Information Pavilion of the German Industry Exhibit at the Fiera di Milano (pages 436—439)

Every exhibitor at a trade fair, reserves room within his own stand, next to his display of products, for an information service and a quiet place where he can discuss business.

The annual Milan Trade Fair is one of the most important on the Continent. For the German Federal Republic the exhibition and trade fair committee in Cologne in collaboration with the promoting company IMAG decided to erect an information pavilion with a small exhibition of examples of model industrial design, which to be sure was intended more as decoration to catch the eye of the average visitor. The result was a simply articulated room.

The "House of the Nations" stands in the intersection of the two diagonals running through the fair grounds, to which correspond the two main streets of the lay-out. This striking building with its inclined glass exterior wall was constructed in the year 1950 and is a typical exhibition hall, the interior organization of which is restricted to the structural elements of a reinforced concrete skeleton. The continuous floors measure 5.5 m. in height, and it is here that the national pavilions are located separated by light-weight partitions 3 m. high. The pavilion of the German Federal Republic is situated on the ground floor with direct access from outside between the pavilions of Switzerland and Holland.

The area, 350 sq. m., was divided into two clear-cut sections: into a general entrance hall for the casual visitor and into a secluded information group, this consisting of the departments for tourist traffic, stock exchange association—for German technical literature—, trade and industry, the secretariat, the room for business meetings, and a storeroom with snack kitchen. The architectural organization of the entire room, the maximum height of which was prescribed at 3.0 m. within the 5.5 m. high hall, was based on the necessity of giving the room the correct proportions and keeping it independent of the surrounding hall. It was covered with an intermediate ceiling of dazzling white

muslin, and at the same time an effort was made to subdue the effect of the pillars along the partition in the centre of the room by means of screens. The result was a new room with its own architectural idiom, in which the individual elements of the design fuse into a harmonious unity. Constructed of ready-to-assemble prefabricated parts manufactured in Germany.

Renovation of "Wohnbedarf" in Zürich (pages 440—441)

Marcel Breuer has supervised his own plan: He also arranged the first salesroom with which "Wohnbedarf" began in 1932. If at the present time a renovation is urgently required, that is owing to the greatly increased demands made today on the lighting system. It was likewise desired to simplify the shop still further and eliminate all fancy trimmings.

The new shop gives a disembodied, markedly graphic effect with its neutral shades. Black and white, a bit of plaited work and the ceiling grid of natural wood are the sole means employed. The room is white, airy and graceful. The ceiling with its markedly plastic effect reduces the height of the two-storey space.

The gallery itself is subdivided by movable partitions supported against ceiling and floor, which can be shifted as well as pivoted. On a lateral wall are concealed shelves for kitchen utensils and china behind the curtain material displayed for sale.

This lofty space is lighted by fixtures in the ceiling grid. For the gallery Breuer hit upon the charming idea of fixing on the movable partitions black, horizontal bowls which house the indirect lighting units. Thus they do not compete with the lamps on display and function merely as part of the room.

Kost sporting Goods Shop in Basle (pages 442—443)

The building is subdivided into several departments.

The idea was to put on display as many articles as possible within the existing space, in such a way that a certain roomy effect was not sacrificed. All furniture and shelves were designed by the architects. True to the motto of the firm "A fine shop for fine things," they sought a flexible combination of varicoloured floors, sales shelves (the idea was to let the goods on sale speak for themselves, i. e. to build so economically that only the elements of the supporting rack or of the hanging rods would serve as background for the articles on sale), simple lighting fixtures and the given space.

Exhibition Room of a Book Guild in Cologne (page 444)

The owner stressed the importance of having a shelf at a handy height so that all books printed by her firm can be easily inspected. It seemed best to install this shelf on the front side of the room to the right of the entrance, because at that point there could be created a quiet nook with a table and some settees. The other books stand on the shelves opposite the entrance behind the desk in the usual manner.

Rhine-Main Air Traffic Center (pages 445—450)

The situation on the east perimeter of the air-field on a completely level, treeless site called for a lay-out that is self-contained, all the more so as existing buildings stand some distance away.

The complex, opening to the east and to the west, results in ample sunlight for most of the hotel rooms, for the foyer with glass on south, the children's play area and the restaurant.

The hotel lobby (552 sq. m.) is situated in the middle of the central structure and constitutes a central connection tying in all parts of the complex both horizontally and vertically.

Customs formalities for hotel guests from abroad take place on the ground floor of the west section of the north and south wings. Also these entrances and exits to the hotel can be viewed from the reception desk in the lobby.

96 soldiers can be lodged in the east section of the north and south wings in bedrooms with four beds, every two sharing a common bath and WC. To every 48 beds there is allotted a lounge and a shower room.

The restaurant located on the first floor above the children's room measures 520 sq. m. and forms an independent unit. It faces south with a view out over the nearby forest. The large restaurant room is articulated by means of a two-ply coloured partition which houses the convection heating unit. An additional section to the south is separated by a folding wooden partition.

The standard hotel room consists of double rooms in twos each with common bath, room (19 sq. m. each), bath (4.5 sq. m. each). The latter contains tub, wash bowl, and WC. Each room has a vestibule with built-in wardrobe. Every hotel room unit is connected with the next one by means of a door in the transverse partition, so that several rooms with internal connections can be reserved by a family.

Inhaltsverzeichnis

Marcel Breuer, Architekt, New York	Eigenheim in New Canaan, Conn.	409—413
Ernst Zietzschmann, Architekt SIA, Zürich	Ferienhaus in Ascona	414—417
Jørn Utzon, Architekt MAA, Hellebaek	Vorfabriziertes Einfamilienhaus in Middelboe, Dänemark	418—420
Kurt Ackermann, Architekt, München	Projekt für ein Einfamilienhaus eines Musikprofessors	421—422
Walter Wurster und Hans Ulrich Huggel, Architekten BSA, Basel	Projekt für ein Einfamilienhaus in Sissach	423—424
Silvia Kugler, Zürich	Wohnen in der Jahrhundertmitte	425
	Die gute Form 1956	426—428
	Die gute Form in Italien:	
	Der goldene Kompaß	429
Hans Eckstein, München	Möbel für Kinder	430—431
Antonio Vitali, Zürich	Gedanken über das Spielzeug	432
	String-Design	433
	Vorhangstoffe	434
Paolo Nestler, Architekt, München	Ausstellungen und Messen, Situation 1956	435
	Allgemeiner Informationspavillon der deutschen Wirtschaft an der Fiera di Milano 1956	436—439
Marcel Breuer, Architekt, New York	Umbau des »Wohnbedarfs« in Zürich	440—441
J. P. Hüsey und H. F. Leu, Architekten, Basel	Sporthaus Kost in Basel	442—443
Georg Maria Lünenborg, Architekt, Köln	Ausstellungsraum einer Büchergilde in Köln	444
Otto Apel, Architekt BDA, Frankfurt a. M.	Air-Traffic Center Rhein-Main	445—450
	Chronik / Konstruktionsblätter	