

# Summary

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limites mitoyennes. La position des bâtiments ou des parties de ceux-ci et en particulier leur adaptation cubique restent libres.

A Hanovre, un grand nombre de maisons tout à fait individuelles en voisinage étroit ont été ainsi disposées sur des terrains variant de 340 à 1100 m<sup>2</sup>. Celles-ci se sont développées harmonieusement sans intervention régulatrice, c'est-à-dire sans qu'un voisin gêne l'autre plus que de mesure.

Le résultat est particulièrement distinct sur le plan d'ensemble. Il semble qu'on ait réussi à trouver une ligne de conduite pour la naissance d'un milieu individuel mais en communauté, propre à l'organiser utilement de la rue d'accès à la plus intime petite chambre, sans lui enlever son homogénéité. L'étroite partie attribuée pourrait pourtant être pour le particulier un milieu personnel représentatif de sa vigueur et de ses moyens.

Il est bien vrai que nous n'avons plus de commentaires à faire, sinon dans certains cas bien particuliers.

When a tiny bit of mosaic is added to an already existing structural and social context, its effect is to be measured only in relation to the enveloping whole.

This group of family row-houses, insignificant in relation to the total immensity of London, hardly changes the "totality".

Only those who have the good fortune to move in here will notice any change. The flats fill up their allotted space homogeneously. They can only contribute to better family relations.

The mere chance that throws different families together here remains an active force; the open courtyard facilitates human contacts.

The material employed remains cold, deliberately non-sentimental in its robust austerity, but each house enjoys that precious entity, the family.

Wilhelm Tiedje, Stuttgart, and Josef Lehmbruck, Düsseldorf  
Associate: Karl Schulting

#### Edigheim colony at Ludwigshafen on the Rhine (page 135-138)

The Baden Aniline and Soda Works planned for its office staff and workers in Ludwigshafen a housing colony comprising around 700 units. Unfortunately the Board of Directors turned down an earlier plan of Lehmbruck. Prof. Tiedje, who was to carry out a new project, set the condition that the author of the first plan be brought in. Out of this association grew the actual project we have before us.

The differences between the two projects are essentially the following: In the 8-storey high-rise buildings are larger flats, in two 18- and 21-storey towers small flats; in the actual project high-rise buildings contain all apartment dimensions mixed. In the low-silhouette tracts the owner required pitched roofs with tiles instead of the denser flat-roof groups of the project. It was formal (!) and economic reasons bound up with maintenance costs that induced the owner to take this step. As so often, the owner would play the architect.

According to the urban plan, the buildings, as the first quarter of a residential district, are to be extended on three sides so that the high-rise buildings will stand in the middle. The shadows of these buildings will fall then on to a green zone to be left free of buildings. A planned rapid-transit line will have a station in the middle of the complex. Pedestrian and vehicular traffic are wholly separated.

This district of Ludwigshafen, for Edigheim is so conceived, brings up the question whether here a baroque hand has been at work or whether the technical necessity of housing large numbers has decided the arrangements.

We know from Lehmbruck himself that what he is concerned with is the ordering of the necessary, of the prerequisites of living in apartment houses and cities.

But is there not something here that has taken shape?

For one thing—in the first project—the group of nine families—small groupings of houses around a common green area which nevertheless is used individually—intimate—but looked into in every case by eight other families. In the first, non-executed plan more clearly developed as a group than in the executed colony. The fact that it is always nine, then ten, eleven, from the social point of view signifies nothing at all.

Moreover, the forty, or in the 21-storey building, 168 parties! Nothing binds together this human ant heap—a house number, a lift.

Is it not a misfortune that the living quarters of these 168 taken all together are something rather magnificent? This beautiful, often tasteful high-rise structure, with its graceful curve described by the 8, 18, 21 then again 8 floors!

Is it possible that all this has no significance!

Not even in relation to the lower one- and two-family tracts at its foot! We have to pose these questions. Precisely because the development of this project seems to be so thorough, the socially oriented construction so correct, it deserves to be assessed by severe standards. If we wish to discuss "urban architecture

at the present time", then this type of consistently elaborated project is the only suitable material for discussion.

Georg Kaloyannidis, Karlsruhe

#### Project for variable row houses (page 139-141)

Project from the advanced class of Prof. Egon Eiermann, Institute of Technology, Karlsruhe

If ever construction in elements has proved capable of producing architecture in the grand manner, free of all schematism, and full of phantasy and insight into its intrinsic problems, then it is here in this project.

Staggered, two-storey cubes are connected via one-storey open intermediate tracts with roof terraces. Three projects only—a house for a sculptor and his wife, a house for a single woman dentist and a house for a family with two children—reveal the most manifold and vital possibilities of variation.

We give excerpts from the very stimulating text of the author: "When I was still a child, I played happily and unconcernedly with my building blocks. I built houses, hotels and churches. One day my father gave me an enormous erector set. Countless rods, angle-irons, bolts and axles glittered on three shelves. For weeks on end I gaped at this marvel without once daring to touch it. I was totally overwhelmed by the abundance and the beckoning potentialities of this world in the box.

This frightful and at the same time fascinating feeling of insecurity in the face of an attractive but overmastering situation was to come to me again later on.

In Salzburg we rejected with almost brutal decisiveness all accepted values in order to follow new ones. To us it did not matter in the least whether the cinema on Sunday was treated like a church service or whether the upbringing of the children was turned over to third persons. We simply went straight forward, but where we believed that we had before us an unbearable life, we discovered the romance of the highly developed industrial society. In the realm of vision magnificent creations of the human spirit like the airplane, the motor-car and modern architecture with all their evils were mastered. It could have been foreseen already, for romance always springs out of evil that has been mastered.

No, there was no concern about mankind in the future; it could be relied on. We were certain that before all the water on the earth was fouled, before all the oil was consumed, a new and perhaps better substitute would be invented. We ourselves had our worries, for we had in fact to try and master one of these evils. What was involved was a bit of imagined reality in architecture, in which only the novel, but no longer the traditional, had any validity.

Wachsmann said at that time that the second attempt would assuredly be four times better, the third would be capable of construction. My second attempt was in fact better, but after two years of work in this field I did not recognize much more than the very concrete conditions under which the next project could become feasible in the practical realm. Only then when I tackled this project with the determination not to be satisfied with simple half-knowledge did I sense the necessity really of teamwork. When we have to do with such complex matters, it is not simply a question of a nice alternative, that goes without saying.

However, in building, "team" is a very inchoate term. At the most as a peripheral phenomenon does it have anything to do with the working climate and with society. Its sole real reason for existence is the ignorance of the isolated individual as well as the total inadequacy of work on the drafting table. This is the simple medium of expression of the architect, which combines poetic phantasy, graphic design and cold sobriety, because our building materials are so old, imprecise, tolerant and cheap. What we need are tests, laboratories, experimental apparatus, for not even the best light or sound technician can extrapolate practice from theory. It has been recognized since the invention of the machine that specialized

brains alone are not sufficient. We build models that we can pull, heat, pound and irradiate.

The special evil of architectural training in Europe is that it compels one to remasticate already masticated material, and it accustoms him to see in this the actual content of his work and even to regard it as progress. What a horrible idea! After all, what else are we doing but taking age-old conceptions of space and spatial experience and embodying them in age-old building materials and then disguising it all with expressions of contemporary thought and feeling. How is this to be understood? One can only be astonished at the methods employed.

One ought not to imagine that a cornice or a window flush with the masonry are simply expressions of outmoded formalism. It is the most outright deception, no matter how beautiful it may look. Thus I regard the corner frame in masonry as the very symbol of our present-day architecture, of the transition to precision, even if knocked together in the most primitive manner.

In the case of purely technical problems, I was very fortunate to receive the assistance of the Aluminium Development Ass. in London. It is a real experience to go with open eyes through an aluminium works. There one can see what a complicated process a simple profile section has to go through before it leaves the factory wonderfully precise and smooth. One hears with astonishment that a few additional minutes, a few degrees or grams more, can produce entirely diverse material qualities. However, the more I delved into the literature on the subject, the more grew my feeling of insecurity before this new "erector set".

When I contemplate the skeleton of row houses, I am again and again all but deceived or disappointed by their simplicity, but then I am carried away by enthusiasm. If one could only arrive at simple results via simple means. Perhaps, however, it is precisely this circumstance that moulds our present-day sensibility, for although we at first are repelled by its superabundance and power, we all know, even if we are children, that technology is basically as easy as playing.

And I am of the opinion that one single girder length along with one single element dimension is very far from being the cause of ennui in architecture. Even if I could only suggest this in my project, I do believe that through increased intensity of application one day a very fine architectural idiom will be conjured up out of these monstrous technological resources.

The project calls for a construction of aluminium elements, which are evolved and executed in the sense of Konrad Wachsmann's ideas. The supporting core of the wall, ceiling and floor elements consists of aluminium honeycomb sheets which are cemented between two sheet-metal plates and so obtain a high degree of rigidity. The space between core and peripheral sheet-metal is filled with foamy filler material. The unions with the supports are effected by means of "Chobert" rivets. Windows and doors are not apertures in the wall, they are themselves walls, here transparent, there movable. The same construction problems obtain throughout.

The connection diagram has to do with three walls in plan, as between wall and ceiling, or floor, in elevation (cf. Design sheet).

And what has happened here?

Is this enthusiasm good only or is it also right?

Right in the demanding sense that applies to the type of housing that we all want?"

Toivo Korhonen, Helsinki

#### Espoo Colony near Helsinki (page 142-145)

Eleven kilometers from Helsinki a large terrain in a birch and fir forest has been covered with single-family and apartment houses. Even from a distance one can see that one is in Finland; it is not just the birches, but rather, the manner in which the houses are designed and built. They are spare in architecture, ascetic, simple cubic structures with and without window openings.

## Summary

Andrews, Emmerson and Sherlock, London

#### Three-storey row-house, property of the architects in Highgate, London (page 131-134)

To the north of a hill is a triangular site wholly surrounded by streets. This is the original location of Southwood House, which was destroyed by fire. It was situated in the midst of a magnificent old garden, and every attempt has been made to save the plants.

Grouped around the park are 27 4-room houses, 9 2-storey, 5-room houses, and 7 3-storey studio-houses, all of which have been built. They have been designed so that the principal rooms face back onto the little private gardens with a view into the park.

The seven studio-houses are paired off. On the ground floor, street side, are the garages with the small entrance halls, the WC, a vestibule and the stairs. In the rear, we have the dining room and the kitchen interconnected by a service hatch, thus forming one single tract. Glazed partitions separate the dining room and the vestibule and garden; this allows for a clear view straight through the house into the garden.

The large living room extends over the entire house as well as into the rear side of the first floor. French doors open on to a balcony running the whole width of the house. A spiral staircase of wrought iron leads into the garden. The parents' bedroom with private bath is situated on the street side of the first floor.

Above the parents' room, on the 2nd floor, are 2 children's bedrooms with bath; toward the garden, there is a studio possessing a balcony similar to that of the living room. The stairwell and bathroom are illuminated by a skylight.

Each house is only 4.70 meters wide. The floors on the ground floor and on the 1st floor are of concrete. The rooms have radiant floor heat. Floor and ceiling on the upper level have timber construction. The cornice is constituted by the supporting beam of untreated concrete. On both sides of the dividing walls of masonry are the faces with hollow concrete elements and heavy panels of Columbia pine.

The exigencies of the construction plan have a decisive influence on the finished job.

There are exquisite small, and larger, patio houses, where all the rooms are grouped around a green court, the utility rooms on the street side, where in the larger units a studio supplements the big living-room with its fireplace. Truly simple plans, truly simple severe architecture, and yet a unified whole.

Concrete slabs, painted white, on the inside rockwool insulated, constitute the exterior walls; on the patio houses the architect plays with aluminium-faced, somewhat recessed wall sections above and below the windows, in contrast to the white-painted concrete spaces. This almost creates a fence-like effect, with a distinct graphic charm of its own.

Where does the difference lie? Is this Espoo a district of Helsinki? No, Swedish, and even more, Finnish town-planning has achieved something different: the urban landscape.

Here too the architectural skin has its design. Is it whole groups, then, that create a design-a shape? No, they grow into a formation-like stones, a forest, the mountains. These houses exude an atmosphere of liberation, free, expressionless.

They become parts of the natural landscape. And since the people who live there are urban, the private courts, the whole disposition of the houses, is in the end result urban. They are all part of the urban landscape.

The incomplete integration of what has been built, not just the picturesque birches in the foreground of all the photos, sums up its inherent quality.

Aris Konstantinidis, Athens

#### **Dressing rooms and small hotel at the ancient theatre of Epidauros** (page 146-148)

The increase in tourist traffic has made it feasible to organize dramatic performances during the last few years in the very beautiful ancient theatre of Epidauros.

This small-scale project shown here involved the building of a dressing room structure for the actors and six buildings with hotel accommodations for visitors. The site is an olive grove at the foot of a curving mountain slope. Beneath the old trees, the architect has arranged the small cubic structures, all uniform in style, constructed of local materials, quarry-stone with reinforced concrete decks. How easy it would have been to succumb to the temptation to put up an imposing building and how modestly and wisely the architect has restricted himself to these ascetic cubes spread out under the trees.

A central corridor opens into four rooms, which each contain two beds. A small sanitary group contains WC, shower and lavatory. The dressing room building, larger, is discreetly adapted to the scale of the small "colony".

In this example we see evidence of a power that holds its own against the marvellous Greek landscape, Epidauros, in modesty and humility.

The cubes are not compactly grouped but rather spread out in units. There is no definite design except for the piled up stone in the walls.

Walls within which one can settle down for a while, in a part of the world in which one can only be a guest. This is why many regard this as their second homeland.

Collaboration among the architects E. Petersen and W. Königter, Düsseldorf, and the Architectural Firm of Henkel & Cie., Düsseldorf  
Chief Architect: S. Wilms

#### **Eibruchpark colony in Düsseldorf-Holthausen**

Staggered patio-houses  
Construction 1958/59  
(page 149-154)

The Henkel Firm of Düsseldorf over a period of seven years built on a site of 28 hectares a generously dimensioned colony for its employees, of which we present here only one group of staggered patio-houses and a grade level group of 10 units.

The model gives an over-all idea of the whole project. In the central area high-rise construction will furnish a metropolitan accent. Three 8-storey and one 19-storey high buildings are planned here.

Most of the buildings will be 2- and 3-storey apartment houses, plus a number of one-storey strip, corner and patio houses. The smallest units will be one-storey cottages for retired people.

All told, 1012 housing units for around 4000 residents are being built. In the end the residence density will come to around 143 persons per hectare. Again we find ourselves with "our" subject: housing in metropolitan contexts.

Although its general appearance lacks expression, the complex in which this group of houses is located need not concern us any further; it is after all a "colony". These groups of houses do not reflect on the neighbouring district, but, and this is not their least quality, they can be put on the same level as any other house.

Walls, people, flowers all together constitute one "large family", and at the same time the individual families are clearly separated. I am convinced that our aim is here realized.

I need not draw further attention to the fact that the property ownership regulations relate not to the purchase of private homes but rather to rented premises. "Floor" ownership would perhaps be better adapted to create a permanent relationship between residents and "their" living quarters, for these grouped houses have exceeded the limits of public housing on a credit basis.

Erwin Mühlestein

#### **Terrace Colony at Orselina above Locarno** (page 155-158)

High up on the slope of Monte Brè above Locarno there is to be built a wholly new type of housing complex, a terrace colony, which will require but a fraction of the ground area normally demanded by the traditional style of single-family houses.

The architect is planning an interesting system of staggered houses, which gives each room a sweeping view out over sparkling Lago Maggiore and the Gambaragno Massif.

The colony as a whole is composed of the adding together of one single unit serving the most varied functions, with equal dimensions throughout, here a living room with kitchen, there a WC - bath with parents' room and again a dining area with entrance and small bedroom.

Each unit includes a terrace measuring approximately 20 sq. meters.

The combination of these units yields the most varied sizes for apartments or houses, running from 1 to 5 or 6 rooms. They occupy one, or sometimes, two floors.

The differentiated assembly of individual wall elements, cupboards and sanitary facilities yields the two basic types of unit, for living and for sleeping. Also, even before and after construction, these units, aside from minor restrictions, can be modified by the resident himself and adapted to his own requirements and living patterns. All interior walls can be disassembled. All parts are standardized, this entailing substantially lower costs for the whole complex than for houses constructed in the customary manner.

When one wishes to live here on the slope of the mountain, one does well to have common services for his practical needs. - Why not in a homogeneous "package"?

The technical and economic side is thus easier to organize.

Each family has only one view: the great valley, the lake. There is no functionally empty space created by these overlapping cells. What obtains here is not the bound life of a mountain village!

It would also have been wrong to invest the whole with more design than that possessed by terraced vineyards, for each vine growing here can produce its own wine - and if it goes sour, it is nobody's concern.

S. Wilms, Düsseldorf  
Architectural Firm of Henkel & Cie.

#### **Single-floor and patio-house colony at Langenfeld near Düsseldorf** (page 159-161)

For the site on which an old mansion still stands the town of Langenfeld drew up a plan for 7 single-family houses.

At the present time there have been constructed there 16 grade-level houses and patio houses of one floor as well as 11 partially 2-storey houses on a T plan.

It is a perfect example of how best to utilize ground which is becoming ever scarcer.

Jörgen Bo and Wilhelm Wohler, Copenhagen

#### **Kristinedal row-house complex at Hørsholm** (page 162-163)

There will be built a group of 48 2-storey row houses commanding a view of the famous Danish forests of Kokkedal, at the foot of a wooded slope.

These houses will be in groups of 6 to 8 surrounding a little wooded hill, which will provide shade and greenery for an internal courtyard.

Access drives are located behind the houses and end in every case in turn-arounds. At two points they are tied in with main thoroughfares.

From the street, close up, there can be seen an open garage which is protected from the outside by a large wall. Behind this garage there extends a cosy garden giving access to the house. A small vestibule, with the stairs leading out of it to the upper floor, is the first tract to be entered. A door gives access then to the dining room connected with the open kitchen; four steps down, and we are in the big living room, glazed on the south.

On the upper floor, three bedrooms open on to a spacious landing with clothes cupboards. At the end is a small bathroom.

Roland Rainer, Vienna

#### **Row-house colony on a slope on Mauerberggasse in Vienna XXIII** (page 164-168)

There was built in 1963 on a steep southwest slope with an especially fine view of the Wienerwald a housing project comprising 43 grade-level and 19 two-storey single-family houses in groups and rows. The project was ordered by the Central Savings Bank of the Municipality of Vienna.

Although the authorities had designated the slope as wholly unsuited for building, there have been built houses here each one of which commands an unimpeded view of the hilly Wienerwald. The houses all lie parallel to one another; however, in the plan and in the elevation they are staggered. The principal face looks south-south-west.

The living-rooms, on the south and facing the view, are fully glazed and furnished with horizontal brises-soleil. For the one-storey buildings, which we are presenting here, three types were chosen. Type A is entered from the rear. To the right of a small vestibule are a living-room with dining-nook (on angular plan) and the kitchen. To the left of the vestibule are three bedrooms with bath and WC. This type has 4 1/2 rooms.

Type B is entered from the front (down-hill side). A small hallway with cloak-room gives direct access to the living-room, in which there is a dining area and with access, on one side, to the kitchen and, on the other side, to a bedroom. The house has three rooms.

Type C is the largest of the three types, with 5 1/2 rooms. It, again, is entered from the north; as in Type A, the living tract is installed to the right, exactly as in the first type, while to the left there are in this case four bedrooms with bath and WC.

Each has on the north side a shed of raw concrete. The severely blank east, west and north sides of the houses consist of Durisol blocks; the largely open south face is of timber construction, partly boarded, partly fitted with fixed Thermopane windows. In the bedrooms there are small casements, non-glazed, which can be opened outwards. The timber front wall of the shed, the garden gate and the wooden partitions between the gardens are of black stained wood. Moreover, the woodwork is all painted white.

The site is mainly accessible via foot-paths and steps. Parking areas for all houses are located on the streets to the east and north.

The steep slopes are planted with shrubs by gardeners of the region; on the south side with sloes, the foot-path borders with hawthorn and the lot divisions with privet.

Yau Chun Wong, Chicago

#### **Eight patio houses form a residential strip in Chicago** (page 169-171)

In the middle of an old district dating from the 19th century a Chinese architect has built a complex of eight patio houses severely secluded from the outside world by walls, the latter investing the whole with almost a monastic atmosphere. From the east and the west drives lead into these houses. Between each group of 4 houses is a driveway giving direct access to the eight entrances. At the entrance of each house is a cloak-room; a little farther on, a large dining room with a breakfast nook by the entrance. The house is on a U plan all but enclosing a private patio. The short wings of the U contain 3 bedrooms, a bath as well as linen cupboards. A second bath or shower room is situated opposite the two small bedrooms. Here also there is access to the parking sites.

Sliding doors, floor-to-ceiling height, separate house and patio. The 8 gardens all have different dimensions.

What fascinates us in the work of Yau Chun Wong is its unassuming harmony.

When we asked what really makes the difference, and inquired into the significance of free, perhaps even hovering structures for living purposes - have we not here hit upon the essential difference that separates present-day mass housing from these residences?

Such housing for the use - for the consumption - of everyone, which can be installed anywhere, because it requires little space and does not drive the neighbours away, what more can we ask for?

Eberhard Kulenkampff, Hanover

#### **Single-family houses in Hanover-Herrenhausen** (page 172)

The private home ought to and can be given sufficient space to develop in, even in the city, if suitable building codes permit this. This example from Hanover is a good indication of what we mean.

If we lay down the principle that the private home ought to be able to have a wall arrangement in keeping with its own laws, in order to be a meaningful milieu, with needs and functional requirements ordered individually, ornamentation, in the general sense, ought to leave this possibility open.

When we give up pitched roofs, even with the smallest intervals between the houses, there becomes possible ornamentation, which as mosaic has subordinated to it a system of ordinates, owing to the allotment plan, and which creates freedom for individual arrangements, which need only be limited by the utilization - i. e., as pure residence unit - and a restriction of building heights, especially along the boundary lines. The siting of the house or its wings, especially its cubic adaptation, remains free.

Thus there has been erected in Hanover on sites measuring between 340 and 1100 sq. meters a large number of wholly individual homes standing close together. They form a harmonious complex without the imposition of any regulatory norms, i. e., without anyone unduly disturbing his neighbour.

The over-all plan shows all this most clearly. It has been possible individually to articulate the enveloping milieu in a way that is operationally meaningful, without depriving it of its homogeneity - extending from the access route to the smallest, most private room. And the small space allotted to the individual allows him to unfold his potentialities and express them in the public eye.

It is good that we no longer need to build, as it were, general architectural manifestos - we need only build correctly in every particular case.