

**Zeitschrift:** Werk, Bauen + Wohnen  
**Herausgeber:** Bund Schweizer Architekten  
**Band:** 89 (2002)  
**Heft:** 09: Kunstwelt Sport = Le sport, un monde artificiel = Sport, a melting pot

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only on taking a second look that the visitor realises that the building is, in fact, a swimming pool. Instead of the typical wet room aura of washable tiling and chlorine-saturated air one immerses oneself in an underground cavern with concrete walls – some painted – and fittings of reddish mahogany. The yellow dry walling of the inserted solarium is equipped with sockets and a telephone, a specially cut-out niche provides space for a stereo system. A small kitchen completes the arrangement strengthening the visitor's impression that he has wandered into the wrong place. To find the swimming pool itself you need to look more carefully. It has been shifted off-centre and reveals itself only through two openings cut out of the concrete wall enclosing the pool, which frame the bright blue water like a picture. Living has, in a certain sense, domesticated sport transforming the swimming pool into a living-pool in which one can bathe and also – for example – live, naked.

#### Burning up calories (pages 34/35)

In the case of Sub-'burb, a project by Jones, Partners: Architecture, the physical activity is unmistakably part of a compulsory programme involved in living there. This suburban development is a carpet of courtyard houses, the roofs planted with palm trees evoking the garden city dream of early Californian suburbs. The housing itself is sunken and enclosed by planted courtyards that guarantee each unit its private sphere. The houses are accessed from above, via an elevated road system at roof level. From the street the approach to the house is by means of a movable stairs that can be rolled across the entire depth of the building. Using this service element provides exercise for the residents, charges the house's own batteries and, if required, can even mow the lawn on the roof. Inserted in a repetitive structure that bears a strong similarity to Mies van der Rohe's "Hofbebauung" of 1934 Sub-'burb crosses Le Corbusier's *machine à habiter* with the Californian fitness cult. In a sense the house becomes an outdoor fitness room that allows its inhabitants to absolve their daily work out in the simple act of dwelling. Whereas Grete Schütte-Lihotzky took a Taylorist approach in designing her Frankfurter Küche, cutting out unnecessary routes in order to make life easier for the modern housewife, in the Sub-'burb house the aim is to maximise the daily domestic course. After all, each time you climb the stairs you burn up calories and tone your muscles.

#### The body as a source of attraction (pages 36/37)

In contrast to Sub-'burb, which uses the body cult as a lifestyle attractor in order to persuade a specific clientele to purchase a house, in the project "Boba Fett" by John Bosch, Ünal Karamuk, Andreas Kittinger, Urs Primas and Jens Richter the fitness cult plays the role of an urban attractor. For the Grünau neighborhood in western Zurich, a district now showing signs of age, Boba Fett suggested a model of urban living to overcome the atavistic quality of the modernist

housing estate as a kind of dormitory surrounded by greenery. A compact 14-storey cube was densely packed with floor plans that delightedly overstep the behaviourism dominating social housing design. The double-height lobby is equipped with an urban programme that deliberately explodes the "internal" public character of a housing estate in order to incorporate the town in the development and, vice-versa, make the district part of the town. The most unusual of these attractions is a hammam positioned above the lobby in such a way that it decisively shapes the character of this space. The antiseptic aura of housing estate living that derives from the belief that the body is safely under control is fundamentally shaken by the physical eroticism and sensual presence of the Turkish baths. Residents of Boba Fett using the hammam as an extension to their private bathrooms directly encounter sauna visitors coming from the town. Because of – not in spite of – the physical intimacy the hammam establishes a new form of public realm that goes hand-in-hand with the opening up of the introverted housing development towards the city, thus forming a shared zone between architecture and town. This public realm allows the body to slip out of its supporting role making it the protagonist in a way of living that can also take place outside its own four walls.



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