

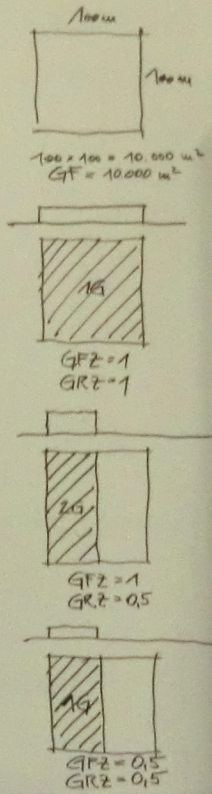
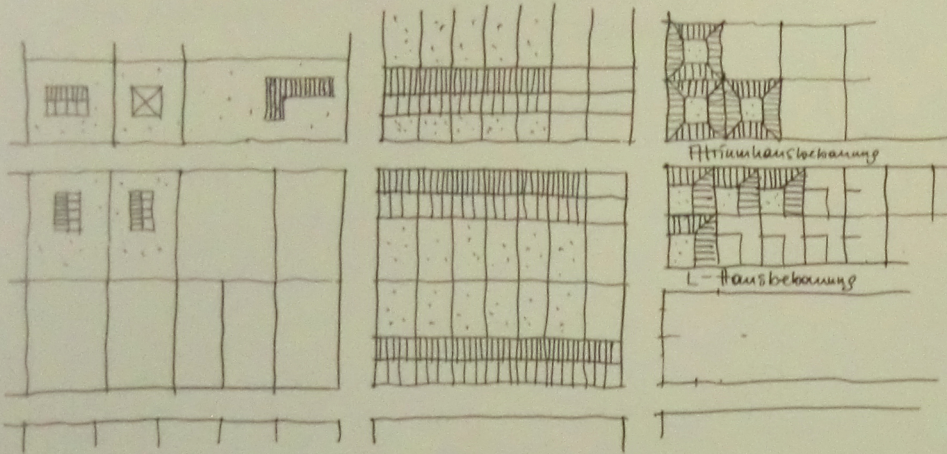
Seminar Wohnbau 1
4. Vorlesung

Quartierstypologien **& Städtisches Siedlungswesen**

BAUKUNST
Bedingungslose Lust

QUARTIERSTYPOLOGIEN IM SOZIALEN WOHNBAU

Dichte Berechnungen



Bungalow- u. Einfamilienhausbebauung
"offene Bebauung"

GFZ $\leq \sim 0,4$
GRZ $\leq \sim 0,2$
G ≥ 1

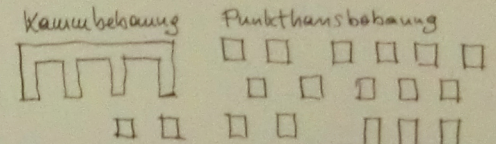
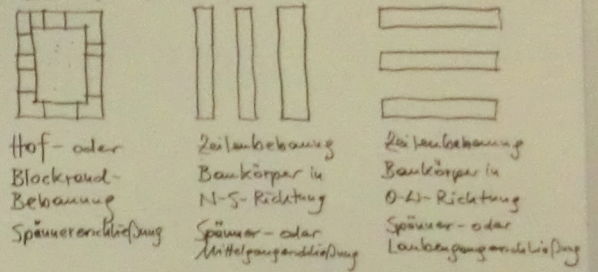
Reihenhausbebauung
"geschlossene Bebauung"

GFZ $\leq \sim 0,6$
GRZ $\leq \sim 0,4$
G ≥ 2

Verdichteter Flachbau
"geschlossene Bebauung"

GFZ $\leq \sim 0,6$
GRZ $\leq \sim 0,6$
G ≥ 1

GFZ $\geq 0,6$ (max. 1,6 - 4,5)



Aspekte des Wohnbaus

- kulturelle
- soziologische
- politische
- wirtschaftliche
- technologische
- gesetzlich
- funktionelle
- klimatologische
- geografische
- standortspezifische

Standort- spezifische Aspekte

- Lage, Lage, Lage
- Topografie und Kultur- sowie Naturlandschaft
- Himmelsrichtungen/ Sonnenverlauf
- Frischluftzufuhr
- Windbelastung
- Immissionen und Emissionen
(z.B. Lärmbelastung, Abgase ...)

- Blickbeziehungen
- gebautes Umfeld
- soziales Umfeld
- Verkehr (individual & öffentlich)
- Versorgung und öffentliche Einrichtungen
- Medien (z.B. Strom, Gas ...)

Planungs- maßstäbe

- Überörtliche Raumplanung
- Örtliche Raumplanung
- Stadtentwicklungsplanung/ -konzept
- Bebauungsplanung
- Bauplanung (Eingabepläne)

Bebauungsplan

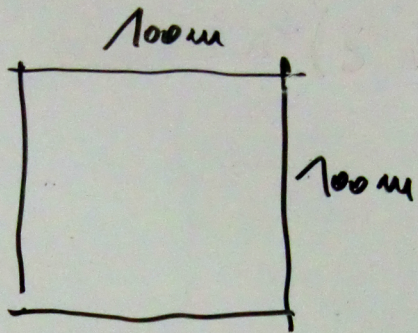
- Grundfläche = Grundstücksgröße
- Grundfläche des Gebäudes
- Grundflächenzahl
- Geschossflächenzahl = Bebauungsdichte
- Grundstücksgrenzen
- Bebauungsgrenzen (Baufeld)
- Baufluchtlinien und Baugrenzlinien

- Bebauungstypologien
- Gebäudehöhen (Traufe, First)
- Geschossanzahl
- Dachform
- Versiegelung
- Bepflanzung

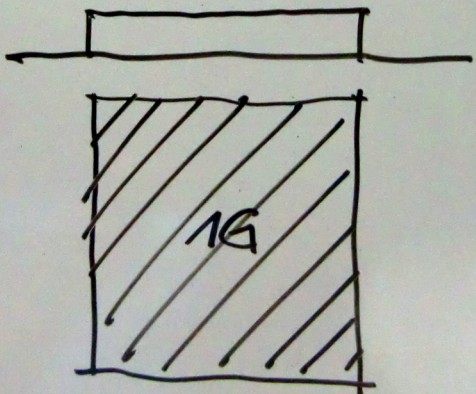
Berechnung GFZ & GRZ

BAU

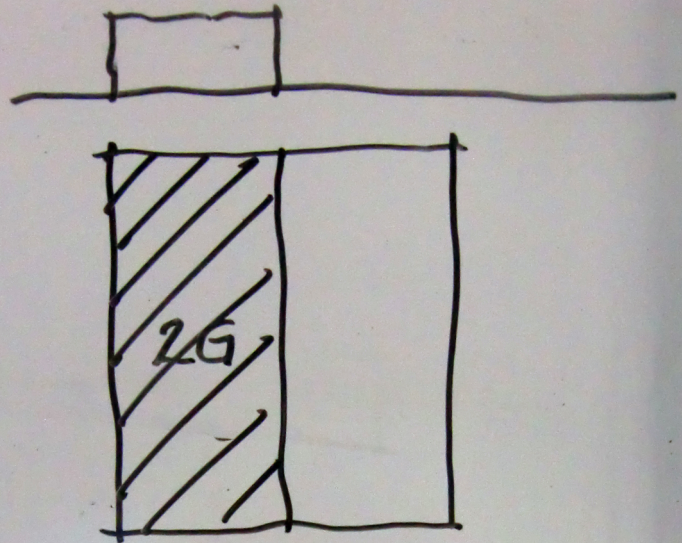
Dichteberechnungen



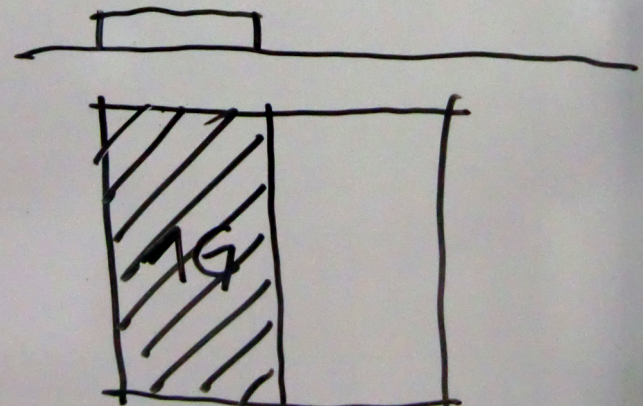
$$100 \times 100 = 10.000 \text{ m}^2$$
$$GF = 10.000 \text{ m}^2$$



$$GFZ = 1$$
$$GRZ = 1$$



$$GFZ = 1$$
$$GRZ = 0,5$$



$$GFZ = 0,5$$
$$GRZ = 0,5$$

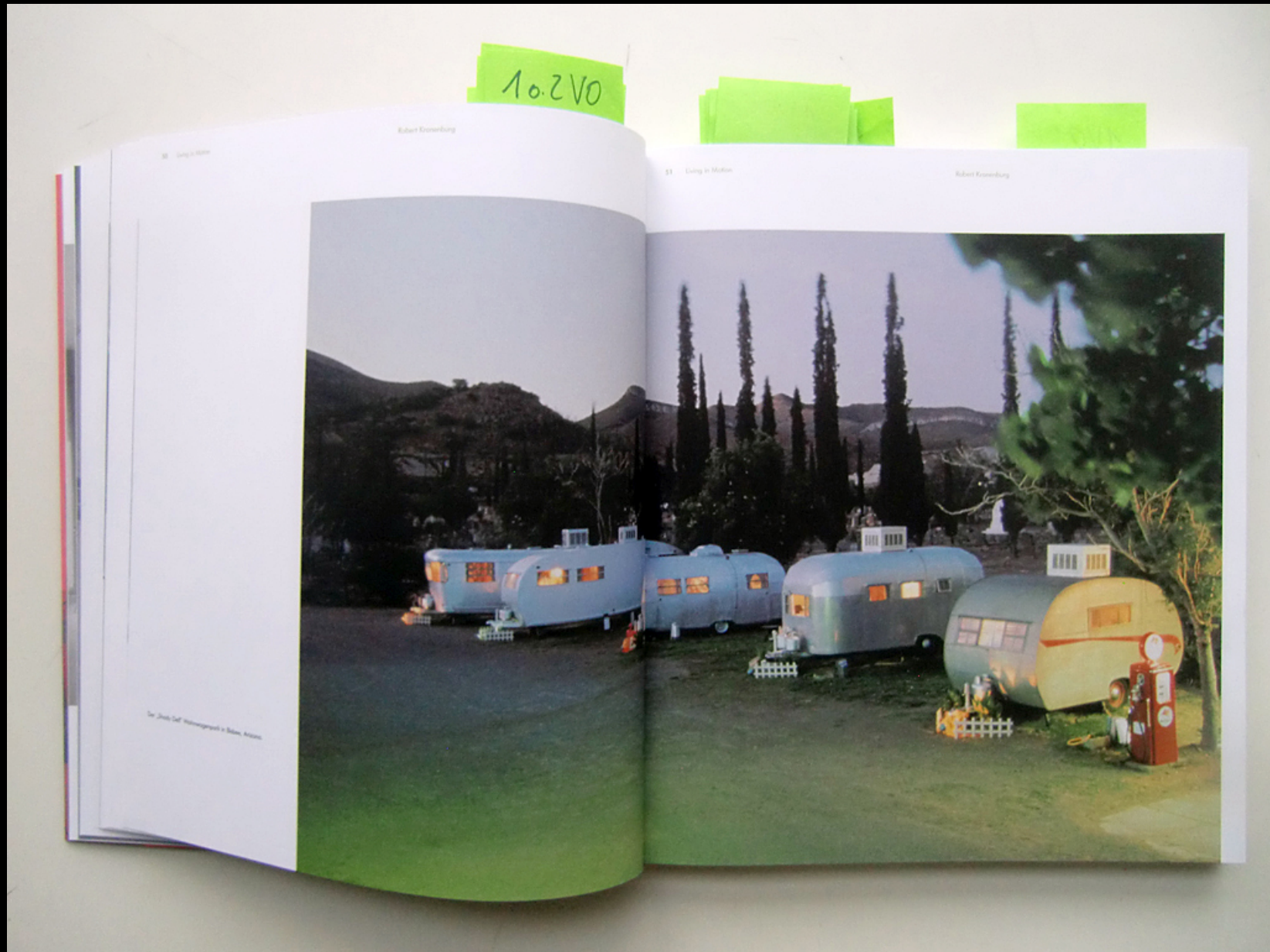
$$\text{GRZ} = \text{GG} : \text{GR}$$

Beispielrechnung: GG 140 m² : GR 500 m² = 0,28

$$\text{GFZ} = \text{GF} : \text{GR}$$

Beispielrechnung: GF 400 m² : GR 500 m² = 0,8

- Grundfläche (GR)
- Grundfläche des Gebäudes (GG)
- Geschossfläche (GF)
- Grundflächenzahl (GRZ)
- Geschossflächenzahl (GFZ)



Robert Kronenburg: „Shady Dell“, Wohnungspark in Bisbee, Arizona



Evo/Ct'ink

PLATTENBAUTEN

Blocks (left page top, left)
Wohnmaschine (left page, right)
Altes wird gut (top + below right)
Concrete Wall (below left)

Evo/Ct'ink: Plattenbauten



Erik Göngrich

PRACA NUEVA BRASILIA

For this project, Göngrich rebuilt Oscar Niemeyer's futuristic Brasilia, the national capital of Brazil, from simple everyday materials.



Franz Höfner & Harry Sachs

HONEY NEUSTADT

Honey Neustadt is a city model with one million bees in the shrinking city of Halle-Neustadt in Eastern Germany. The bees with their honey production can be seen as an analogy for dormitory towns, for instance like in Halle-Neustadt, where chemical workers previously commuted daily to chemical factories. The bees' honey production provides an analogy, in that it is also a chemical process. The project can be seen as a miniature memorial for the former workers there.



Erik Göngrich: Praca nueva brasilia
Franz Höfner & Harry Sachs: Honey Neustadt



Paul Hollingworth

POTENTIAL

This digitally crafted artwork was generated specifically for UNICEF as part of a graphic project titled 60 Unite for Children. 60 artists from around the world came together to create a book dedicated to highlighting UNICEF's actions. This contribution in particular was intended to demonstrate the potential within every single child worldwide. All children are born with the same potential, however, not all have the same opportunity to exhaust this potential.



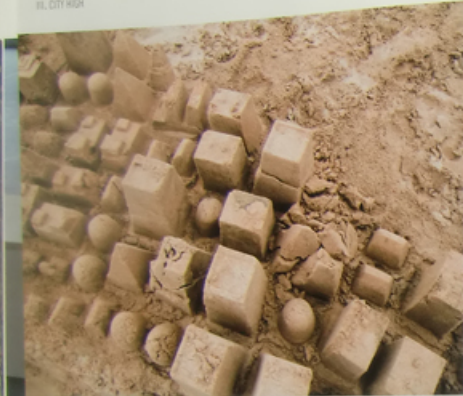
Paul Hollingworth

WE LOVE TO BUILD™

This is a series of images devoted to playing with architecture. Regular concrete structures from everyday urban landscapes are disassembled and digitally re-constructed, generating new and interesting monolithic art pieces that appear surreal and intriguing.



Paul Hollingworth: Potential



Jenny Berntsson

SANDCITY

Working within the framework of this temporary project, Jenny Berntsson travels to different places around the world, from Sweden to Iceland, India and Turkey, to build site-specific imaginary mega-cities that are gigantic as well as fragile and changeable.



Mounir Fatmi

SAVE MANHATTAN 01 (left)

The project Save Manhattan is a reflection on the disaster of September 11, 2001. Save Manhattan 01, 2003-04, was composed of a variety of books all of which were written following the events of September 11th, except for the two copies of the Koran. The books are arranged on a table such that a light projected from a distance, creates a harsh outline of the pre-9/11 Manhattan skyline against the wall behind them. The two books of the Koran create the spectral image of the Twin Towers.

SAVE MANHATTAN 03: SOUND ARCHITECTURE (bottom)

This installation utilizes sound as the essential element along with ninety speakers in varying shapes and sizes, which are arranged on the floor. This concert of noise is composed from real sounds that reflect the congestion of city life: horns, screeching tires, the subway and crashing cars, and also fictional sounds of explosions that were extracted from dozens of Hollywood blockbuster movies. A light is projected to create a sharply defined shadow of the pre-9/11 skyline of Manhattan. Here the viewer enters into the space and passes in front of the light, thereby becoming a part of the installation and, with that, a part of history.



Jenny Berntsson: Sandcity
Mounir Fatmi: Save Manhattan



Hema Upadhyay

DREAM A WISH, WISH A DREAM

Upadhyay's installation Dream a Wish, Wish a Dream engineered a meticulous microcosm of Dharavi, the largest slum in Bombay and in Asia. Further developing earlier themes of space and urban quality, the artist fashioned and painted each element of the reconstruction using plastics and hardware materials, with recycled car scraps and sheet aluminium as a basis.



Lok Jansen

CITYSCAPE 2501

Hema Upadhyay: Dream a wish, wish a dream
Lok Jansen: Cityscape 2501

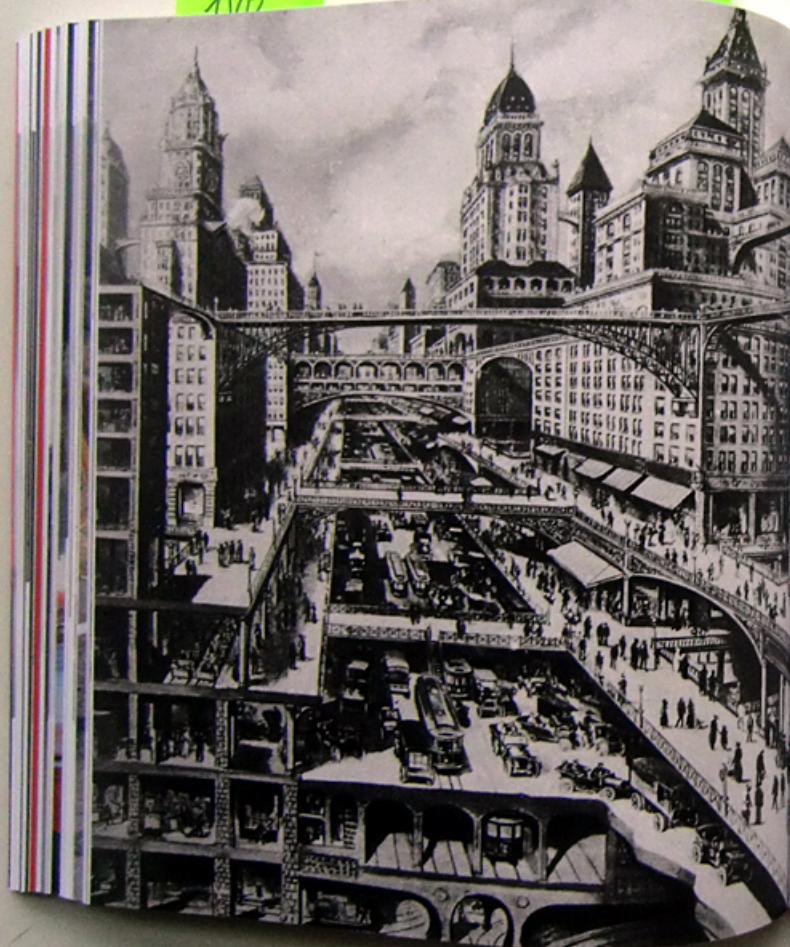


Rachel Whiteread

PLACE (VILLAGE)

As part of the Psycho Buildings Exhibition at The Hayward Gallery in London, Rachel Whiteread clustered 200 illuminated doll houses together like a village.

Rachel Whiteread: Place (Village)



**„Ein feste Burg“?!
Zur Soziologie des
flexiblen Wohnens**

Harvey Willey Corbett „La ville future“, Stich, 1913.

Harvey Willey Corbett: La ville future, 1913



Otto Wagner: Idealentwurf, XXII. Bezirk, 1910/11

Aldo Rossi
Constructing the City Project

1979, oil and tempera on canvas, 51 1/2" x 39 1/2" x 39 1/2", 1/20th of the Architecture and Design Committee in honor of Marshall Coppi, 2001

The city ... is to be understood here as architecture. By architecture I mean not only the visible image of the city and the sum of its different architecture, but architecture as construction, the construction of the city over time.

—Aldo Rossi

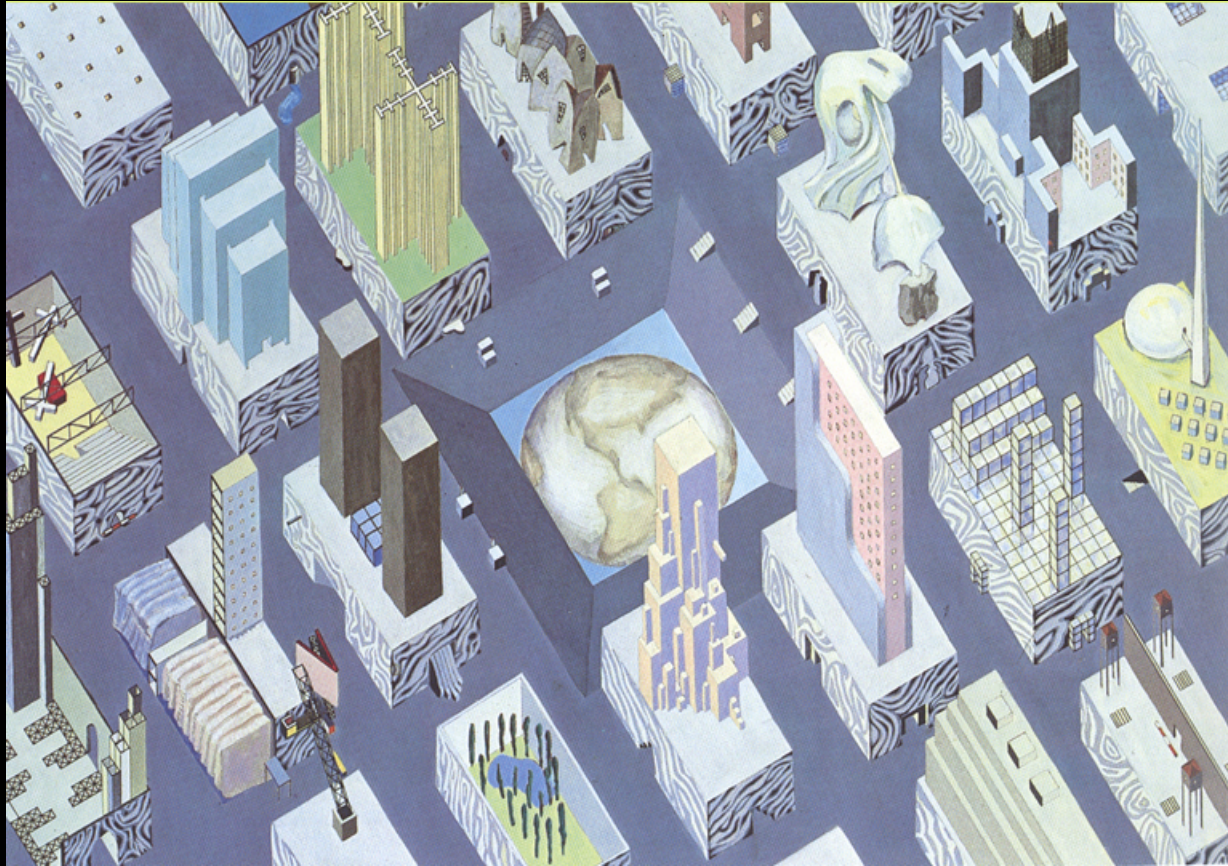
Aldo Rossi's imaginary cityscape is marked by an exploration of what he called the type, the model or norm that gives rise to architecture. Types are prior to and constitutive of forms, which themselves in turn are the ideal geometries into which urban elements are distilled. In this painting Rossi's buildings take the forms of a cube, a cone, a cylinder, and volumes based on the octagon and the rectangle, all forms that recur in his work, and all signifying functions integral to city life. The cube offers a public meeting place, housing political offices and enclosing a plaza; the octagonal tower is a town hall or civic center; the cylinder could be a school, a theater, or a library; and the conical smokestack is an urban monument, the element,

for Rossi, through which a city creates its sense of place. Long, fingerlike buildings at ground level contain more public offices, while structures suspended on columns and piers provide housing above and colonnaded walkways below. In the middle ground lie the forms of the single-family house, forms culled from the Italian vernacular—from cabins on Elba, Lombard abbeys, Milanese arcades, industrial landscapes, and other places and scenes.

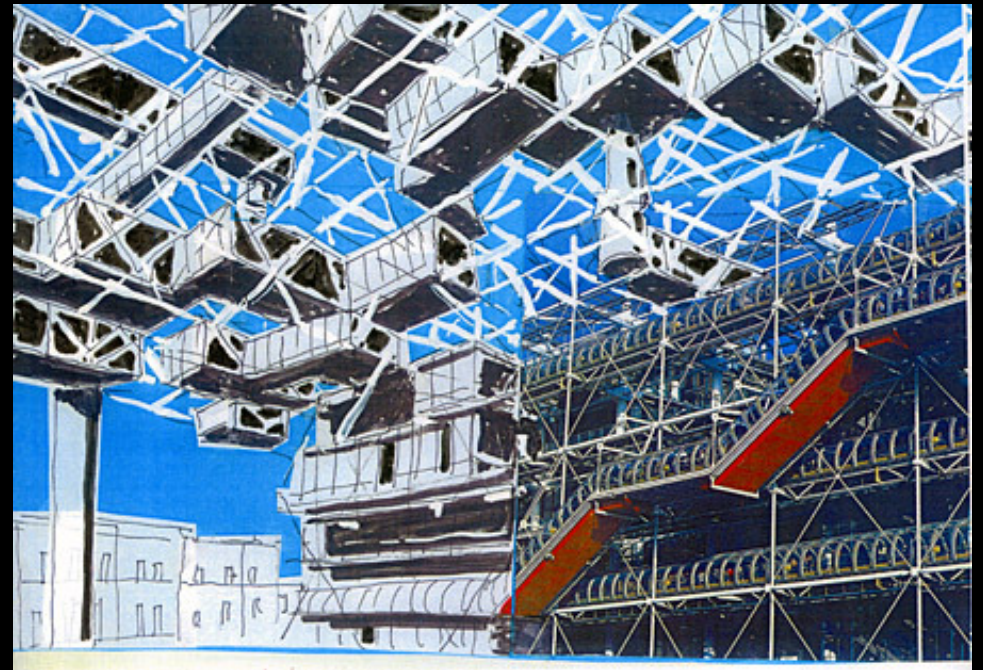
Influenced by Canaletto's paintings of Venice, Rossi combines a painterly feeling for illusion, and for the space of the imagination, with a passion for structural and spatial types. The metaphysics behind his work, this drawing shows, is architecture as an intellectual construct, but his fantastic elements of pure and rigorous form stir the imagination, evoking a city filtered through memory and constructed over time.

—Tara di Carlo

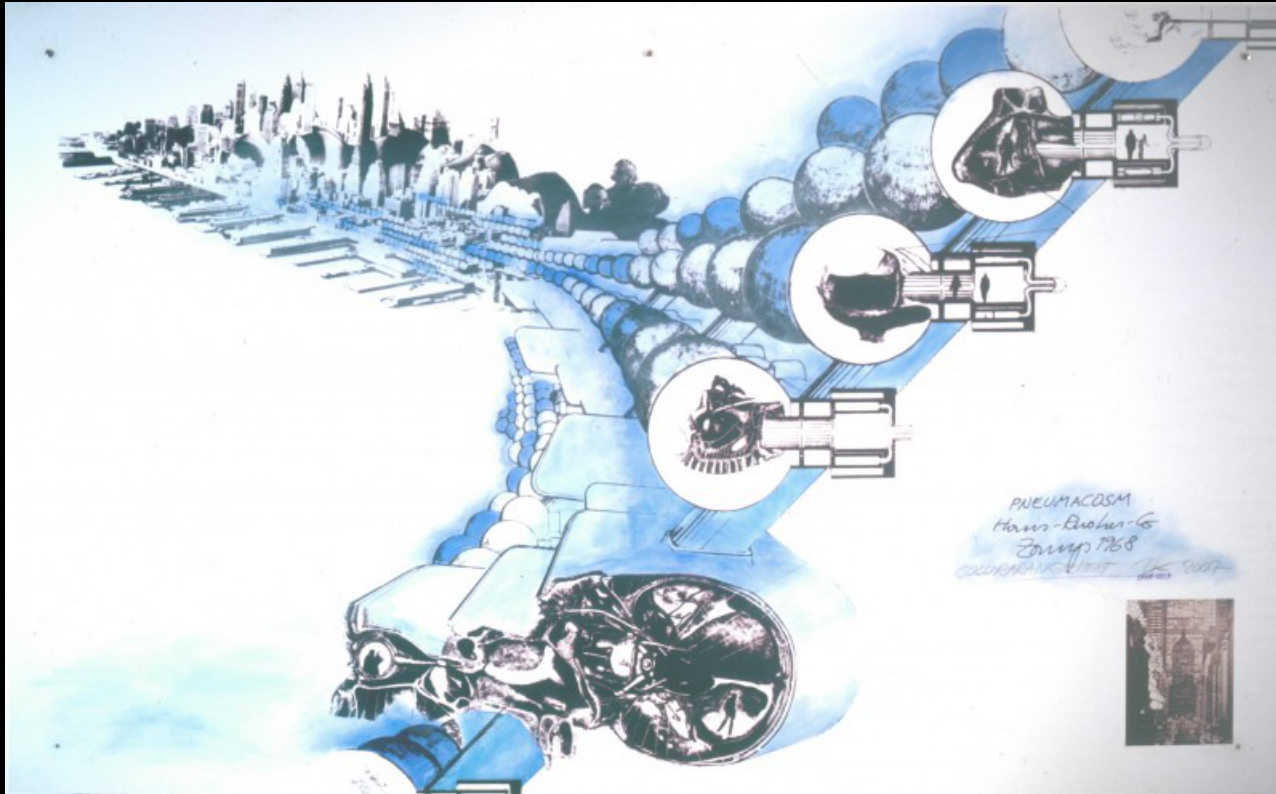




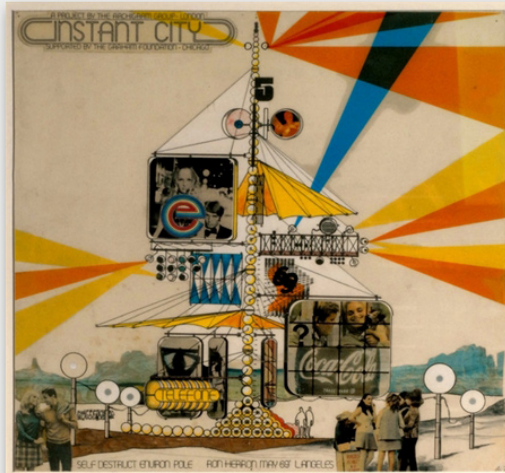
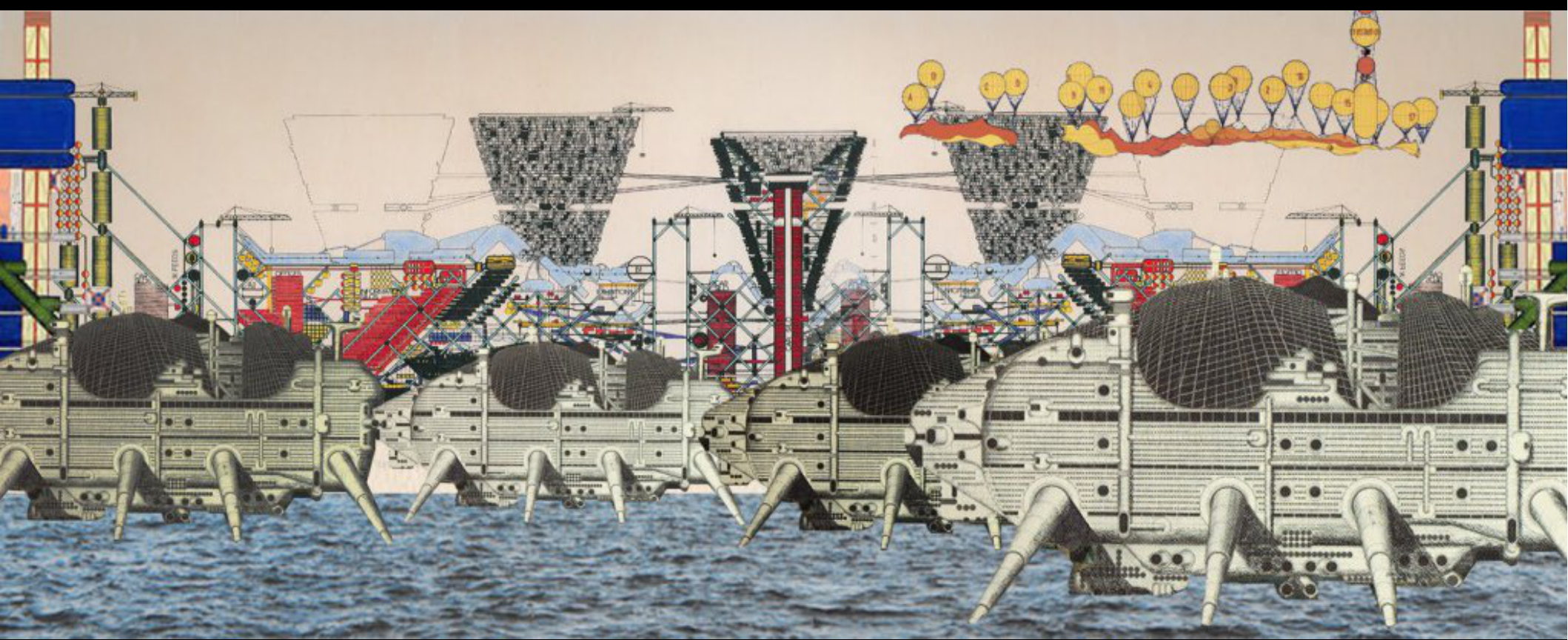
OMA: Delirious New York, 1972-76



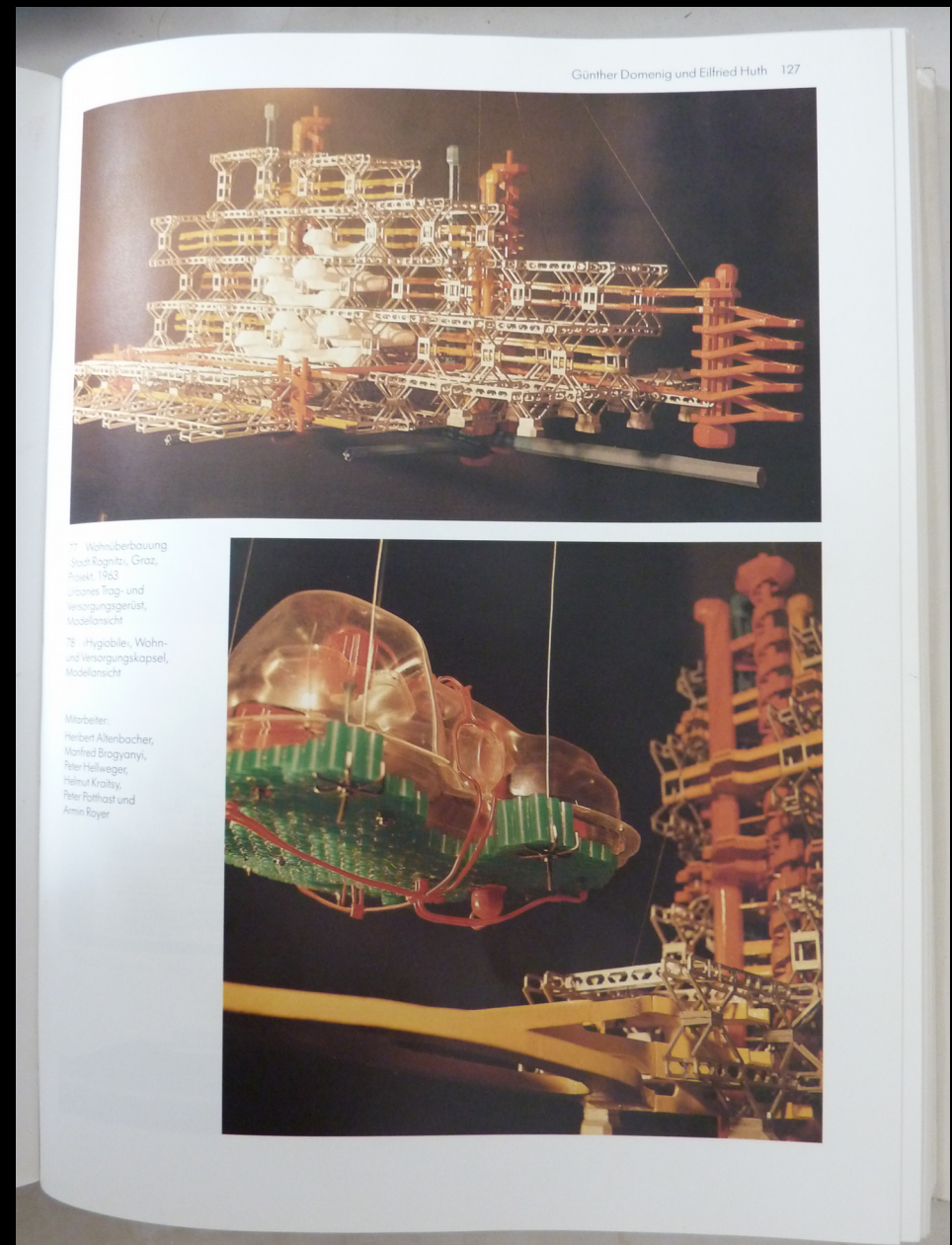
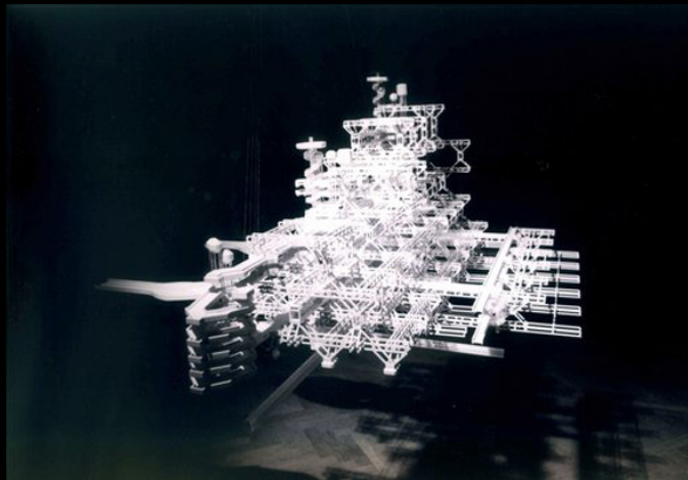
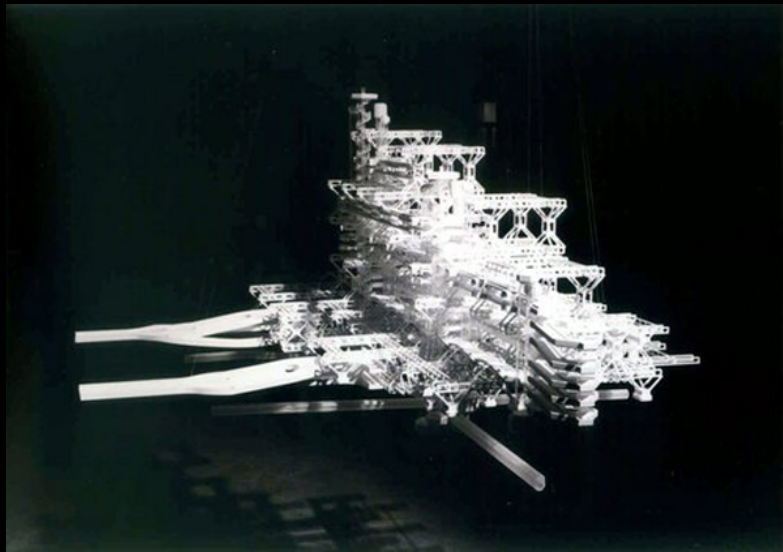
Yona Friedman: Raumstadt



Haus-Rucker-Co: Pneumacosm, 1976



Archigram: Walking City & Instant City



Günther Domenig & Eilfried Huth: Ragnitz Überbauung

James Wines (SITE)

Highrise of Homes Project

Exterior perspective, 1961. Ink and charcoal on paper, 22" x 24"
(55.9 x 61 cm). Steel Products Company Inc. Architects Fund, 1981

James Wines, a founding member in 1970 of the SITE (Sculpture In The Environment) architectural group, described the Highrise of Homes project as a "vertical community" to "accommodate people's conflicting desires to enjoy the cultural advantages of an urban center, without sacrificing the private home identity and garden space associated with suburbia." The plan calls for a steel-and-concrete, eight-to-ten-story, U-shaped building frame erected in a densely populated urban area. The developer would sell lots within this frame, each lot the site for a house and garden in a style chosen by the purchaser. The result would be a distinct village-like community on each floor, with interior streets. A central mechanical core would serve these homes and gardens, while shops, offices, and other facilities on the ground and middle floors would provide for the residents' needs.

Whereas urban skyscrapers are normally made up of identical, stacked, boxlike units, the Highrise of Homes would allow flexibility and

individual choice. The wide variety of house styles, gardens, hedges, and fences described in this intricate rendering provides a sense of the personal identity and human connection that are generally erased by the austere and repetitive elements of architectural formalism. Placing the sociological and psychological needs of the inhabitant over the aesthetic sensibilities of the architect, Wines produces a merge of suburb and city, a collage of architectures collectively created by its inhabitants and by the art of chance. Developers considered Battery Park City, New York, as a possible location for the project, but it was never built.

-Bevis Cline

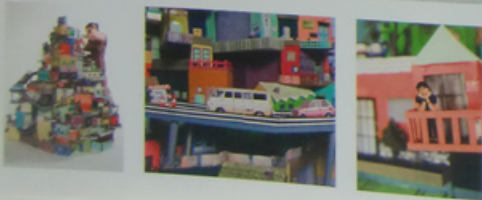




Ana Serrano

CARTONLANDIA

This playful sculpture work of Ana Serrano is a vibrant cardboard microcosm of perfect little houses and vehicles.



Mounir Fatmi

BABEL HOUSE

Triples-born Mounir Fatmi constructs visual spaces and linguistic games that aim to free the viewer from their preconceptions of politics and religion, and allows them to contemplate these and other subjects in new ways.

Ana Serrano: Cartonlandia
Mounir Fatmi: Babel House



Alekos Hofstetter
FALKENSTEIN



Lukas Feireiss
DIRTY DUB DISASTER
This mixed-media collage ironically plays with the Babylonian confusion of tongues and urban life. City scenes are merged with the lyrics of Petula Clark's hit single *Downtown* and images of the Great Hore of Babylon.

David Keating
GLOBAL VILLAGE IDIOT
A sculptural installation constructed from handmade reproductions of consumer packaging, collected from a variety of countries investigating notions such as Global Village consumerism and artistic practice in the age of mechanical reproduction.

David Keating: Global Village Idiot
Alekos Hofstetter: Falkenstein
Lukas Feireiss: Dirty Dub Disaster



Matias Bechtold

ALLSTADT

Matias Bechtold's cardboard installation Allstadt (Spacecity) is an ironic take on the orbital satellites in Stanley Kubrick's enigmatic science fiction film 2001: A Space Odyssey (1968). Human evolution, technology and metropolitan growth become intertwined.



Simon Boudvin

TTUKSEDM (2007)

Paul Hollingworth

WE LOVE TO BUILD (2010)

Matias Bechtold: Allstadt

Andy Council

The various landscape-creatures by British artist Andy Council are made up of dinosaurs and local landmarks. The piece also touches on environmental issues – town taking over country.



BIG / Bjarke Ingels Group

LEGO TOWERS

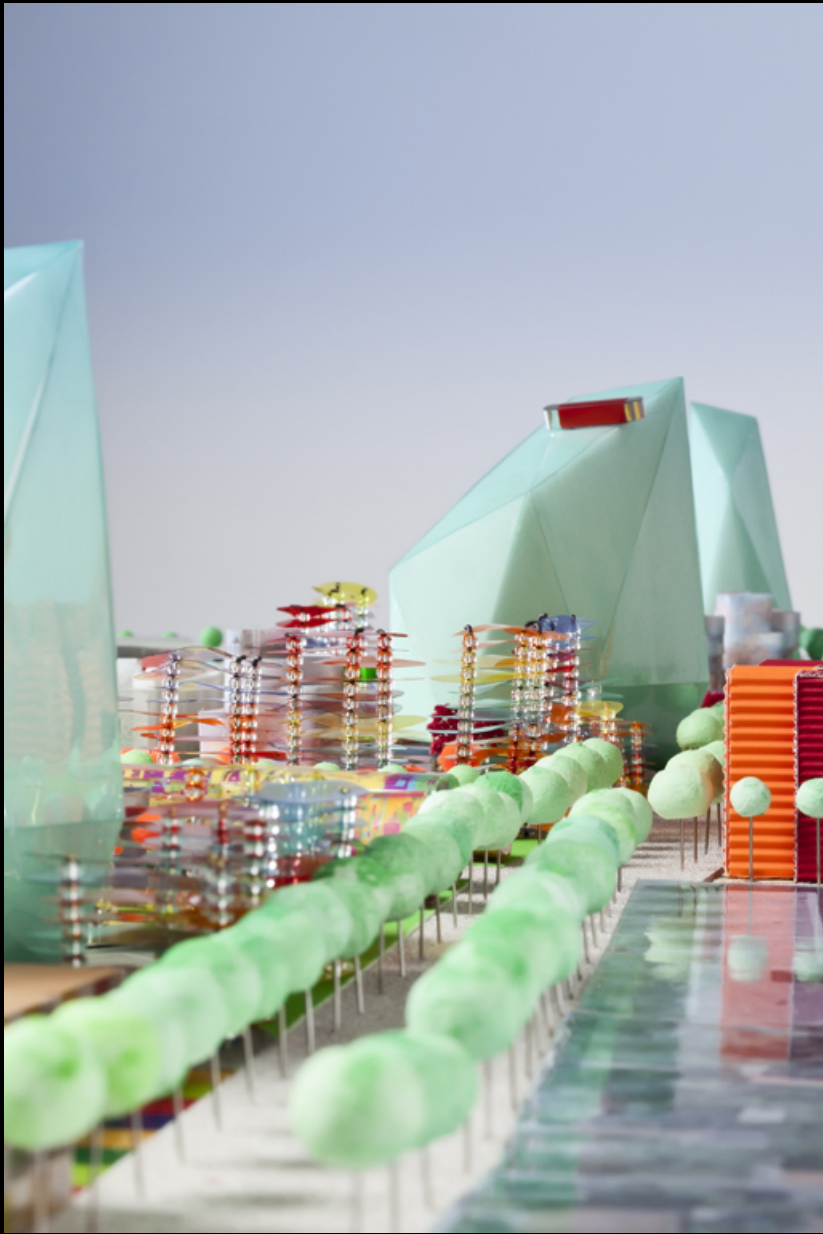
The terraced LEGO Towers model made out of 250,000 LEGO bricks by the Copenhagen-based architecture practice BIG/Bjarke Ingels Group, was originally conceived for Storefront for Art and Architecture in New York in 2007.



Andy Council: Landscape-creatures
BIG: Lego Towers







Seminar Wohnbau 1
Praktische Prüfungsvorbereitung IV

Quartierstypologien **& Städtisches Siedlungswesen**

BAUKUNST
Bedingungslose Lust