

Jan: 2025

In Dialogue with the Landscape:

Once inside the estate, it can hardly be experienced in its entirety; it is dissolved into a sequence of individual, enclosed spaces that merge into one another. The interweaving of interior and exterior space also involves a sensitive interplay of intimacy and social life. Private, semi-public and public zones touch and overlap, collide and coexist. The buildings blend into the topography and vegetation of the landscape. Permeable, half-storeys create fine boundaries that mediate between the landscape and the interior. The boundaries to the outside space are membrane-like, and the changing weather conditions have a direct effect on the interior. The greenery acts as a filter between the thresholds of the public space, but still allows for a complex interplay of visual connections. The open façades in particular invite interaction and promote exchange with the environment and fellow human beings. Conservatories connected to the living room or kitchen bring light deep into the apartments and enable deep yet economical floor plans in which the kitchen space forms the focal point. Diagonal and angled views create wide, flowing spaces that are characterized by higher and lower areas, height differences, conservatories and terraces.

Materials:

Concrete, plaster; Eternit, metal and glass



Communicating Rütiwiese

Displays less complexity 01

Closeness to nature 02

Interplay, inside and outside 03

Orientation towards the sun 04

Diversity of plants and their usage 05

Lively 06

Child-friendly 07

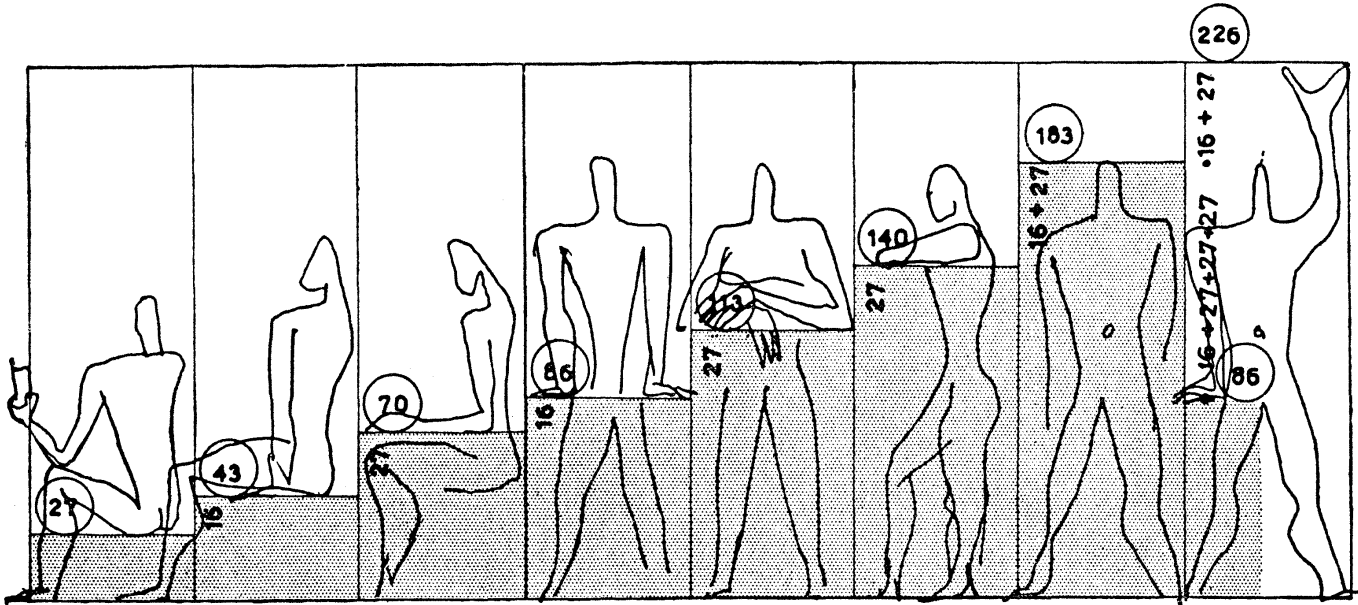
*Drawing on the cover page of the leaflet,
"Terraced house on the Rütiwiese"*

The Modulo

The spatial concepts of classical modernism, particularly the Modulor, form the foundation upon which many architectural decisions in the Rütliwiese settlement are based. Through scale jumps, both large and small, spatial zones flow into each other and originate from a theory of harmony in the derivation of the individual room proportions. All experiments are also consistently integrated into the proportion scheme, which is based on the Modulor table. All dimensions and proportions are linked to each other by the harmony system. The geometric derivation of the floor plan thus creates an abstract dependency of the individual parts on each other and sets them in a higher-level relationship. The individual residential units, which are up to four stories high, are thus integrated into the larger settlement structure. Through the verticality of the internal organization, the residential units are understood as towering houses that are systematically interlocked. The apartments are flexible within the robust structure and should thus take into account the different needs of the residents by enabling easy adaptability.



VALUES EXPRESSED IN METRES				VALUES EXPRESSED IN FEET AND INCHES	
RED SERIES: RO		BLUE SERIES: BL		RED SERIES: RO	BLUE SERIES: BL
cm.	m.	cm.	m.	inches	inches
95,280·7	959·80				
58,886·7	588·86	117,773·5	1,177·73		
36,394·0	363·94	72,788·0	727·88		
22,492·7	224·92	44,985·5	449·85		
13,901·3	139·01	27,802·5	278·02		
8,591·4	85·91	17,182·9	171·83		
5,309·8	53·10	10,619·6	106·19		
3,281·6	32·81	6,563·3	65·63		
2,028·2	20·28	4,056·3	40·56		
1,253·5	12·53	2,506·9	25·07		
774·7	7·74	1,549·4	15·49	304·962" (305")	609·931" (610")
478·8	4·79	957·6	9·57	188·479" (188½")	376·966" (377")
295·9	2·96	591·8	5·92	116·491" (116½")	232·984" (233")
182·9	1·83	365·8	3·66	72·000" (72")	143·994" (144")
113·0	1·13	226·0	2·26	44·497" (44½")	88·993" (89")
69·8	0·70	139·7	1·40	27·499" (27½")	55·000" (55")
43·2	0·43	86·3	0·86	16·996" (17")	33·992" (34")
26·7	0·26	53·4	0·53	10·503" (10½")	21·007" (21")
16·5	0·16	33·0	0·33	6·495" (6½")	12·985" (13")
10·2	0·10	20·4	0·20	4·011" (4")	8·023" (8")
6·3	0·06	12·6	0·12		
3·9	0·04	7·8	0·08		
2·4	0·02	4·8	0·04		
1·5	0·01	3·0	0·03		
0·9		1·8	0·01		
0·6		1·1			
				THE INCH	2·539 cm.
				THE FOOT	30·48 cm.



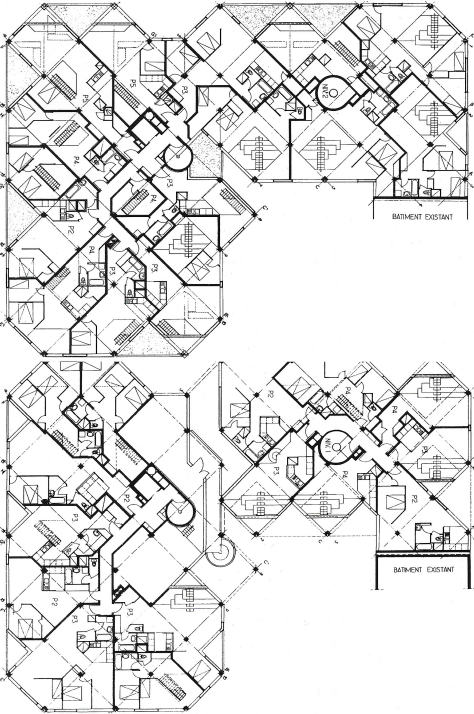
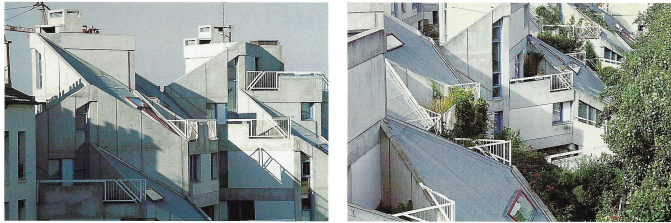
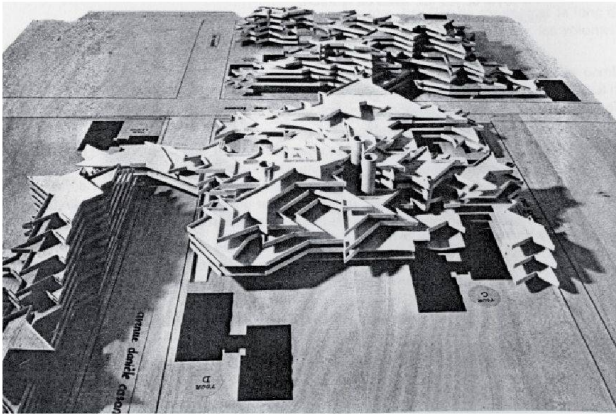
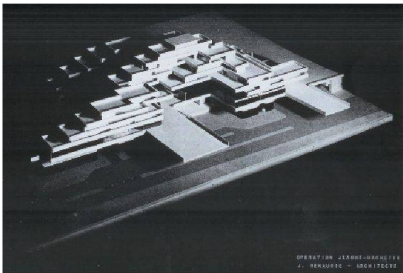


parfois seulement dessinées, offrant un champ des possibles. De 1962 à 1975, elle y édifie des bâtiments de logements sociaux inspirés de Le Corbusier: les tours Raspail (1963-1968, fig. 2 à 4), Lénine (1966-1970), Casanova (1971-1973) et Jeanne Hachette (1972-1975, fig. 6 à 8), ainsi que l'ensemble Spinoza, impressionnant avatar de l'unité d'habitation de Marseille (1966-1973). Les logements, bien que très travaillés, restent des «cellules». Le tribut à Jean Renaudie est tel qu'elle les rejette partiellement pour leur «orthodoxie corbuséenne de la typification», et ce malgré l'aboutissement et la fortune critique de la tour de semi-duplex Raspail. A partir de 1971, dans la lignée de Jean Renaudie et à Ivry-sur-Seine, elle dessine des ensembles pyramidaux aux configurations et géométries variées, les plans masse successifs rendant compte de sa recherche exploratoire réitérée. Dans cette veine, elle réalise Le Liégat (1971-1982) et Marat³ (1971-1986), des ensembles comprenant des logements ainsi que des activités et des commerces. Chaque appartement est unique, chaque plan de niveau est un puzzle. Les espaces habités sont complétés de loggias, terrasses et patios.

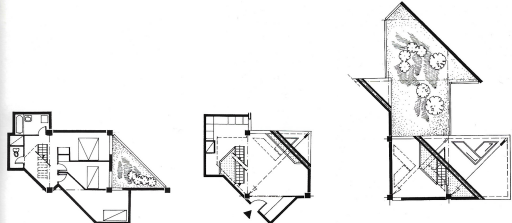
La trame Renaudie / Gailhoustet

La relation singulière entre les deux architectes questionne la nature de la transmission dans le champ architectural. Renaudie souhaite refonder la théorie à partir de nouveaux concepts qu'il introduit. Il parle de «structure», de «combinatoire», de «complexité».

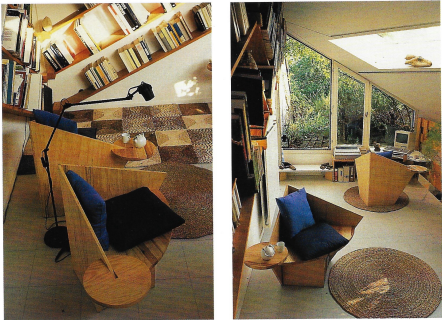
3 B. Chaljub, H. Lempereur, «Chantier: rénovation durable à Ivry-sur-Seine», AMC, n°176, février 2007, p. 28-31



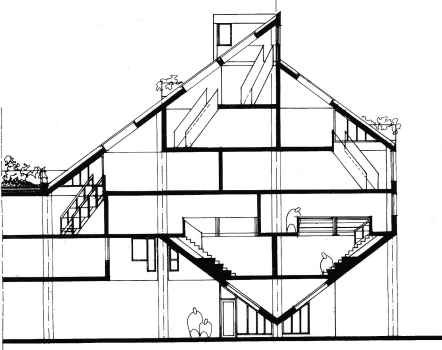
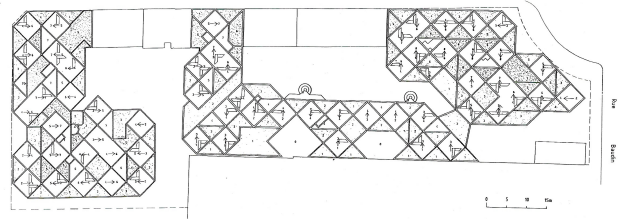
Bottom, plan of the first floor of the existing building. Left, plan of the second floor of the existing building. Above, view of the articulation of the roofs with the sharply sloping planes and openings for zenith lighting.



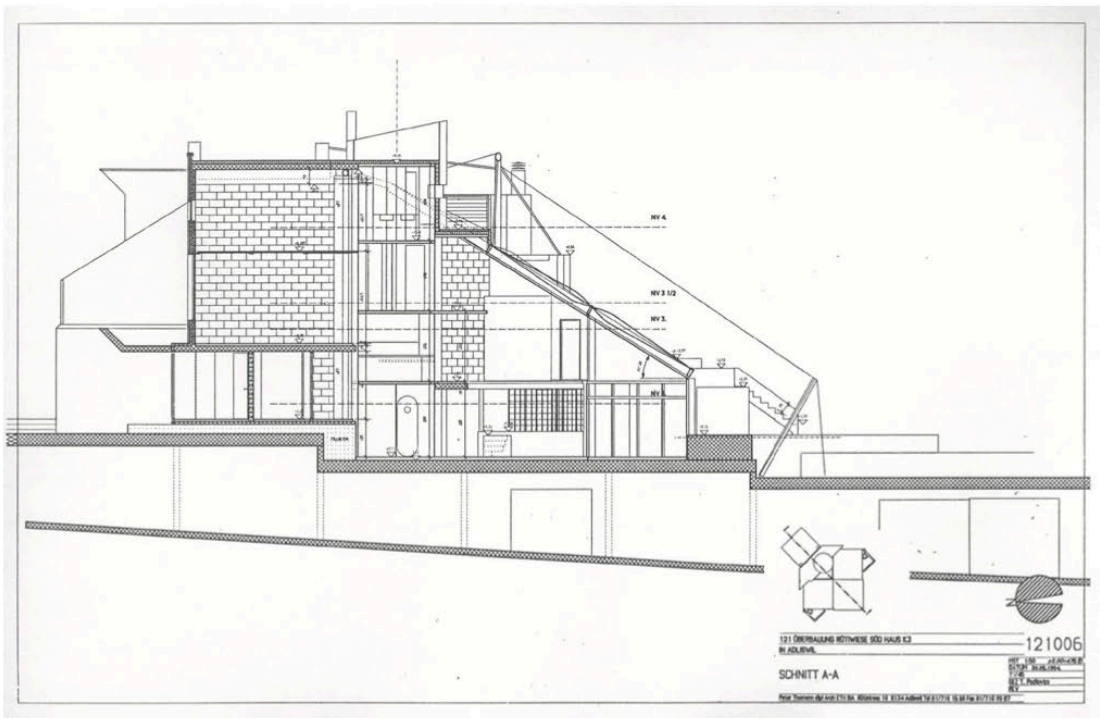
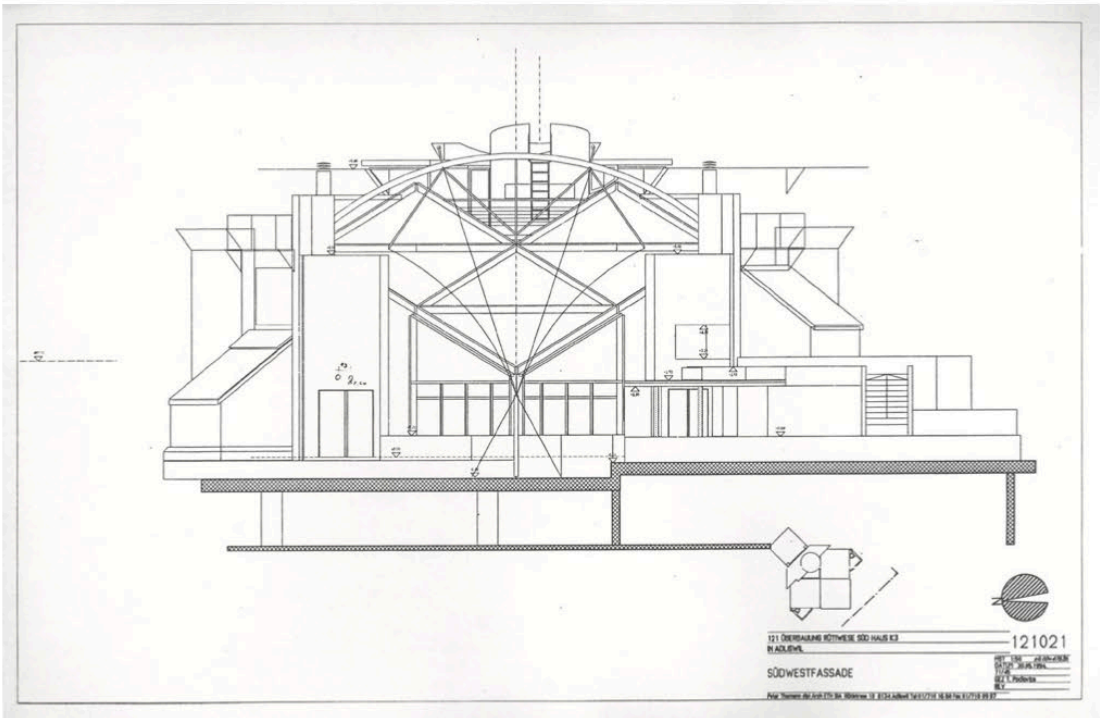
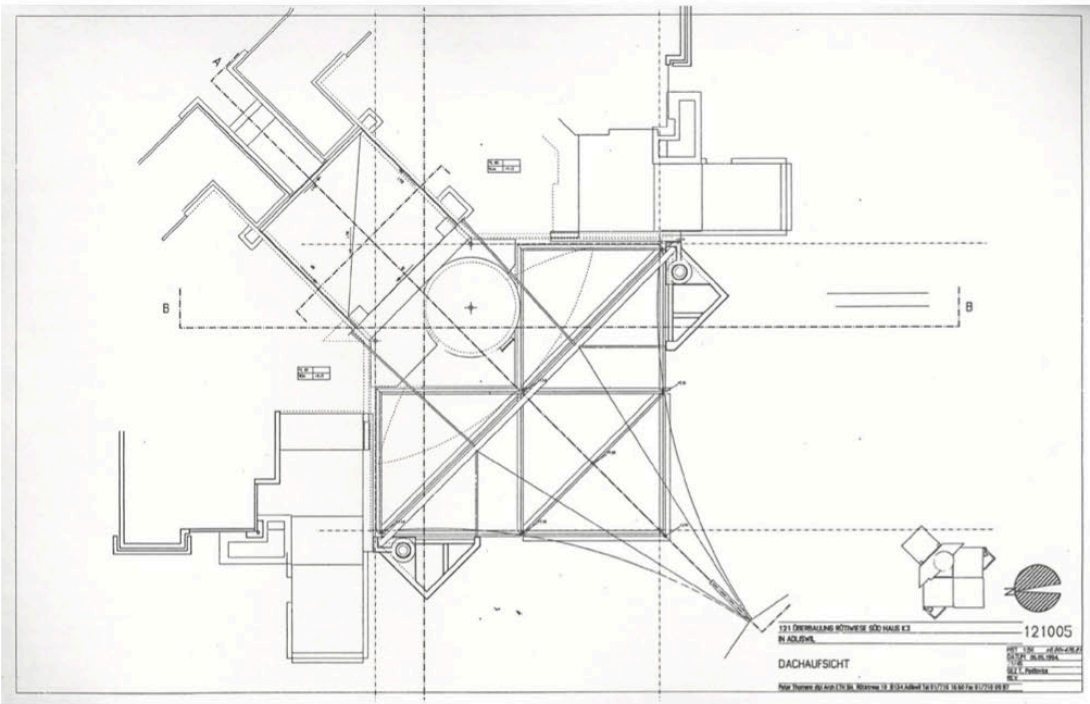
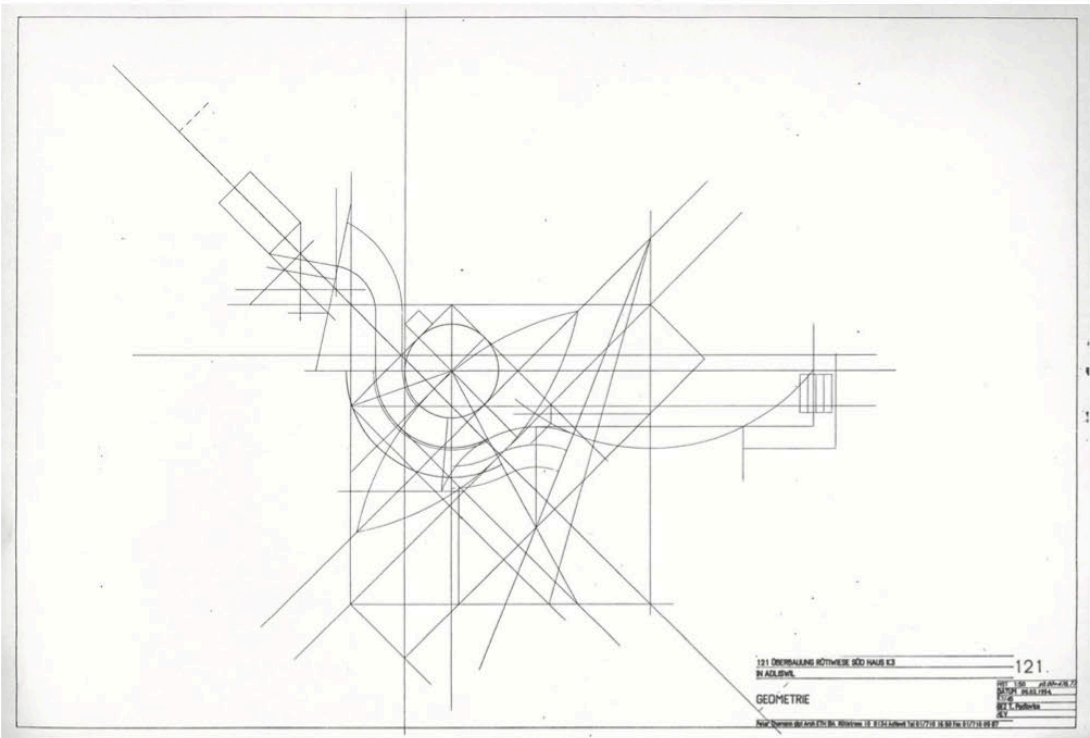
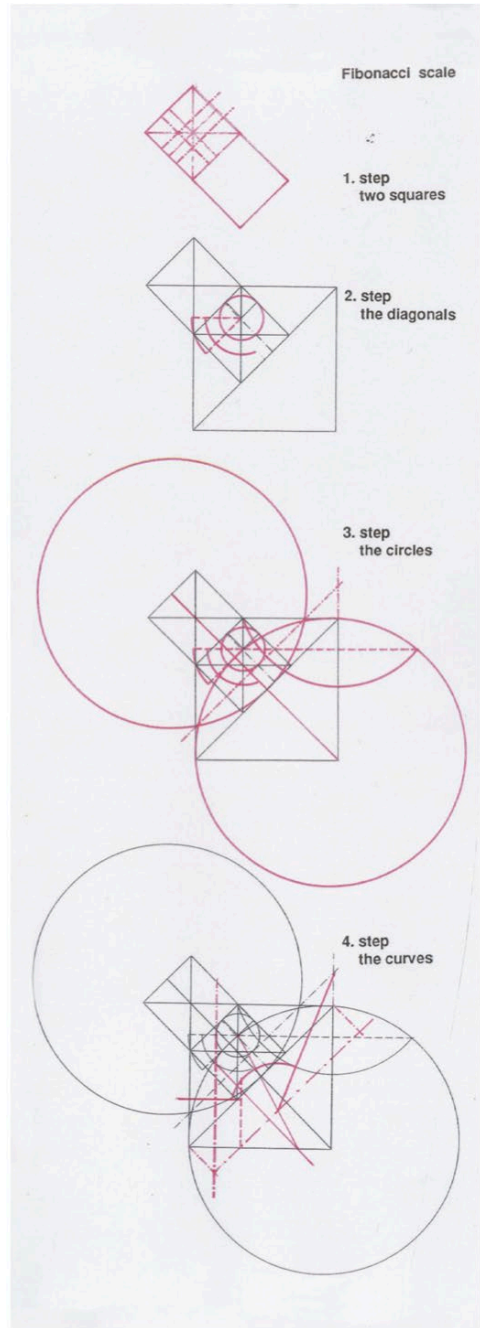
Above, plan of the third level (left), plan of the fourth level and plan of the top level of a triplex flat of the complex. Left, one of the interior courtyards.



Far left, detail of the furniture designed for this housing complex. Left, the upper level of a triplex flat with the window leading to the garden-terrace. Below, section and view of the middle level of a triplex flat. Right, site plan.



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The architecture of Inken and Hinrich Baller demonstrates how innovation can be achieved through restriction, even in subsidized housing, while considering both economic and regulatory requirements. Their work shows how much quality of life can be found in ‘unusual’ forms of housing.

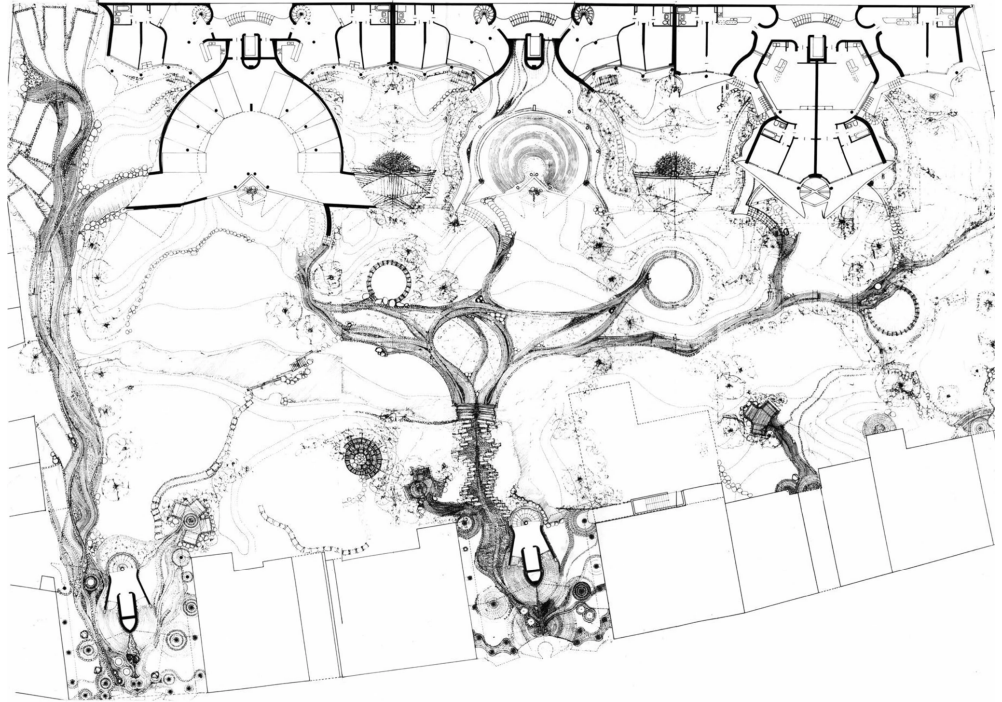
In Dialogue with the Landscape
 (The Architecture of Expansion: Integrating Indoors and Outdoors)

“On entering the home, everything is directed outwards and becomes larger. You are constantly confronted with this expansion. The windows are the most prominent feature, and outside the landscape and trees come into view.”

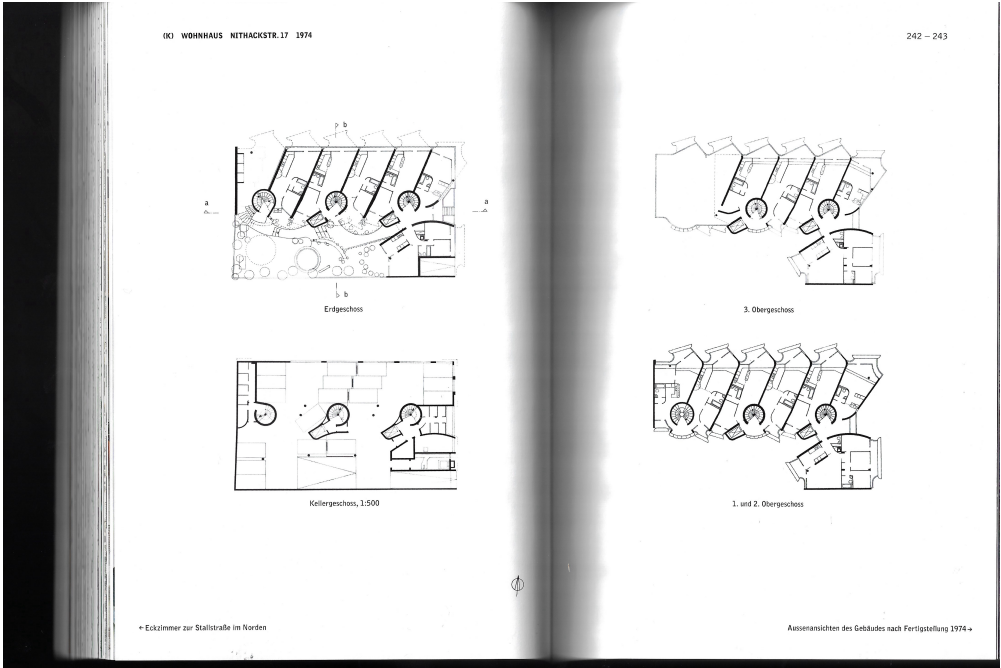
This design also includes an aspect of economic efficiency. If non-rentable areas such as the stairwell are located in the middle and the space extends outwards, including large balconies, the rentable area increases.

The interweaving of interior and exterior space also involves a sensitive interplay of intimacy and social life. Private, semi-public and public zones touch and overlap, collide and coexist. The buildings blend into the topography and vegetation of the landscape. Permeable, slightly lowered first floors mediate between the city and the inner courtyard. The greenery acts as a filter between the thresholds of the public space. The open façades in particular invite interaction and promote exchange with the environment and fellow human beings. The large window areas and the extensions, which are designed as an intermediate level and offset upwards by one meter, bring the light deep into the apartments and enable deep yet economical floor plans. Diagonal and angled views create wide, flowing spaces that create a connection through higher and lower areas, height differences, mezzanine and maisonette levels.

- a Flowing Spaces, Inside and Out
- b The Architecture of Expansion:
- c Private, semi-public and public zones
- d height differences, mezzanine and maisonette levels



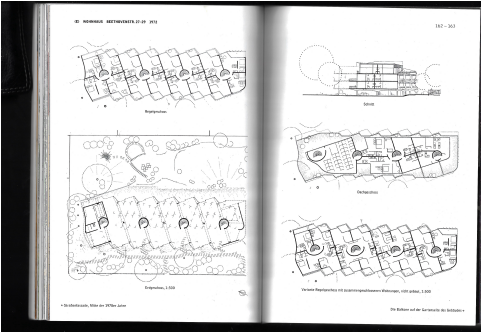
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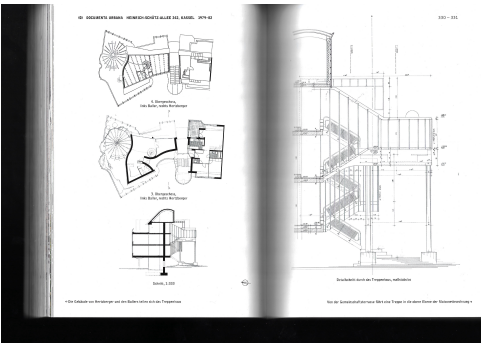
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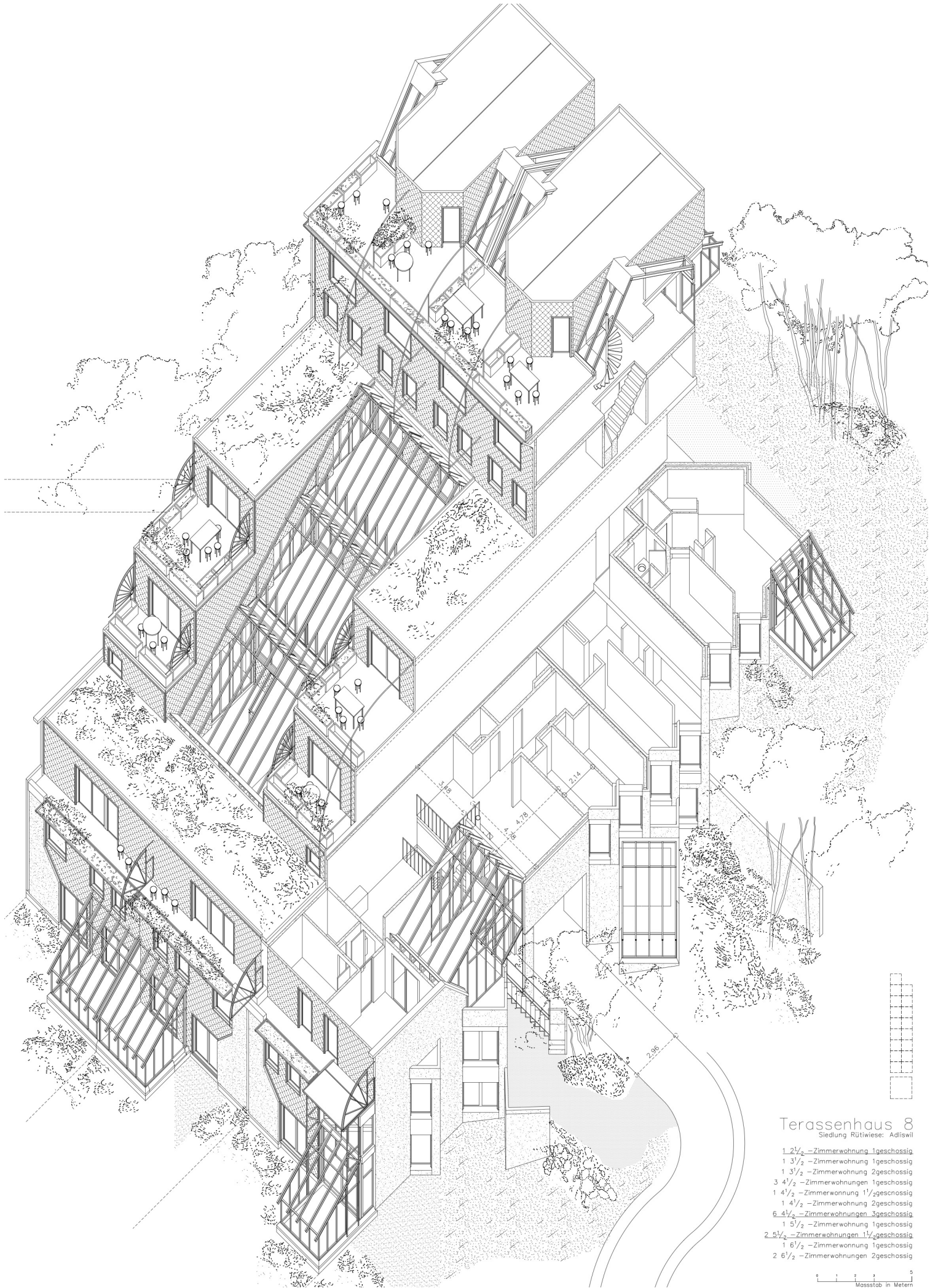
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c



c



Appropriation of the outside Space

Collective spaces and connections:

A central pedestrian street forms the connection and runs horizontally to the slope. It connects the various phases, crosses the terraced houses and ends in a loop at the woodland. Along the network of paths there are various types of collective spaces, which are sometimes designed as meeting places, then again as wide stairwells, barbecue areas and play areas. They are sometimes shady and enclosed and then again bright and exposed. These individual places are geared towards the goal of "creating usable and relational outdoor spaces" that the residents of the development can appropriate as required. Through the interplay of building volumetry and vegetation intensity, an environment is designed on a residential scale that creates communal places and a defined, multi-layered sequence of spaces. the

GRUNDSTÜCKSBARKEIT		
SP 2395	Mitbenutzungsrecht an Verbindungswegen, Spielhalle und Spielstrasse	
<hr/>		
zugunsten und zulasten		
I.	Kat. Nr. 7241	Grbl. 3461
II.	Kat. Nr. 7242	Grbl. 3462
III.	Kat. Nr. 7243	Grbl. 3463
IV.	Kat. Nr. 7244	Grbl. 3464
V.	Kat. Nr. 7245	Grbl. 3465
VI.	Kat. Nr. 7246	Grbl. 3466
VII.	Kat. Nr. 7247	Grbl. 3467
VIII.	Kat. Nr. 7248	Grbl. 3468

<p>Die jeweiligen Eigentümer der belasteten Grundstücke gestatten den jeweiligen Eigentümern der berechtigten Grundstücke die Mitbenützung der in den Plänen (Teilpläne) rot eingezeichneten Verbindungswege (inkl. Treppengasse), der Spielhalle (Teil) und der Spielstrasse als Durchgangs-, Aufenthalts- und Spielbereich.</p> <p>Die Kosten für Betrieb, Unterhalt, Wiederherstellung und Erneuerung dieser Anlagen werden von den Eigentümern nach folgendem Schlüssel getragen:</p> <p>_____</p> <p style="text-align: right;">fz</p>		

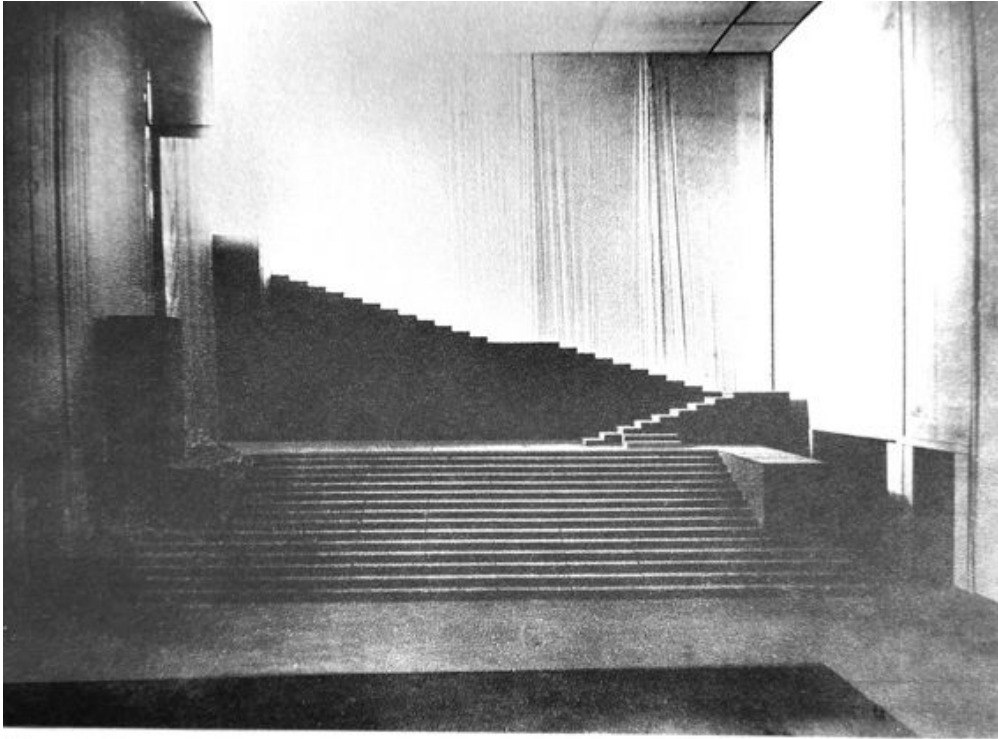


Figure 13 The 1912 setting at Hellerau for *Orpheus and Eurydice*, Act II, 'The Descent into the Underworld'. Orpheus gradually descended the staircase, bringing the light with him as he was opposed by, then gradually subdued, the Furies.



