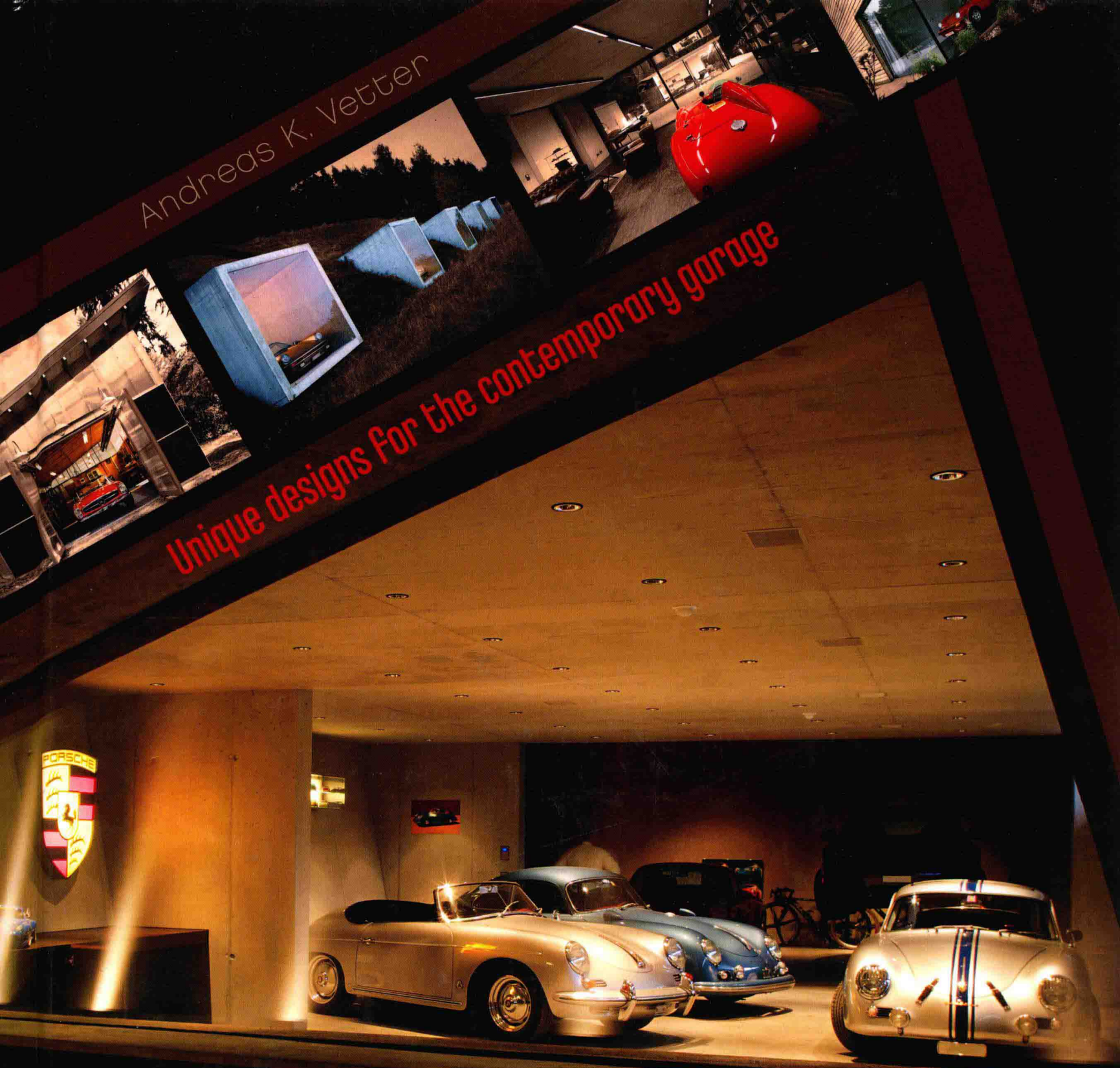


Andreas K. Vetter

Unique designs for the contemporary garage



culture
tecture



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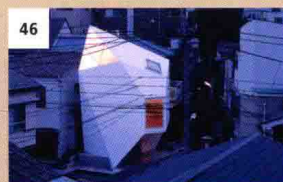
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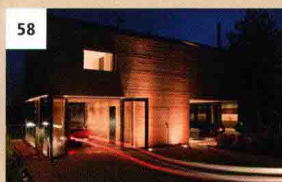
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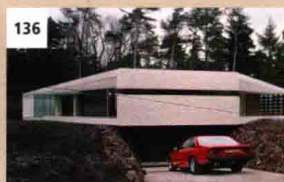
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PREFACE

The intimate relationship between homeowners and their cars is well understood—and has been for the last 125 years. However, not many people think about the symbiosis between the house and the resident car. A difficult design challenge awaits architects who take on this task. Planning codes present obstacles, lot sizes often are small, and many homes require space for multiple vehicles. However, as the projects in this book show, innovative architectural solutions do not necessarily require a large budget.

This book explores the inventive ways architects have housed their clients' vehicles over the past decade with an international selection of forty homes in the mid to upper price ranges. Overly luxurious homes in exotic locations were mostly left out because of their special requirements. The entries represent diverse building shapes and suggest the infinite ways a house and lot can accommodate a car: with open parking, a garage under the building, a carport, an integrated garage, a separate garage, an underground garage, etc. Two functional aspects are particularly important: the parking space's relationship to the street, and its architectural connection to the house.

If clothing makes the man, as the saying goes, so does the house and car. The choice of whether to simply stow away your vehicle or present it with style is a personal one. However, the variety of options for doing so suggests that, with a bit of planning and design finesse, you can have an attractive place to park your ride.

THE GARAGE – HISTORY AND CONCEPTS

After its invention in 1885, the automobile quickly became a luxury item—hence the first garages were successors to the carriage sheds of large mansions. But by the mid-twentieth-century, garages had become an essential part of domestic life, particularly in the United States, where the building of new highways resulted in bedroom communities that placed homes farther and farther from urban employment centers.

Throughout history, the most successful garages have been based on the design of the home. The old carriage house's main feature—the broad front entrance—is an obvious requirement, but the structure itself became a matter of style and taste, whether it related to a rustic country home, international modernism, or something else.

By the 1920s, for example, the European modernist movement's avant garde began stylizing the car as an indispensable accessory of the "new man." Le Corbusier's aim was to provide the optimal gear for the modern human: a house as a living machine ("machine à habiter"), including the automobile that swiftly and individually transports him to any destination. Le Corbusier's ideas are evident in one variation or another in this book: parking below the home, the pool on top of the garage, and the dynamic driveway. He created access to these elements playfully and masterfully: with exterior staircases, ramps, or formally differentiated paving strips on the front lawn—straight and double for the car, single and curvilinear for the owner.

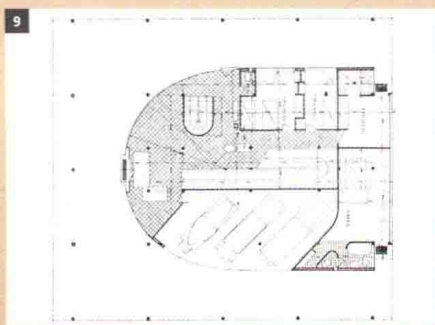
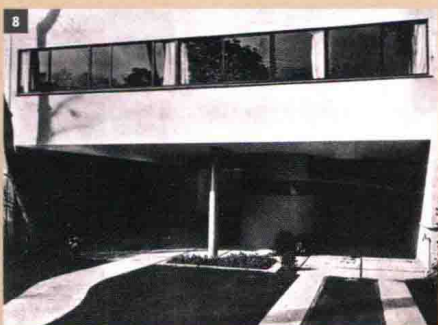
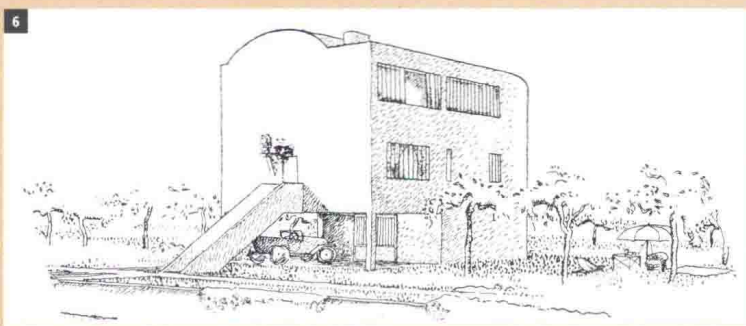
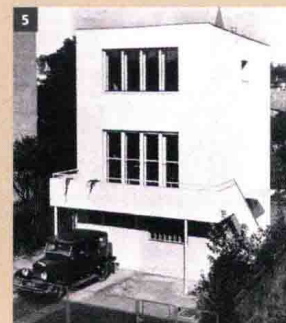
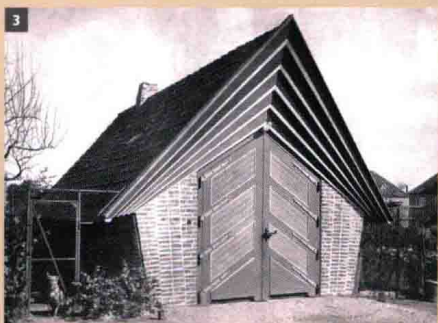
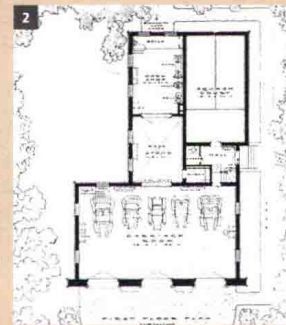
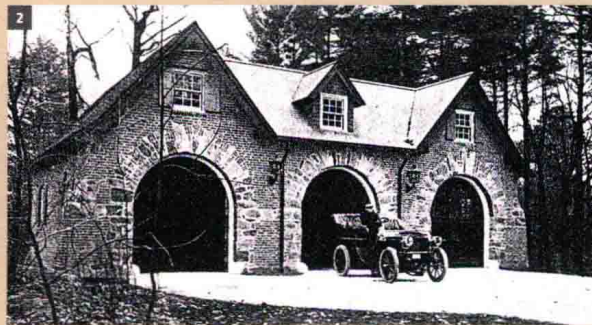
After the late 1920s, the automobile was regarded as an essential part of the upscale home. It is interesting to

observe the way cars were incorporated into different building forms. Walter Loos' orthogonal integration of garage and house is rather typical of this period; however, its formal integration into the floor plan is unusual. At the Villa Savoye, Le Corbusier's curved garage entrance echoes the house's rounded first floor, while one of Ludwig Mies van der Rohe's garages pushes into the rectangular house—a practical solution—and he bends the adjacent walls.

In addition to the garage, the roof and entrance driveways often require extensive designing, as traditionally they have been part of the socially important entrance areas of castle and villa architecture. Frank Lloyd Wright created early versions of these auto-centric entrances in his romantic prairie style, while the cigarette mogul Reemtsma's modernist villa in Hamburg featured its own gas station.

In Chicago, modernist architects Keck + Keck developed a distinctive combination of roofed driveway entrance and garage for a curved country home. George Fred Keck also created the "House of Tomorrow" presented in 1933 in Chicago, which housed the streamlined vehicle designed by Buckminster Fuller. If traveling by car was too slow, one could take the plane from the hangar tucked into the space below the terrace.

A few years into post-war Europe, modest single-family homes also got their own garage. By then, the automobile was already considered a standard feature of the American middle-class household. It was not unusual to see two cars parked in front of a single-family home



1 Josef Maria Olbrich, Glückert stable, Mathildenhöhe, Darmstadt, 1901–1905 | stable, carriage house for 3 carriages, chauffeur's apartment

2 Andrews, Jacques & Rantoul (Boston, USA), large garage for the villa of Mr. E.B. Dane, Boston, Massachusetts (USA), around 1905 + floor plan

3 Esselmann & Gerntke (Hamburg-Altona), garage Neumann home, Altona-Othmarschen, around 1925

4 Carl Weidemeyer (Ascona, Switzerland), garage Casa Rocca Vispo, Ascona (Switzerland), 1930

5 Walter Loos, Hillebrand house, Vienna (Austria), around 1932

6 Le Corbusier, design: Maison d'Artiste, 1922

7 Le Corbusier, project: Maison Canneel, Brussels (Belgium), 1929

8 Le Corbusier, Maison Cook, Boulogne sur Seine (France), 1926

9 Le Corbusier, Villa Savoye, Poissy (France), 1930 | floor plan + curved garage gate

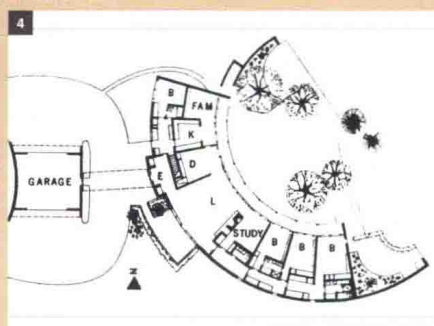
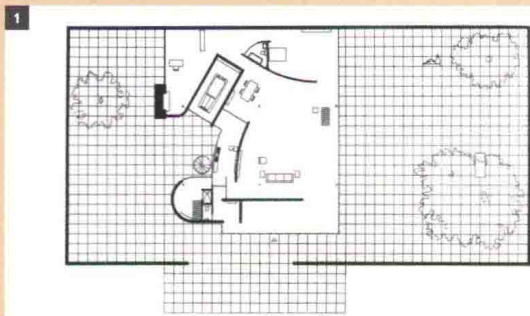
with a pool, and they were used even for short distances. The general upswing of the 1950s saw the car as a supportive vehicle for a wide range of leisure activities.

During this period the Case Study houses were developed, following a solicitation by *Arts & Architecture* magazine. Architects designed thirty-six single-family homes between 1945 and 1966 with floor plans that accommodated one or several vehicles. These designs were quickly adopted internationally into the repertoire of modern residential architecture.

Professional photographs of the Case Study houses included the car and were widely published in lifestyle and home magazines. Not only did this experiment signal a movement toward modern design that drew inspiration from technology, it resulted in a new affinity for architect-designed homes.

A number of great model cars were featured in these photos, including Le Corbusier's vision car and the legendary Citroën DS by Peter Smithson. When Ernst Neufert published his "Bauteurfslehre" (Building Design Treatise) in 1936, it was immediately accepted as a groundbreaking work about architecture, and the very first edition dealt with the vehicle as an integral part of the home. The solutions objectified the architecture and celebrated the low-maintenance characteristics of modern vehicles, compared to antique and vintage cars.

When the garage is conceived as a detached building, it can command as much attention as the house itself. There are many possible results: a box made from decorative concrete à la Neufert, a glazed pavilion by Mies van der Rohe, or a playful postmodern cube by Frank O. Gehry. Organic anthroposophical architecture



1 Ludwig Mies van der Rohe, House with Yard + floor plan, around 1934

2 Frank Lloyd Wright, Ward W. Willits House (Highland Park Illinois, USA), 1901–1903

3 Martin Elsaesser, Villa Reemstma, (Hamburg-Othmarschen, Germany), 1930–1932

4 Keck & Keck, Milton Hirsh House (Highland Park, Illinois, USA), 1960 + floor plan

5 Ramey and Himes, model home of the National Association of Home Builders (Wichita, Kansas, USA), 1954

6 Craig Ellwood, Case Study House #18 (Beverly Hills, California, USA), 1956–1958

7 Pierre Koenig, Bailey House / Case Study House #21 (Los Angeles, USA), 1957–1959

8 Lina Bo Bardi, House Bardi (São Paulo, Brazil), 1951

9 George Fred Keck, House of Tomorrow, A Century of Progress International Exposition (Chicago, USA), 1933

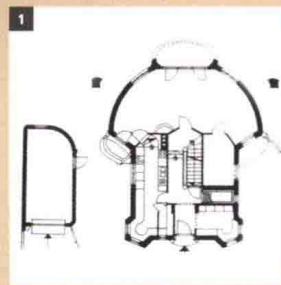
reacts to this functional challenge and in the process finds its own form language.

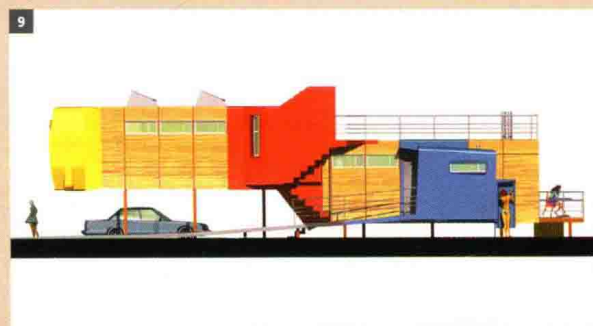
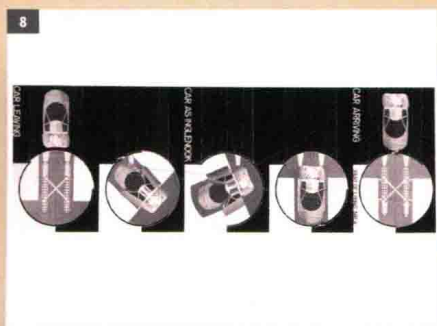
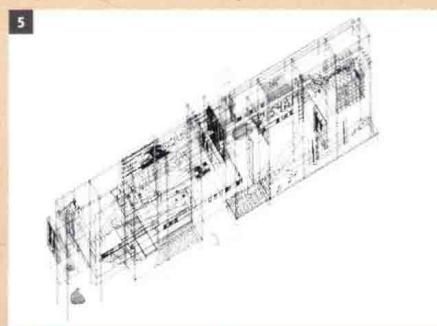
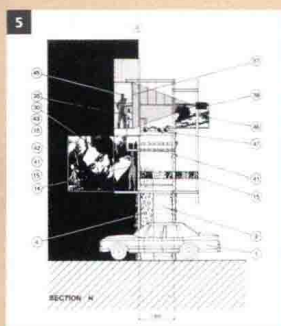
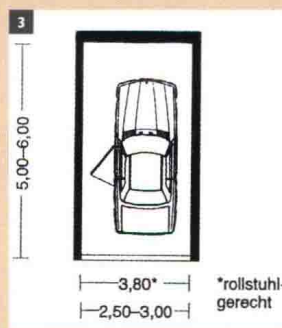
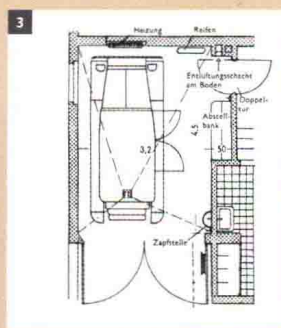
Since then, our progressive, on-the-go lifestyles have created demand for inventive architecture that makes room for the auto, sports, and entertainment. This dream does not have to be as fantastical as a design by British architect Michael Webb, of the Archigram Group, in the early 1970s. In his drawing, the winged doors of a Lamborghini Countach are opened and the driver and passenger walk to the bedroom and bath on a nubbed path that resembles the gas pedal. The house is simply a dormant module and real life happens in the horse-power-laden sports car.

The concept shown next to it was more realistic: a car is driven into a cylindrical garage with a platform that turns and opens toward the living area, so you can step out of the car inside the house.

It's worth noting that when a home is designed in a progressive and analytical way, space for the car is more than an afterthought. NL Architects designed a house that curves outward, sheltering the car. su11 Architecture designed a ramp that leads from the car to a house made of multiple modules and materials. And a house by Actar Arquitectura features a parking pad on an incline under the house. It is similar to a parking platform that the firm MVRDV fitted into an Amsterdam townhouse.

Despite the availability of buses, railways, and subways, private cars continue to be the primary means of transit. Over the years, visionary architects and city planners have come up with futuristic responses to the proliferation of cars. As early as 1932, Frank Lloyd Wright wanted to do away with cities in favor of extensive settlements for "humans and their automo-





1 Christian Hitsch, House Eckart Hitsch (Salzburg, Austria), 1985 street view + first floor plan

2 Alison und Peter Smithson, Upper Lawn Pavilion (Wiltshire, Great Britain), 1959

3 Ernst Neufert, Bauentwurfslehre (Building Design Treatise), garage, first edition 1936/38 + edition 2005

4 Frank O. Gehry (Los Angeles, USA), Winton Guest House (Wayzata, Minnesota, USA, 1983-1987

5 Taeg Nishimoto (New York, USA), Projekt Plot House, published 1993 I section + organization system

6 James A. Speyer / David Haid, Rose Home, garage pavilion (Highland Park, Illinois, USA) 1953

7 NL architects (Amsterdam, Netherlands), Bendup Bendover, Bloemendaal, 2002

8 Michael Webb (London, Great Britain), study "his and hers house," study "Drive-in-Housing," mid-1970's

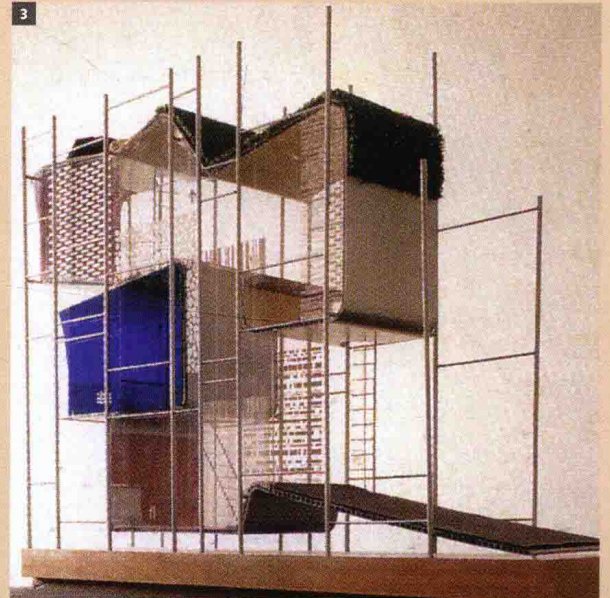
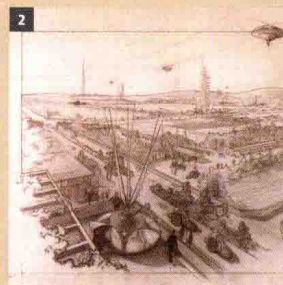
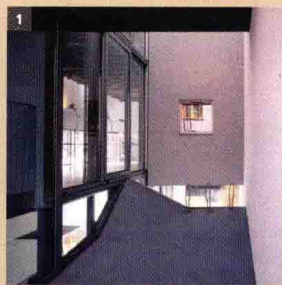
9 su11 Architecture & Design (New York, USA), Composite Housing, 1998-2000

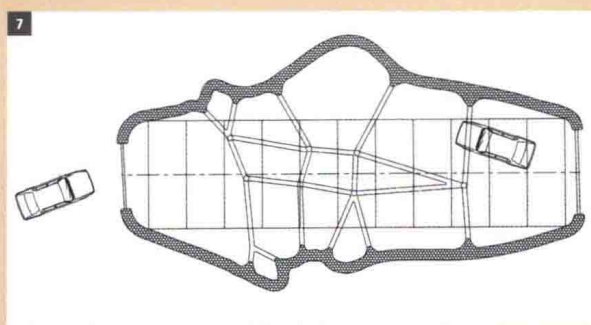
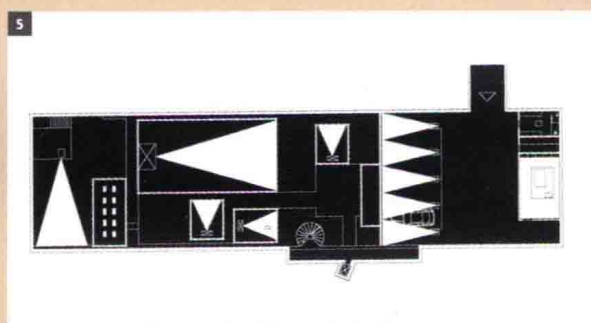
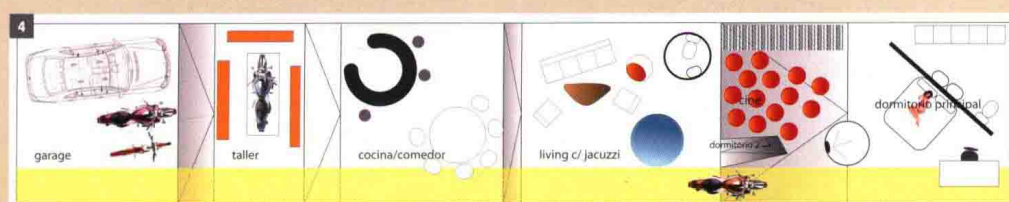
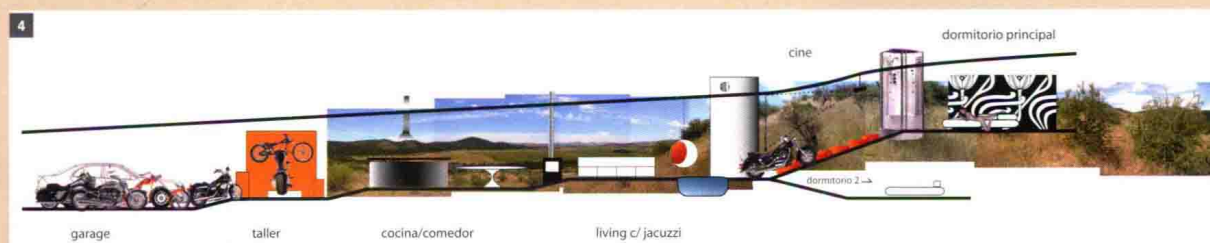
bile." By 1958, however, he was dreaming of a "living city," with its inhabitants simply parking their helicopter-like vehicles on the terrace.

Planners have tried to realize these visionary ideas, too. Wes Jones' colorful village concept consisted of prefabricated house modules with minicars parking on top of the house and moving over the roofs like golf carts.

New materials and technology have the potential to transform architecture, introducing parking spaces that are both practical and theatrical. If your own garage is too dark and somber, you can add atmospheric light

effects or—as in the case of a Herzog & de Meuron design for art collectors—video projections. NOX produced an entirely different effect years ago by using a biomorphic, dynamic system. The garage opening expands when two cars need to be parked.





1 MVRDV (Rotterdam, Netherlands), house 12, Borneo-Sporenburg, Amsterdam 1996–2000, inner parking platform

2 Frank Lloyd Wright, "Living City," 1958

3 Actar Arquitectura (Barcelona, Spain), Paraloop, prototype for the Parasite Exhibition (Rotterdam, Netherlands), 2001, model + diagram

4 Supersudaka (Talca, Chile), Moto House (Talca, Chile), 2006

5 Herzog & de Meuron (Basel, Switzerland), Kramlich Residence (Napa Valley, California, USA), 1997, floor plan of lower floor

6 Wes Jones Partners (Los Angeles, USA), Silverlake por/ con, Suburban Living, 2000

7 NOX (Rotterdam, Netherlands), OffTheRoad Speed, Eindhoven, 1999, floor plan + animation

ARCHITECTURAL SOLUTIONS

