



Opus 62

Egon Eiermann / Sep Ruf, German Pavilions, Brussels 1958

With an introduction by Immo Boyken and photographs by Heinrich Heidersberger and Eberhard Troeger. 56 pp. with 62 ill., of which 32 in duotone, 280 x 300 mm, hard-cover, German/English

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The German Pavilions were the actual event at the 1958 Brussels World Fair, because what appeared as an oasis of modesty among the typical exhibition fairground of bizarre sensationalism was precisely what would not have been expected of economic miracle Germany: no showing off or pomposity, just architecture distinguished by its reticence and the refined simplicity of the architectural resources, and by the happy combination of men who created it, all so similar in the nature of their thinking: Egon Eiermann and Sep Ruf as architects, Walter Rossow as landscape and garden planner, and Hans Schwippert responsible for the exhibition programme.

The building plot was a park-like site on which the architects placed a sequence of eight pavilions of different sizes; eight pavilions on a square ground plan, linked by bridge-style walkways, together surrounding an inner courtyard – a peaceful garden amidst the loud hurly-burly: introverted and open at the same time, it did allow visitors to look through the linking bridges into the outside world around them.

The pavilions themselves: bright and light of weight – correctly reflecting the concept of a »pavilion«: raised off the ground by a plinth of clay-yellow brick, giving an impression of floating; floors that showed outside as black bands, holding all the component parts together as a binding element; in front of them was a network of white-painted steel tubes, forming a kind of filigree epidermis; wooden floors in red pine matchboarding, reminiscent of classical sailing yachts; blinds set at the outer edge of the ceilings that when lowered transformed the open impression, thrusting deep into the depth of the space, into a closed, cubic impression; architecture (and combined with this an exhibition concept) that was not a »political demonstration«, but showed a »humane mentality«, about which *Le Figaro* appositely remarked: »The Germans have created an exhibition of exemplary lucidity, treated delicately and with an entirely Parisian grace.«

Immo Boyken is professor of building history and architectural theory in Konstanz. He is particularly interested in late 19th-century and Modern architecture. He was considerably involved in the monograph on Erich Eiermann, and has written books on Otto Ernst Schweizer, and Heinz Tesar's church in the Donau City in Vienna.

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Immo Boyken is professor of architectural history and theory in Konstanz. His special interest is late-19th- and 20th-century architecture. He was considerably involved in the monograph on Egon Eiermann published in 1984, was the author of the monograph on Otto Ernst Schweizer along with other writing on modern architecture and most recently wrote about Heinz Tesar's church Christus Hoffnung der Welt in the Donau City in Vienna (Opus 42) and Egon Eiermann's German embassy building in Washington (Opus 54).

Opus

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Architecture in individual presentations

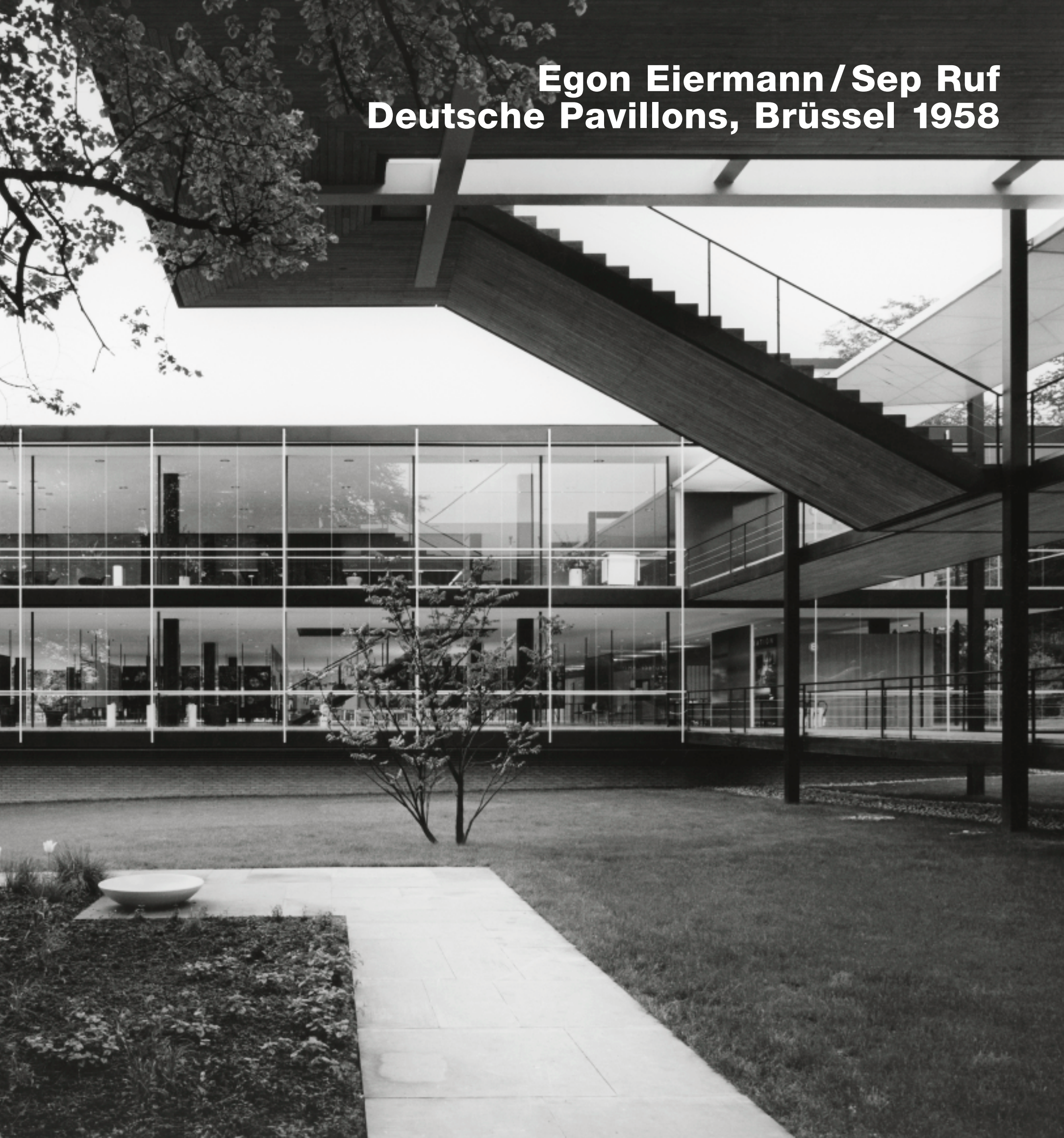
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- Egon Eiermann/Sep Ruf, Deutsche Pavillons, Brüssel 1958

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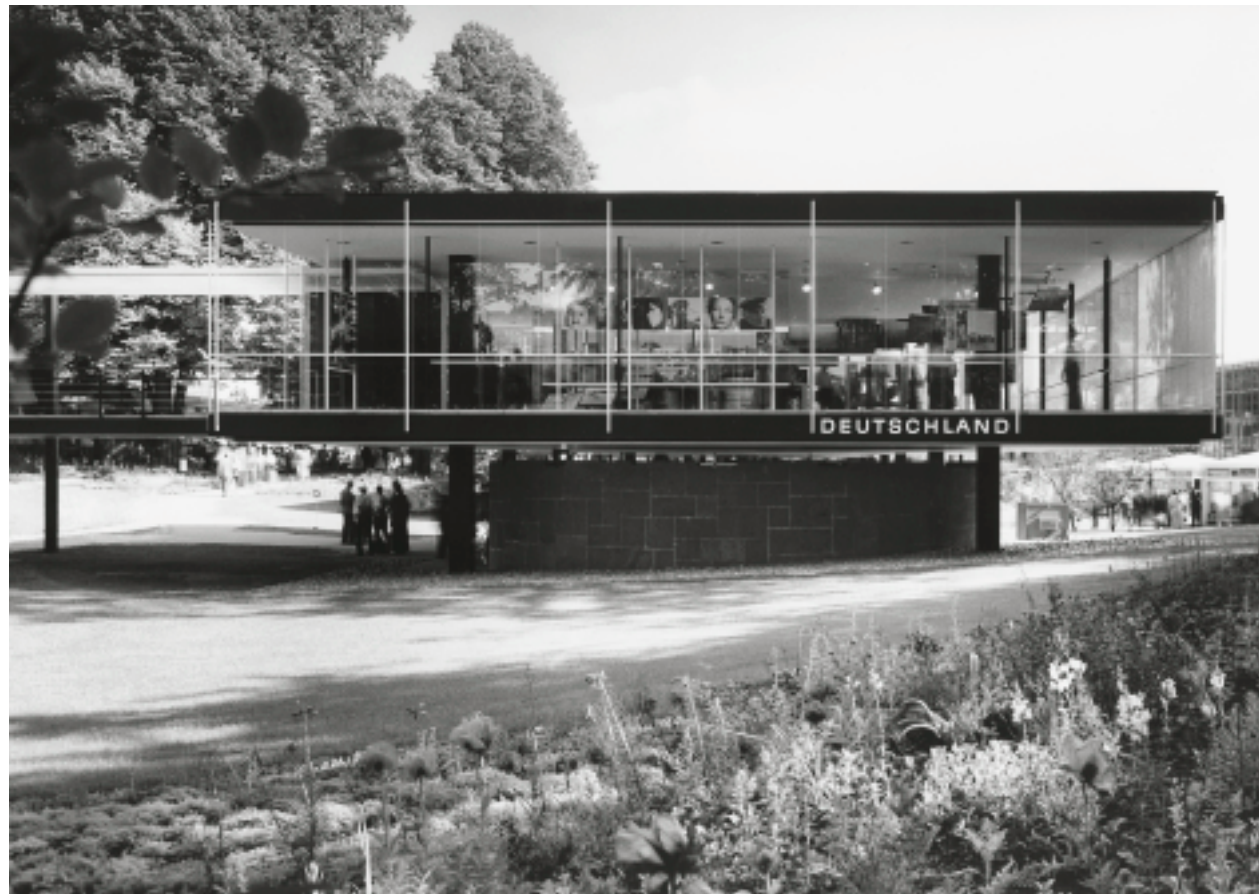
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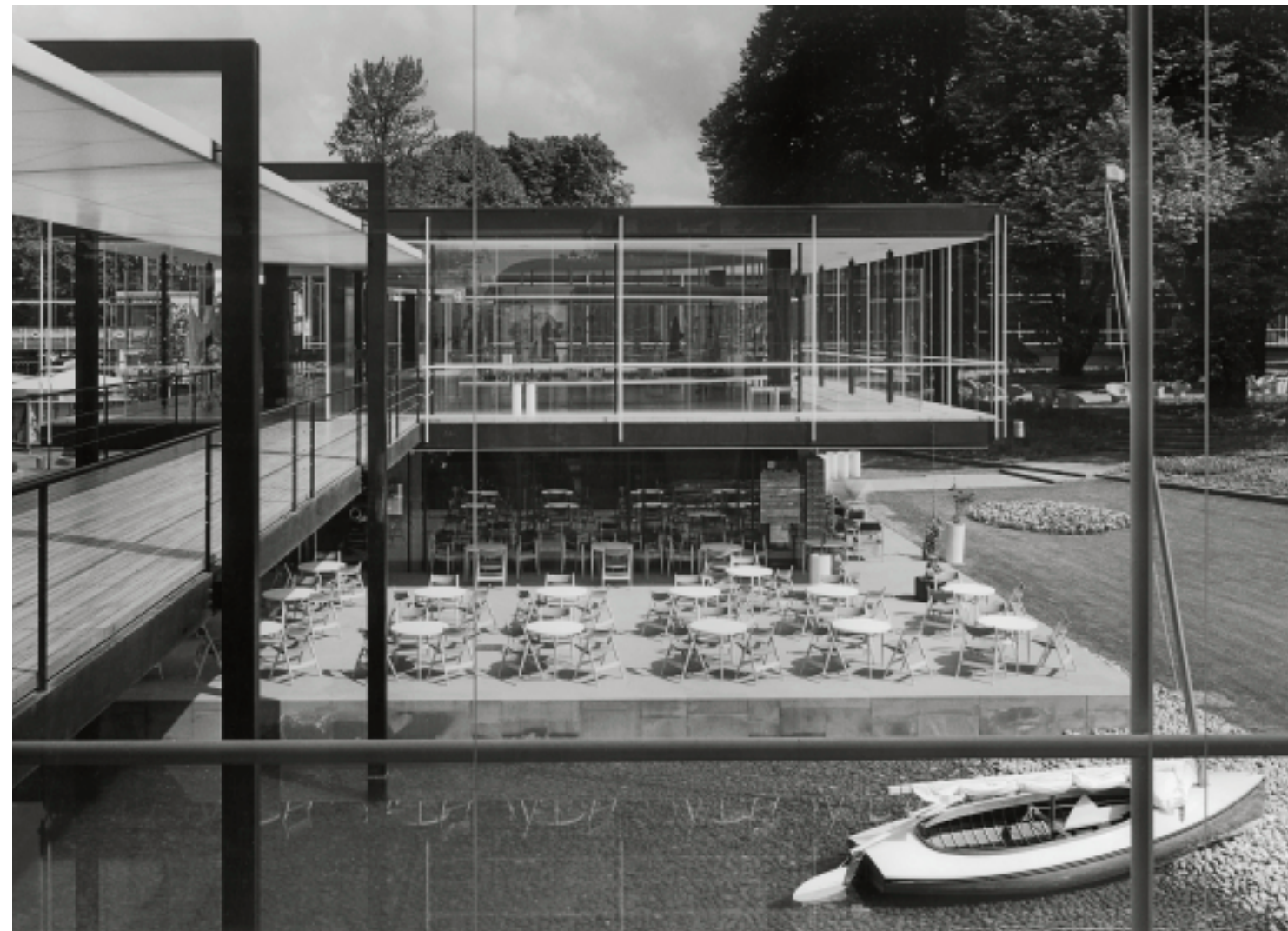
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13. Blick auf den nordwestlichen Pavillon mit dem Quellenraum im Sockelgeschoß auf Ebene -6,76 m.
 14. Blick von der Ebene -3,76 m des Pavillons im Südosten auf den kleinen Pavillon mit der Terrasse der Weinstube auf Ebene -6,76 m.
 15. Blick auf den großen Pavillon mit dem ausgesparten und mit einer Schürze gesäumten Kongreßbezirk im Obergeschoß. Im Vordergrund die Zugangsbrücke mit der Aussichtsplattform.

13. View of the north-west pavilion with the spring room on the basement floor on level -6.76 m.
 14. View of the the small pavilion with the terrace of the wine bar on level -6.76 m from level -3.76 of the pavilion in the south-east.
 15. View of the large pavilion with the space left for the congress area, fringed by a suspended apron on the upper floor. In the foreground is the access bridge with the viewing platform.





16, 17. Die Abbildungen geben das Leichte und das Durchsichtige der Pavillons wieder. Ihre Sockel waren aus lehmgelben Ziegeln aufgemauert; die Stahlteile waren schwarz, das Stahlrohr-Stangenwerk sowie die Deckenuntersichten weiß gestrichen.

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18, 19. Detailansichten mit den von der Fassade zurückgesetzten Verglasungen sowie mit der über ihre Mitte beweglichen Tür am Übergang vom Verbindungsteg in den Pavillon.

16, 17. The illustrations show the pavilions' lightweight, transparent look. Their bases were in yellow-clay brick; the steel parts were painted black, the tubular steel bars and the ceilings painted white.

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18, 19. Detailed views with the glazing set back from the façade and with the door, which turned on its central axis, at the transition from the walkway to the pavilion.



