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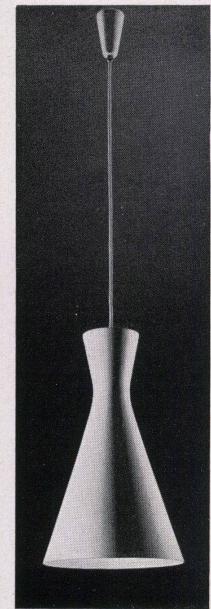
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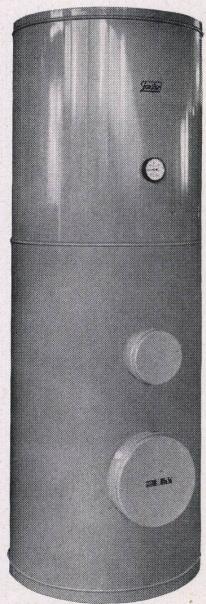
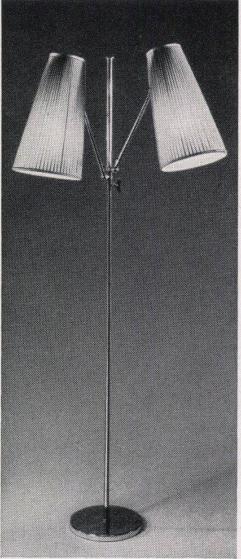
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carpée au centre de la ville, en annexe d'un immeuble d'affaires. Parfaitement bien situé, le cinéma donne sur une place fréquentée. L'intérêt de cette construction est qu'elle fut conçue vraiment pour un cinéma, sans préjugés, et en considération des exigences acoustiques que pose aujourd'hui la perfection du film sonore. L'entrée est particulièrement engageante; le public passant à la caisse et au vestiaire se trouve immédiatement introduit dans un décor tout ensemble confortable et spectaculaire. L'escalier menant au foyer de la galerie appartient en quelque sorte à la décoration du foyer du parterre. L'aménagement intérieur est partout fastueux, très subtil dans le jeu des couleurs, d'un style moderne plein de fraîcheur que n'affidit aucune réminiscence historique.

### Salle des fêtes et cinéma «Il Forte» à Gavi, Piémont (pages 322-323)

Le public accède à la terrasse où s'élève l'édifice par un escalier à deux rampes. Une large entrée invite à pénétrer dans le foyer, d'où l'on passe à droite dans la grande salle, à gauche à la piste de danse en plein air. Un petit café-bar communiquant avec le dancing par une fenêtre coulissante est logé dans une niche en face de l'entrée. Les vestiaires et lavabos sont en arrière du bar. Une forte corniche bordant la salle et la toiture des bâtiments auxiliaires souligne l'unité de l'ensemble. Cet avant-toit se prolonge sur la terrasse comme une sorte de pergola. L'édifice est en outre vigoureusement structuré par le relief des piliers, ainsi que par une large saillie horizontale correspondant, à l'intérieur, à la bordure en creux abritant l'éclairage.

### Cinéma «t'Venster» et théâtre «de Laatarn» au Centre «ons huis», Rotterdam (pages 324-326)

L'urbanisme moderne tend à la décentralisation, c'est-à-dire à l'autonomie des quartiers. Le Centre «on huis» à Rotterdam illustre assez bien cette évolution. Il existe là un théâtre et des salles de conférence: le théâtre a été rénové, et, par la réunion de trois de ces salles, on y adjoint un cinéma de deux cents places. Ainsi le quartier se trouve posséder un centre culturel se prêtant à toutes sortes de manifestations. - Tout l'édifice, et particulièrement la disposition intérieure, porte les marques caractéristiques de l'architecture du Stijl, ce qui apparaît tout spécialement dans l'aménagement du hall d'entrée du cinéma. Les murs extérieurs sont en maçonnerie apparente, interrompue par les appuis de fenêtres en béton blanchi et arrêtée par des avant-toits également blancs et lisses. Ces contrastes de matériaux et de couleurs sont du plus heureux effet.

### Summary

#### S.H.A.P.E. estate at St. Germain-en-Laye (pages 287-291)

In June 1951 the architects were asked by the Ministry of Reconstruction and Town Planning whether they were in a position to build two hundred flats with a total living-space of 30,000 sq metres within six months. By collaborating with Messrs Camus, the Paris constructional engineers, and taking over available factory buildings in which the pre-fabrication of building units could be quickly organized and executed, they were able to accomplish this unusual task.

In the middle of August a start was made on the assembly plans in the factory. On February 23rd, the last element was placed in position while at the same time the first occupants moved in. Apart from a cellar basement, which was constructed of concrete on the site, all the structural parts were pre-fabricated. At distances of approx. 3 or 4 metres respectively, joists, which projected some 20 cm beyond the side of the building, were set in place on the cellar walls. The flooring and parapet units were assembled on these joists. The only external walls in these houses are at the narrow ends.

The largest elements, flooring units, weighed 5000 kgs and measured 24 sq metres. They were assembled at the foot of a travelling crane. 360 to 400 sq metres of structural parts were manufactured daily. 185 men were employed in the factory and a further 200 in erection work on the site. Thanks to an uncompromising system of pre-fabrication, it was possible to complete this ambitious scheme on time.

#### Ambulatorium for dock-workers at Rotterdam (pages 292-295)

It was planned to build an ambulatorium for dock-workers over an old underground

air raid shelter in the centre of Rotterdam dockland. The average number of patients treated per day is forty, mostly males. Apart from rooms for first-aid and treatment, the design included waiting-rooms, a doctors' common-room, an administrative room as well as two rooms for the dock-police.

The building consists of longitudinal and transverse walls of brick. All the rooms are glazed wall to wall. The structure is covered by a plastered wooden beam ceiling and flat roofing. Grey granite was used for the floors. Except in the medical rooms, the walls are everywhere constructed of rough unplastered brickwork. A marked rhythm is produced in the design of the façades by the use of permanently closed windows inserted directly into the frames, and the rather broad wooden doors. The windows which extend to the ceilings and the room walls, the main transverse walls which are partly built up above roof-level, the clearly screened projections and recesses give the building a neat and uncluttered exterior - an impression which is repeated inside.

#### TB Annex in the Municipal Hospital of Offenbach a. M. (pages 296-298)

In view of the necessary extensions to the infectious diseases department of the 800-bed hospital, it was no longer possible to retain the TB section in the one-storey war-damaged pavilions. It was decided to construct a new six-storey building which contains on the ground floor, apart from the general functional rooms, a day-room for patients with access to the garden. Above this are two storeys with sick-rooms (one ward), the middle storey contains treatment rooms, and above this are two further storeys with sick-rooms (one ward).

The barely adequate building fund of DM 450,000 made a very concentrated form of structure essential: no long entrance halls but a common vestibule for all sick-rooms. So that all rooms may be used for rest and air, exits with a width of 1.20 metres and swinging, sashes were planned instead of projecting balconies with sliding windows. All subsidiary rooms are on the north side of the building, all large sick-rooms on the south side.

#### Civic Design School for the School of Architecture, Liverpool University (pages 299-303)

The Department of Civic Design of the Architectural Faculty of the University of Liverpool is the first foundation of its kind and will be attached to this famous English university as an independent school. The primary object of the school is to train architects in the field of planning, which has become a special science owing to the technical, sociological and economic ramifications of modern administration. These planners are later to assist corporations and institutions as technical, administrative and artistic advisers, and carefully to direct the development or construction of housing estates and towns.

Before the war the number of students at the Liverpool School was limited to 200; in the post-war period with its heavy demands for technical staff, the number rose to 450. For this reason the construction of a special building for the Department of Civic Design became an urgent necessity.

The building is constructed round a steel frame, which is cased outside in brick-work but open to the view in the interior. The full-length walls of plate-glass windows on the east and west fronts rest on short projecting supports of the steel girders. For the floors prefabricated ferro-concrete slab beams were used. The internal partitions consist principally of a timber framework with fibre wallboard facings in either side. All rooms are heated by ceiling-and-floor heating elements.

#### Hanover Labour Exchange (pages 304-310)

In the choice of a site for the Labour Exchange in Hanover, three points in particular had to be borne in mind: - the right location in the town, i.e. the building must be, as far as possible, equally accessible from all parts of the town with a predominantly working population, ease of entrance from as many sides as possible, the opportunity for those waiting - unfortunately the unemployed have plenty of time - to relax outside the building in open spaces or verdant areas.

It must be remembered that as many as 10,000 persons visit the Hanover Exchange

in a single morning and they must all receive individual attention.

The design of the building was determined by the three main branches of business in which the Exchange deals. The six-storey block contains the rooms for administration, vocational guidance and the health service, and to this are annexed two low wings with rooms to cope with the large number of visits connected with insurance, unemployment pay, and inquiries for work. So that the large crowds of visitors can be split up as quickly as possible and distributed to the appropriate rooms, all departments are directly accessible through special entrances from the surrounding streets. The paydesks, where the press is greatest, lie on a courtyard with spacious covered waiting-rooms, both entirely closed-in and open. The building is constructed according to a method which is new for Hanover on a ferro-concrete frame with an axial spacing of 2.50 and a casing of pre-fabricated concrete slabs.

#### New Hispano-Suiza factory building at Breda, Holland (pages 311-315)

The Dutch branch of Hispano-Suiza in the small frontier town of Breda is an interesting and instructive example of a factory conceived as an entirely new building. The chief consideration in planning the structure was to allow for further expansion at a later date. In addition to a machine-shop measuring 186 x 60 metres, which could be extended by 45 metres to a size of 186 x 105 metres quickly and without disturbing production, arrangements had to be made for the usual office departments (technical office, management, book-keeping and staff departments) sanitary and social features (cloakrooms, wash-rooms, canteens) and technical auxiliary buildings (heating, electricity station, packing and raw material stores). The whole structure is on the north side of an approximately square site and occupies roughly two thirds of the ground available.

Flanked by a railway line and lorry ramps, the large machine-shop stretches from west to east. Situated in front at the east end there is a two-storey structure with administrative and drawing offices, and in front of this, at right angles, is the two-storey wing containing the management offices. The one-storey raw-material stores is annexed to the north-east corner of the machine shop; in the centre to the north is a corridor which leads to the cloakroom, wash-rooms as well as the canteen and the technical offices.

Production flows in an east-west direction and concludes with the loading of the finished goods onto railway trucks or lorries.

The large machine-shop has a foundation of concrete rings. After these have been placed on the ground, the earth is excavated from the interior, thus causing the ring to sink slowly into the ground. The ring is then filled with concrete and forms the base of a pillar. These pillars carry the 25-30 cm thick floor of the machine-shop. Resting on two stanchions, strong solid steel girders span the hall at intervals of 10 metres. The exterior walls consist of pre-fabricated concrete elements with square windows. The internal partitions of the machine-shop are made from standardized steel units.

#### Seat of Unesco in Paris. Preliminary design (pages 316-318)

The site of the projected seat of Unesco lies by the Bois de Boulogne in the midst of squares and streets laid out on a grand scale. The site measures 670 metres from north to south, and 85 metres from east to west.

The building programme is determined by three main considerations. The most important part of the structure contains a large number of offices with greatest possible ease of access and intercommunication. There is a preponderance of small offices over large rooms.

The second main section contains the conference rooms, which together with their surroundings should form a pleasant background to work. Radio and press sections are directly connected with these rooms. The library and restaurant had to be fitted between the office section and the conference building. In addition arrangements had to be made for spacious accommodation for publicity, documentation and stores.

The plenary assembly hall with seating for 1000 persons was to be planned not only for the special requirements and events of Unesco, but also for theatrical and cinematographic performances, concerts and ballets.

#### Ciné 7 at St. Gall (pages 319-332)

The particular difficulty inherent in designing a room which was to be used primarily for showing films with the concomitant acoustic problems was realized and surmounted in a very modern way in this building. The foyer with box-office and cloakroom not only provides access to the auditorium proper but also serves to draw the public. The staircase and the upper-floor foyer are part and parcel of this more enticing section of the cinema. The example under consideration entailed the designing of an attractive cinema, Cinema 7 at St. Gall (so called because it is the 7th cinema in the town), as an annexe to a new office building and as the last building of a large square in the centre of the city. The whole structure, consisting chiefly of three very different interior rooms, has a festive and inviting look which is fresh and modern and free from any hankering after traditional effects.

#### "Il Forte" Hall and Cinema at Gavi, Piedmont (pages 322-323)

A twin staircase takes the visitor to the level of the square terraced into the slope on which the new structure stands. A wide door leads to the foyer, which gives access to the cinema on the right and the open-air dance-floor on the left. In a niche opposite the entrance there is a small coffee-bar which is connected with the dance-floor by a sliding window. Behind the bar are the WCs and the cloakroom. The hall itself and the front building are linked together by a heavy cornice which continues over the terrace as a wide pergola-like structure. The exterior wall of the room is strongly profiled by jutting pillars and a bulging stretch of wall formed by the niche inside.

#### "t'Venster" cinema "de Lataarn" theatre in the centre of the "ons huis" quarter of Rotterdam (pages 324-326)

In the course of a scheme to make different districts of the town culturally self-contained, a new cinema was provided in an existing theatre with three lecture-rooms, and the theatre itself was reconstructed. The cinema was formed by making the three lecture-rooms into one and can seat about 200 persons. This reconstruction has given the district a cultural centre with a wide range of uses. The principal feature of the building is the neatly executed brickwork to which the smooth-plastered concrete of parapets and projecting roofs offers an effective contrast.

The whole structure bears the unmistakable imprint of Dutch "stijl" architecture and this is particularly noticeable in the entrance of the cinema.

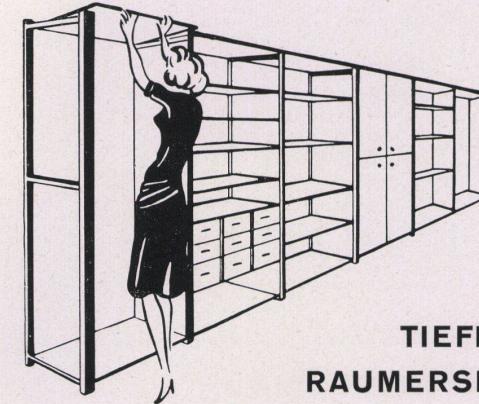
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