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rer à l'espace des proportions agréables et de le traiter sans tenir compte des environs. Il fut fermé vers le haut par un plafonds en mousseline blanc de neige et l'on s'efforça en même temps d'éliminer optiquement les colonnes longeant les parois de séparation par des coulisses. Il en résulta un nouvel espace, parlant sa propre langue architectonique, dans lequel on put placer les différents éléments. Le tout fut construit avec des éléments préfabriqués en Allemagne.

Transformation de «Wohnbedarf» à Zurich (pages 440—441)

Marcel Breuer a révisé son propre ouvrage: il avait déjà créé le premier magasin qui lança le «Wohnbedarf» en 1932, dont la rénovation s'imposait étant donné que les exigences concernant l'éclairage sont, à l'heure actuelle, beaucoup plus poussées. D'autre part, on désirait également simplifier encore davantage les locaux de vente et les délivrer de tout superflu. Le nouveau magasin se distingue par un manque de couleurs marqué, immatériel et très graphique. Le blanc et le noir, un peu de rotin tressé et le grillage du plafond en bois naturel sont les seuls moyens de présentation. La salle semble blanche, légère et flottante. Le plafond très plastique de la partie à deux étages réduit l'impression de sa hauteur. La galerie est subdivisée par des éléments de cloison, tendus entre le plancher et le plafond, qui sont amovibles et pivotants.

Magasin d'articles de sport Kost à Bâle (pages 442—443)

Ce magasin est divisé en plusieurs rayons. L'idée directrice était d'exposer dans les locaux existants un maximum d'articles à vendre sans, pour autant, faire boutique de brocanteur. Tous les meubles et étagères ont été créés par les architectes, qui ont cherché une combinaison judicieuse entre planchers colorés, simples corps d'éclairage, étagères (le souci des architectes étant de mettre en valeur les marchandises sur les meubles et étagères, donc de construire ces derniers si simplement que seuls les éléments des supports portants et des tringles suspendues soient visibles à l'arrière-plan) et de l'espace donné.

Salle d'exposition d'une Guilde du livre à Cologne (page 444)

La propriétaire accordait beaucoup d'importance à ce qu'il y ait une étagère à une hauteur bien commode, afin que tous les livres qu'elle a édités puissent être aisément examinés. Cette étagère a été placée au fond de la partie avant, à droite de l'entrée de la salle car on pouvait y installer un coin tranquille avec une table et quelques sièges. Les autres livres sont exposés face à l'entrée, suivant l'usage, derrière le comptoir.

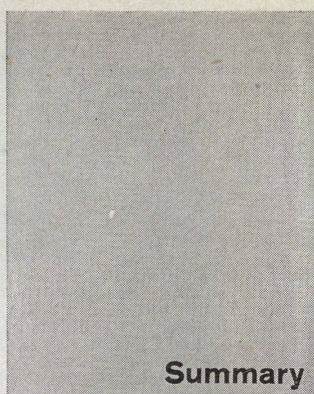
Air Traffic Center Rhin-Main (pages 445—450)

La situation à la limite est de l'aéroport, sur un terrain absolument plat, sans arbres, loin des bâtiments existants, imposait la construction d'une unité complète. Le bâtiment s'ouvrant à l'est et à l'ouest assure un bon ensoleillement de la majorité des chambres d'hôtel, du foyer vitré au sud, de la salle de jeu des enfants et du restaurant.

Le hall de l'hôtel (552 m²) situé au milieu du bâtiment central représente le point de jonction en directions horizontale et verticale de toutes les parties principales du programme. La chambre d'hôtel standard se compose de deux pièces à lit double de 19 m² chacune, avec une salle de bains (4,5 m²) contenant baignoire, lavabo et WC. Chaque pièce dispose d'une antichambre avec placard encastré. Chaque unité de chambre est reliée à la suivante par une porte dans la paroi latérale si bien que plusieurs chambres communicantes peuvent être utilisées par une famille.

Le dédouanement des hôtes arrivant de l'étranger a lieu au rez-de-chaussée de la partie ouest des ailes nord et sud auxquelles on accède du côté frontal. Ces entrées et sorties de l'hôtel peuvent également être surveillées depuis le hall de l'hôtel.

Le restaurant (520 m²) au premier, au-dessus du jardin d'enfants, forme un corps à part, dirigé vers le sud-est, avec vue sur la forêt proche. La grande salle du restaurant est divisée par une paroi colorée à deux coquilles, contenant le chauffage par convecteurs. Une autre salle, donnant au sud, en est séparée par une paroi escamotable.



Summary

Breuer House, West Road, New Canaan, Conn. (pages 409—413)

The house is planned for minimum house-keeping, consequently on one level with a central kitchen from which every part of the house can be supervised and reached easily; with stone floors which do not need maintenance, floor heating which has no dusty ducts or difficult behind radiator spaces.

The west terrace is on a level with the living room and the land drops off behind the stone wall of this terrace.

Holiday House in Ascona (pages 414—417)

This is a house for modern people with heavy social responsibilities seeking rest and relaxation. For this reason the centre and point of departure was the large living area (80 sq. m.), which also serves as a dining-room, and where a long fireplace wall had to provide room for a large, comfortable seating group. The bar is an added element. The plan to open up this central space on both sides soon met with approval: on the south a folding-door section can be opened into the garden on to a swimming pool; on the north there is a cosy green patio with palms and azaleas, with granite fountain, affording welcome coolness to the living area during the summer. A wall which has been brought forward separates the dining-room from the seating area.

The bedroom section with parents' room, bath, WC, two children's rooms and a guest room is opened up by a wide passage with wardrobes and a view into the patio.

The Middelboe House (pages 418—420)

The situation of the house by a lake fringed with rushes and with low evening mist together with a busy canal at one side of the lot has been determining the disposition of the living quarters one floor above the ground so that only entrance, cloak-room and heating plant are situated on the ground floor.

The house has been worked out as a prototype (this sort of ground being rather typical of Scandinavia) consisting in prefabricated supporting reinforced concrete elements and—for outer walls and partitions—prefabricated nonsupporting isolated wooden elements and glass elements of different sizes.

Project for a Single-Family House for a Music Professor (pages 421—422)

The house is situated on a plot of about 1800 sq. m., which is bounded on the east by a railway line. For this reason the house was shoved as far as possible into the north-west corner and an ample garden area was thereby created. The music room, opened to south and west, is continued in a wall, as high as the house, which not only affords desirable privacy but also keeps the main elevation invitingly open to the street. A garden fence was eliminated from the plan. A tool shed with outdoor seating area (and fireplace) was created against a wall in the south-east part of the garden.

The house is constructed throughout of 36 cm. bricks and rendered. The roof is a pressed gravel roof on poured concrete and solid ceiling.

Project for a Single-Family House in Sissach (pages 423—424)

The present project is for a small house in Sissach, outside the village, situated in a residential district for open building. In line with the conditions imposed by the

site (gradual south slope), the house is divided up into a living section placed at a lower level with kitchen and dining nook, as well as into bedrooms placed at a more elevated level, with garage adjoining.

Housing at Mid-Century (page 425)

Housing in the year 1956 is no doubt essentially different from that of the twenties.

The "archaic period" is past

Assuredly it is most daring and sensational of us to describe those years as archaic when there emerged the dogmatic formula to the effect that "Genuineness of Material plus Correctness of Function and Design Equal Beauty," a fixed principle to which everything had to be subjected. Certainly this purism, as a reaction from the confusion and exuberance of the 19th Century, was thoroughly comprehensible and correct. But just as every sharp swing of the pendulum does not lead to an indefinite state of rest, in the same way this principle, which remains correct, has already become much less crude, less severe and more flexible. We delight in our newly-won feeling for materials and love to make use of genuine leather with its heavy grained beauty, genuine woods, hand-woven fabrics. And yet we are more than ready to absorb the advantages of all the artificial substances into our modern housing idiom and thereby contribute to the creation for the first time of entirely new ideas and potential values.

A Revival of "Jugendstil"

It is important to be very exact at this point: This enthusiasm for Jugendstil, the life-span of which was cut off by the first world war and by the consciousness of material genuineness, this enthusiasm is very high among those who are concerned with new architectural styles in housing. This enthusiasm thrives just as much in Denmark (think only of Hansen's fiddle-back chairs, of the new Jensen chair) as in Italy and in part also in America. Like every living, creative development it entails aberrations, misunderstandings and lamentable imitations.

The misunderstood colour scheme

of many present-day rooms is a clear example of such undesirable by-products. It was not so long since that we demanded that rust-red, olive-green and beige be banned from living quarters and instead of these mixed colours to use genuine, clear and pure shades in our rooms.

Today I often ask myself whether we should not have done better to give up attempting bright colour schemes. Badly applied, tastelessly and soullessly combined colours are worse than no colours at all. Therefore it would be enormously important for the public to be given more assistance in forming a taste, a power of its own to judge formal possibilities, for youth to be enlightened—as has long been the case in Sweden and the other Scandinavian countries—on problems of visual form, so that later on as buyers they will be themselves able to pass judgment on the quality and the correctness of the living quarters offered for their inspection and thus be able on their own to avoid the worst mistakes.

A Living-Room of 1956

can be furnished in an almost stereotyped fashion. Its furniture is international, indeed this very internationalism is a very typical feature of the housing style of 1956. Should this development be regretted or welcomed? We do not know, should not like to decide on it.

The plan remains functional!

The plan of an apartment must stay within the requirements imposed by the functions of each room. The functions of a room must be carefully thought out and given expression by the organization of the lay-out, in fact must be emphasized by it. The "air" around the furniture groups, the spaciousness, the possibility of drawing one's breath, is most important for us, probably all the more important as the spatial dimensions and plans of the modern dwelling unit calculated in cubic meters tend to restrict this "air" so that it becomes almost a luxury.

The apartment constructed out of elements seems to us to be the apartment of the future, whereby only chair, settee, table and bed will probably survive untouched by the march of progress. The dressers and the wardrobes, folding desks and chests, all these things have been taken away; they are now built into the house. Whoever gets interested in these

elements today designs movable shelves, standardized wardrobe parts, or he ventures upon what fascinates us all, the apartment with movable walls. The apartment in which we walk into an empty space with fixed, built-in kitchen and bath-room elements, where, however, all the partitions between bedrooms, living-room, work-rooms, children's rooms and dining-room are movable so that we can now create one large or two small, continuous, separated or interconnected rooms. Naturally in this case a part of the sliding walls consist of wardrobe walls. What's more, it can be imagined that the walls are so constructed out of parts and supporting elements that we can fix shelves, bookshelves, etc. to them and so possess not wardrobe walls but walls which are actually a part of the furniture.

Furniture for Children (page 430—431)

Good genuine furniture for children can never be created merely by reducing the scale of adult furniture. The child does not use a chair so much to relax in as a seat while playing or working at a table. To be sure, the child's also has to contribute to good posture. Above all there must obtain a proper relationship between table height and chair height so that the child, without maintaining for long periods an unnatural, unhealthy posture, can sit comfortably at a table and play, write, paint, build and engage in his hobbies. Chairs, however, not only serve the child as seats but also as toys and to a certain extent as building elements; the child, that is to say, has an entirely different conception of the chair from that of the adult. Thus chairs are lined up in a row when the child is playing at railways. They are turned over or stacked up to represent motor-cars, houses or shops.

The children must not be prevented from using furniture in this fashion in their own room even if the furniture is thereby damaged. A table-top must even be able to withstand a hammer blow. The child's urge to play with his furniture, to build something out of it, is effectively satisfied by simple wooden cubes with one side open, which at the same time serves as a container for storing toys and can be shoved into or under a shelf.

There can be built from this material a shelf for keeping toys and picture books. The design of the furniture and the furnishing of the play-room or bedroom exert an enduring influence on the child's developing sense of form.

Ideas on Toys (page 432)

When we consider the toy, we have to make a clear distinction between the ready-made toy which we can buy in a shop and the toy which is made spontaneously by the child at play.

The good toy—a thing which so stimulates the imagination of the child that he is inspired to create something for himself—is as old as mankind.

Naturally toys have undergone many transformations throughout the centuries, for, like any other object of daily use, they are expressions of their time.

Old as the toy is, a serious concern with the problems presented by the toy on the part of industry and business is a very recent development. Only toward the end of the last century do we have the first large-scale production of toys, produced entirely for profit. This production, however, quickly got out of touch with the actual consumer of the articles—the child himself.

Thus there was bound to ensue a frightful degeneration in the production of toys. The child does not require any cheap imitation of reality—he needs things with which he can create and which are within his grasp. Even if the child is never able to make aesthetic discriminations, good tangible designs and beautiful, radiant colour schemes are of the greatest importance. The sense of touch and the eye, especially in the very small child, are important organs of perception. Only by means of habituation can we influence children so that later on they require spontaneously harmonious and beautiful surroundings.

Exhibitions and Trade Fairs, the Situation in 1956 (page 435)

In the closing year 1956 there have been or are scheduled for the entire world the respectable figure of 1105 exhibitions and fairs, 239 of them in the German Federal Republic alone. There has been widespread discussion of the questionableness of this enormous number of

programs, of their utility and their justification within our economy. From the economic standpoint time alone will show whether this development has been a correct one. If all these shows are superfluous, they will be failures and will disappear. Up to the present time, however, we are compelled to note that the number of exhibitors and visitors becomes larger every year, and that, in my opinion, only goes to show that all these fairs and the manner of their organization are simply an integral part of our economy and that they are doubtless to be regarded as an important factor on its development.

The International Quality Foodstuffs and Fancy Groceries (IKOFA) Exhibition in Munich is rather a model for all other fairs of this kind, which are held in the course of a year throughout the world.

The first task of an organizer is a purely commercial one. He has at his disposal a few thousand square meters in halls and in the open air, and they must, if the undertaking is to pay its way, be filled, how and with what does not really matter. And so trade is drummed up. The architect marks out sections, shifts the whole thing about on his drafting board, until everything is safely housed, prescribes heights, which are never held to, and if he still has a little money left after designing the main entrance, he may perhaps give thought to a plan embracing the entire lay-out. Thereby we have reached the very heart of the matter and are really in the centre of the problems which have hitherto been under discussion. I have no doubt at all that the "IKOFA" may have been a great success economically, but is that all? They no doubt form part of our economic structure, indeed they are entirely characteristic of its development, but closely considered, their frightful one-sidedness and their soullessness are shocking evidence of the spiritual poverty of our age. The gap between industrial progress and the cultural lag in the presence of such precipitate development is becoming more and more apparent in examples of this kind.

If we had the possibility and the means to present our products concretely to the visitor, it is precisely the Triennale and a series of exhibitions of this kind that show us with what charm, spiritedness and refinement this can be done. If we want to prevent industrial fairs from increasingly taking on the characteristics of North African bazaars, if we want them to exert an educational influence on the millions of people who visit them, by means of their arrangement proper, their lay-out and the design of those parts which have the function of creating an immediate connection between products and visitors, then it is high time responsible people within industry and the fair organizations ceased

giving expression to such stereotyped formulas on the relation between the conception behind the Triennale and the commercial fair. Both can be very well, and profitably, tied in with each other. In this connection the businessman's point of view by no means needs to be neglected. Now as before sales are to be made... and perhaps even more will be sold. Whereby the purpose of the fair is doubly fulfilled.

General Information Pavilion of the German Industry Exhibit at the Fiera di Milano (pages 436—439)

Every exhibitor at a trade fair, reserves room within his own stand, next to his display of products, for an information service and a quiet place where he can discuss business.

The annual Milan Trade Fair is one of the most important on the Continent. For the German Federal Republic the exhibition and trade fair committee in Cologne in collaboration with the promoting company IMAG decided to erect an information pavilion with a small exhibition of examples of model industrial design, which to be sure was intended more as decoration to catch the eye of the average visitor. The result was a simply articulated room.

The "House of the Nations" stands in the intersection of the two diagonals running through the fair grounds, to which correspond the two main streets of the lay-out. This striking building with its inclined glass exterior wall was constructed in the year 1950 and is a typical exhibition hall, the interior organization of which is restricted to the structural elements of a reinforced concrete skeleton. The continuous floors measure 5.5 m. in height, and it is here that the national pavilions are located separated by light-weight partitions 3 m. high. The pavilion of the German Federal Republic is situated on the ground floor with direct access from outside between the pavilions of Switzerland and Holland.

The area, 350 sq. m., was divided into two clear-cut sections: into a general entrance hall for the casual visitor and into a secluded information group, this consisting of the departments for tourist traffic, stock exchange association—for German technical literature—, trade and industry, the secretariat, the room for business meetings, and a storeroom with snack kitchen. The architectural organization of the entire room, the maximum height of which was prescribed at 3.0 m. within the 5.5 m. high hall, was based on the necessity of giving the room the correct proportions and keeping it independent of the surrounding hall. It was covered with an intermediate ceiling of dazzling white

muslin, and at the same time an effort was made to subdue the effect of the pillars along the partition in the centre of the room by means of screens. The result was a new room with its own architectural idiom, in which the individual elements of the design fuse into a harmonious unity. Constructed of ready-to-assemble prefabricated parts manufactured in Germany.

Renovation of "Wohnbedarf" in Zürich (pages 440—441)

Marcel Breuer has supervised his own plan: He also arranged the first salesroom with which "Wohnbedarf" began in 1932. If at the present time a renovation is urgently required, that is owing to the greatly increased demands made today on the lighting system. It was likewise desired to simplify the shop still further and eliminate all fancy trimmings.

The new shop gives a disembodied, markedly graphic effect with its neutral shades. Black and white, a bit of plaited work and the ceiling grid of natural wood are the sole means employed. The room is white, airy and graceful. The ceiling with its markedly plastic effect reduces the height of the two-storey space.

The gallery itself is subdivided by movable partitions supported against ceiling and floor, which can be shifted as well as pivoted. On a lateral wall are concealed shelves for kitchen utensils and china behind the curtain material displayed for sale.

This lofty space is lighted by fixtures in the ceiling grid. For the gallery Breuer hit upon the charming idea of fixing on the movable partitions black, horizontal bowls which house the indirect lighting units. Thus they do not compete with the lamps on display and function merely as part of the room.

Kost sporting Goods Shop in Basle (pages 442—443)

The building is subdivided into several departments.

The idea was to put on display as many articles as possible within the existing space, in such a way that a certain roomy effect was not sacrificed. All furniture and shelves were designed by the architects. True to the motto of the firm "A fine shop for fine things," they sought a flexible combination of varicoloured floors, sales shelves (the idea was to let the goods on sale speak for themselves, i. e. to build so economically that only the elements of the supporting rack or of the hanging rods would serve as background for the articles on sale), simple lighting fixtures and the given space.

Exhibition Room of a Book Guild in Cologne (page 444)

The owner stressed the importance of having a shelf at a handy height so that all books printed by her firm can be easily inspected. It seemed best to install this shelf on the front side of the room to the right of the entrance, because at that point there could be created a quiet nook with a table and some settees. The other books stand on the shelves opposite the entrance behind the desk in the usual manner.

Rhine-Main Air Traffic Center (pages 445—450)

The situation on the east perimeter of the air-field on a completely level, treeless site called for a lay-out that is self-contained, all the more so as existing buildings stand some distance away.

The complex, opening to the east and to the west, results in ample sunlight for most of the hotel rooms, for the foyer with glass on south, the children's play area and the restaurant.

The hotel lobby (552 sq. m.) is situated in the middle of the central structure and constitutes a central connection tying in all parts of the complex both horizontally and vertically.

Customs formalities for hotel guests from abroad take place on the ground floor of the west section of the north and south wings. Also these entrances and exits to the hotel can be viewed from the reception desk in the lobby.

96 soldiers can be lodged in the east section of the north and south wings in bedrooms with four beds, every two sharing a common bath and WC. To every 48 beds there is allotted a lounge and a shower room.

The restaurant located on the first floor above the children's room measures 520 sq. m. and forms an independent unit. It faces south with a view out over the nearby forest. The large restaurant room is articulated by means of a two-ply coloured partition which houses the convection heating unit. An additional section to the south is separated by a folding wooden partition.

The standard hotel room consists of double rooms in twos each with common bath, room (19 sq. m. each), bath (4.5 sq. m. each). The latter contains tub, wash bowl, and WC. Each room has a vestibule with built-in wardrobe. Every hotel room unit is connected with the next one by means of a door in the transverse partition, so that several rooms with internal connections can be reserved by a family.

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