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Summary

Warren Petroleum Building in Tulsa (pages 50—54)

The ground plan of the administration building is 33 x 33 m. The building is twelve storeys high, each 4 m. in height, and rests on 12 outer and 4 inner columns around which concrete has been poured as a protection against fire. Between the columns 11 m. long steel columns have been welded to frames. Secondary girders rest on the main girders; from the former diverge sheet metal channels, acoustic strips being set on the sheet metal, and above this there is the flooring. The pipes and ducts have been led near to the main girders between the floor and the ceiling suspended from it. The ceilings project 1.5 m. from the glass skin on all sides. The ceiling edges are connected with aluminium T-profiles. Thanks to the projection of 1.5 m. this glass acts as a sunbreak. The vertical installation cables and the cantilever construction have been consistently separated from each other.

The offices by the windows are about 4.5 m. deep. Between them and the inner core with the passageways and installaions lie the offices for the secretaries: this is a solution that Skidmore, Owings & Merrill have used elsewhere and which seems to have proved its worth. The window glazing is held in aluminium. In the management offices the floors are covered with beige wall-to-wall carpeting. The table tops consist of travertine. The desks are carried out in walnut and aluminium. The architects themselves designed the furniture in the management offices. The plaster on the walls is strewn with sand. All the files, cupboards and shelves in the secretaries' sections are built in. The partitions, the installations, the air-conditioning plant, the lighting fixtures and the power sources are based on a module of 1.57.

On the west side there is a two-storey building containing a garage for 28 management cars, a truck garage, a pantry for the kitchen and a post office and telephone exchange, store space and sundry technical equipment.

Labor Union Building in Los Angeles (pages 55—57)

This building is not only used for purposes of administration, but also serves as a clubhouse for the members of the United Automobile Workers.

The clubhouse is intended to bring the workers together for debates, travel films, discussions of professional and union affairs and leisure activities. The Union, therefore does not appear merely as an economic organization, but as an association which helps its members to organize their free-time.

Office Building in a Residential Street (pages 58—59)

The office building in New Cavendish Street, London, W. 1. has been built in a street containing 4-storey buildings mostly used for residential purposes.

These houses built before the turn of the century and the gorge-like streets are characteristic of residential districts in the period of bubble companies. Within this context, therefore, it is the aesthetic viewpoint which indicates where the practical problems confronting the contemporary architect lie, for the modernity of a building does not have full justice done to it, as the spatial flux and even the space itself in which it stands and which it modifies are lacking.

However beautiful such a building may be, and however modern the materials and constructional principles employed in it, so long as it simply represents a part of the wall of houses and the street gully, there will be a break in style between the façade, the outer skin, and that which is genuinely modern: the spatial conception and spatial flux.

Given the complicated property rights and the high price of land, it is quite obvious that it is hardly possible to do otherwise than to try to use the ground to the utmost and to site the building directly along the building line. The simplest solution which also allows for effective utilization is the following: the building is set on pillars and the ground-floor is used partly for pedestrians, partly as a car park. In this way it is not only possible to relieve the pressure on traffic and to make the dangerous crossings of these districts less encumbered, but also to open up the areas at the back, increase their value and assign to them a worthwhile function in the form of shops and the like; at the same time this would provide some compensation for the rooms that could not be established on the ground-floor under the main building.

But then the question arises, "How does this fit in with revenue?" A solution seems to be near at hand. The building authorities permit those who provide free space at grade level for the public, and for pedestrians, above all, to build a storey higher. In our example the building rests on a portico floor at ground level, although admittedly, this is not clearly visible from the photograph. The building is also a storey higher (5 storeys) than the other houses nearby. The portico floor, however, is limited and serves merely as a car park; the area at the back is not freely accessible.

ICI Administration Building in Melbourne (pages 60—61)

No work of architecture misconstrues the efforts of Mies van der Rohe more than this one, which although it has been influenced by them, nevertheless reveals that there has been a misunderstanding! This failure in comprehension becomes apparent, however, not only in other or false proportions and other or inconsistent structural principles, but also in cramped or illocal construction and the partilly incoherent use of space (the grade-level portico floor acts as a car park, etc.).

If you cross the portico floor, the entrance is not to be found without further effort. Quite haphazardly it is located between two columns and lies along the line of the elevation. Another entrance is jammed in between the communication section and the actual office area.

The constructional elements' grid (distance between columns, etc.,) only partially agrees with the conditions laid down in the ground plan; this is "cramped" and has been forced to go with everything else and the individual sections have been crowded in so that there should be some rhyme and reason to their mutual relationships. The main building, which is fine in itself, and its location within the environs cannot charm away these faiings.

Furniture Centre in Lissone (pages 62—64)

Lissone lies in the Brianza region, 15 km. north of Milan. In this area there are very many joiners' workshops where furniture is made. For this reason Lissone has been able to develop into a centre of furniture, rather in the way that Bologna in the fertile Po plain has become a centre for agricultural produce.

The furniture centre serves for the display and sale of interior fittings and furniture. The building, however, is in the main an exhibition hall where in the various display compartments some 500 interiors can be put on show and in which special exhibitions can be held.

The construction and appointments are extremely simple and lucid. This marks a noticeable and very agreeable departure from much that has been produced in Italian architecture in recent times.

Branch bank in Varese (pages 65—69)

The branch bank in Varese is a prototype, which within the construction programme of the "Banca Popolare di Milano" serves as a model. The owners would like to have all their bank buildings and branch offices, which they themselves own or which they only rent, to follow the same architectural design. When a client comes into any city, he ought to be able to recognize at a glance the "Banca Popolare di Milano".

There are to be sure various banks which are architecturally conservative eschewing the pompous and monumental. What is special about the "Banca Popolare di Milano" programme, however, is that in this case an entire construction programme was adopted for the building and renovation of central buildings and branches in accordance with specific viewpoints and an architect instructed to create everything in the same style: without any pretentions and false rhetoric, guided by functional requirements, with elements which are pre-fabricated on a mass production basis and which are easily adapted to the plans of all kinds of premises.

Thus the architect has the opportunity to study exactly the work flow and movements of employees and clients and not only in individual cases, but he can iron out the errors in planning which crept in with the first building when he comes to his second and third buildings. It is possible for him to pay painstaking attention to everything that is required in the laying out of a bank or a small branch office, in respect of plans, furnishings, fittings and office equipment.

In spite of the simplicity of the design, the rooms are architecturally expressive, which is what we expect from the Italians. Especially expressive too is the spiral staircase, which is suspended on steel cables. This stairway, however, is not just an irresponsible excrescence of the Italian spirit of playfulness; the Italians have for years been experimenting with all conceivable and at times even inconceivable designs, construction principles and techniques and testing their capacity to express ideas. The staircase is also technically interesting: since the space in which it had to be built is very restricted, a spiral staircase was the only possible solution. And because this is a rented building, the stairs have been constructed in such a way that at any time they can be taken out and replaced. The cables are anchored in the ground under the cellar and on the ceiling of the first floor. The wooden steps and railing are suspended between the cables, each of which is furnished with a tension adjustor. To keep the stairs from swaying sideways, lateral cables were attached as braces. The stairs have the effect of a wire sculpture and give the visitor of the bank the feeling that these stairs tie the different floors together.

Administration Building of the Fiera Campionaria in Milan (pages 70—72)

The building, which connects the two already existing exhibition pavilions 29 and 30, was constructed in three distinct parts. The two lateral sections, adjoining the pavilions, were constructed of reinforced concrete, the middle section, above the 17 m.-wide support-free underpass, has a steel skeleton structure.

As steel and concrete react differently to climatic conditions, the problem of expansion joints was given particularly careful attention. A double pillar was used facing the concrete section, which allows for differential vertical movement in the two elevation sections (Inclination of middle section = 3 mm.). The right-hand third of the building contains little more than the imposing stairwell.

The glazed elevation skin displays the same structure, whether in front of the concrete skeleton or in front of the steel skeleton. However, a look into the building furnishes a different aspect independent of the "elevation," i. e., glass elevations do not give a two-dimensional effect but rather an effect of volume; they are therefore not "elevations" in the traditional sense of the word, a phenomenon appearing on a plane, but rather a spatial dimension the effect of which can not be caught on paper, in the preliminary sketch, in the design sheet, or even on the model.

Pavilion on Lake Rodrigo de Freitas in Rio de Janeiro (pages 73—74)

This pavilion, built by the city of Rio de Janeiro, is intended to house the offices of the "technical service" for the municipal lakes. Part of the pavilion is used by the "Association of Friends of the Lake," consisting of residents of the lakeside area; this Association conjointly with the municipal government is working out a neighbourhood plan.

The building stands 1.2 m. above the ground. There is free circulation of air between the roof and a large "parasol" of aluminium, ensuring pleasant temperatures inside the building. The elevations which are more exposed to the sun are protected by adjustable Venetian blinds.

New Appliances by Braun (pages 75—79)

Braun designs have by now become thoroughly familiar to us and are accepted everywhere. However, when Braun began manufacturing, it took not a little courage to apply such designs. They met with a hostile reception; but as imitations prove, it is nowadays considered good form to buy and apply designs like these.

When we talk about the external design of a radio-record player, a loudspeaker or a mixer, we are well aware that we are talking about only a partial aspect; at the most statements are made only in passing about the technical excellence of a given set. However, the unique quality and the value of the external design, which is visible to the eye, and the congruence of this design with the practical function always awaken in us a feeling of satisfaction. We always have the impression that the minutious work that goes into Braun's designs is not regarded as mere trivial superficiality but as an integral part of the research programme.

On this page we present a pocket receiving set, which can be combined with a battery record player, and on the following pages a record player with receiver and amplifier, an electrostatic loudspeaker (powerful loudspeaker for stereophonic reproduction), a hot air fan and a flash camera.

The electric fan is a good example of how functional conditions (and perhaps sometimes design too) are each influenced by the other.

The designers and engineers at Braun in the case of this fan began from scratch, although there were already on the electric appliance market many types of hot air blowers.

This appliance is fitted with a turbine instead of the usual propeller. It produces an even current of air without eddying effects. The turbine makes it run almost noiselessly so that it can be used at night or in a sick room. Owing to these advantages the apparatus was shown at the "Less Noise" exhibition at the International Acoustic Conference in 1959 in Stuttgart as the only appliance of its kind.

A built-in thermostat turns this thermoventilator off, and on again, the moment a previously selected temperature (between 10° and 30°C.) is reached.

It delivers up to 30 liters of air per second, and the current can be felt 8 meters away. Warm air, then, is blown as far as the opposite wall of the average room. It rises, mixes with the cooler air and circulates back to the thermoventilator. This air current is sucked in again, rewarmed and again blown out. The circuit is closed, all the air in the room is circulated. After a short time the room is uniformly warm. The machine is no larger than a brick, fits into any shelf, can be attached to the wall and set at any angle.

Sipplingen Pumping Station (pages 80—84)

Since the autumn of 1958 more than two dozen towns and communities in Baden-Württemberg, including the cities of Stuttgart, Esslingen, Ludwigsburg, Tübingen, have been supplied with drinking water from the Lake of Constance. The water is taken from the western part of the Lake, the so-called Ueberlinger See, at two points at a depth of 60 m. and pumped by the pumping station on a mountain slope east of Sipplingen into the 300 km. pipeline, the pipes of which have diameters of between 100 and 130 cm.

The concrete well of the pumping station is sunk 12 m. in the ground and forms a wide terrace elevated 70 cm. above grade level. Set up on this as a foundation is the surrounding glassed-in steel structure of the operating plant and the diagonally recessed assembly shed appearing on the lake side as a closed concrete structure.

A steel skeleton construction was called for, and this not only for aesthetic considerations. The powerful electric pumps in the machine shed beneath the terrace, however, cause slight, if barely perceptible, vibrations, and for this reason alone only a framework structure could be considered. The I P 18-supports traversing the base are, in view of these vibrations, firmly welded to the I NP 27 ½-roof girders by means of sheet metal joints. These sheet metal joints at the same time receive the rain gutters. What contributes in no small measure to the high architectural worth of the building is the painstaking work on the outwardly projecting supporting and bearing construction, which is thus left visible on three sides. It is painted a dull silvery olive tone. What is said above applies to all its interior facings, partitions, floors, ceilings and attachments. The construction is faced on the inside with aluminium.

All rooms were supplied with furniture by Knoll International and fabrics by the Stuttgarter Gardinenfabrik in Herrenberg.