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tous les côtés. Le paysage est discret et réel, les rochers ont été créés par un sculpteur. Le bâtiment est climatisé. Ingénieur: Heinz Hossdorf.

Intstitut de recherche d'architecture à Tokio

Petite maison particulière à Tokio (pages 464—466)

L'institut de recherche en question a essayé d'étudier et de construire une villa correspondant exactement aux besoins courants du maître d'œuvre, monsieur Noguchi, dessinateur d'échantillons.
La surface utile est de 110 m². L'atelier occupe à lui seul une surface de 30 m², de sorte qu'il reste 80 m² pour le logement de la famille Noguchi. Le plan ne possède pratiquement aucun corridor; pourtant certains passages sont extrêmement étroits. La maison est si petite que le grand placard est ajouté à la salle de séjour familiale (voir figures 2 et 9). Et pourtant, ces deux photographies ne procurent aucune impression d'étroitesse. Partout, les mesures des espaces habités sont agréablement proportionnés. De cette manière, les locaux paraissent plus grand qu'ils ne le sont en réalité. Cette impression est encore intensifiée grâce à l'emploi du même bois. Cette uniformité contribue essentiellement à l'impression de grandeur: les portes ne sont pas des trous dans le mur; elles sont en bois (le même bois) et placée exactement sur le même plan que le reste des parois.
Les conditions économiques du Japon ne permettent pas une surface de plus de 13 m² par personne pour le type de famille courant, c'est-à-dire beaucoup moins que chez nous! Il serait faux de vouloir réduire un plan de 150 m² sur une surface utile de 80 m². Au point de vue pratique, psychologique et esthétique une telle disposition serait absolument impossible. Augmenter l'espace utile au Japon est également chose impossible, le chauffage à lui seul étant économiquement très difficile. De même pour l'achat de meubles. C'est pour cette raison que l'architecte propose un seul grand espace, rassemblant sur une seule et même surface toutes les fonctions du logis: séjour, repas, travail de la maîtresse de maison.
L'entrée de la maison mène directement dans cette grande salle de séjour. La salle des tatamis est placée à côté de cette grande salle familiale. Elle est mise à disposition des visiteurs et invités. L'atelier peut également être utilisé pour certaines fêtes de famille, parties et autres occasions. Derrière la maison, dans une cour intérieure séparée du reste, s'élève un petit bâtiment de un étage contenant la chambre de bonne. Une place à ciel ouvert est réservée particulièrement pour certains travaux de ménage. Plan et construction de bois sont basés sur une géométrie quadrilatère. L'ensemble est très simple et clair. Seules certaines parois de la maison sont tapissées d'étoffe.

Summary

Pierre Koenig

Water, Glass and Steel
A One-family House in Los Angeles (pages 428—434)

In Issue 2, 1959 we reported on a one-family house by Craig Ellwood—an admirable piece of work—which corresponds wholly to what could be called good architecture: The layout, the proportions, the play of colours, the materials, in short, construction and technical installations are extremely well thought out.
The one-family house by Pierre Koenig which we are now publishing is very similar to Ellwood's house both from the standpoint of construction and from that of conception and character. There can be no doubt that Ellwood's assignment was more difficult, since what was involved was a villa for a family with two children, whereas Koenig's house is intended for a childless couple.
We have in mind a very definite reason for making this comparison between Ellwood and Koenig. In fact, there is working in the U.S.A. a group of young architects, centered in Los Angeles, who are totally unaffected by the New Sensualism. These young architects have remained loyal to the principles of classical modern architecture of the best period, and this includes Koenig.
We have a second ground for wishing to juxtapose these two names: Ellwood and Koenig both work for the same owner: John Entenza, the well-known publisher of "Arts and Architecture," a highly cultivated person and great patron of architecture. Entenza does not merely have pretty villas built by young architects —Koenig's house is the 22nd order by John Entenza—he also resells them, and, surprisingly, he always finds buyers!
It is impossible to say to what extent the elements of Koenig's villa are massproduced or worked out in the studio. At any rate, the steel sections and the corrugated sheets prove—as is the case with Ellwood—that "industrial" architecture is in keeping with our age, and that it is leading inevitably to the emergence of a new architectural idiom.
The elevation elements placed between two pillars and two frames—one above, the other below—are either glazed or faced with corrugated sheet metal. As with the elevations, corrugated sheet metal has also been employed on the roof; here we have pieces of sheet metal, some of which are 9 m. long. The distance between the springers is 3.05 m. The sheets are covered with glass fibre panels 4 cm. thick and 3 ordinary insulating layers. The sheets of the elevation partitions are faced with slabs of rough-cast plaster. All the ducts and mains of the house are installed between the metal sheets and the facing panels, whether of glass fibre or of plaster. We should like to point out at this juncture that this type of insulation would not be possible in the Central European climate (owing to condensation danger). The interior partitions around bathrooms are also of rough-cast plaster panels 5.5 cm. thick. The panes measuring 3 x 3 m. are set in steel frames. In principle, the important windows are all alined along the west side and shielded from the sun's rays by a "Coalshade" net curtain on the inside. This special curtain, combined with good air-conditioning, is sufficient to keep undue radiation out of the rooms. What's more, these curtains can be drawn aside, just like an ordinary curtain, thus admitting ample sunlight on winter days.
All steel elements are painted black, the sheet metal parts white. The flooring material is Vinyl slabs.
The villa is surrounded by a pool. The concrete slabs placed above the pool are set in steel frames and faced with terracotta bricks. The character of Koenig's work represents almost a rupture with the natural surroundings. The pool, however, creates a kind of rapport among landscape, reflections and building.
On the east side, a pump sends water on to the roof of the villa, the water descending again to the pool at regularly spaced intervals. The falling water produces a very agreeable sound and creates an effect of coolness. In the patio a similar pool produces the same sort of refreshing effect.
The plan of the house is most simple, and at the same time manifold in its spatial possibilities. To the right of the main driveway there is the parking lot, to the left the main entrance to the house. The kitchen is constituted merely by two cupboards of half-height containing all the kitchen utensils. A fixed core situated in the centre of the villa (heating, water and sewer mains, patio) separates the "living" area from the "sleeping" area. Although Koenig's villa may not in all respects be up to the standard of Ellwood's house, it can be considered an excellent example of modern architecture: it creates a harmony of structure and surroundings which can only be regarded as inspired.

Carlheinz Bergmiller and Ernst Moeckl

Chair and Table 57³ (page 438)

The attempt has been made several times already to improve on the colonial chair but none of the modern endeavours in this direction has been really successful. Similarly, model 57³ is an offspring of the colonial chair, i. e., certain construction principles have been kept in view, in particular, in that the chair can be dismantled. The frame is in steel tubing. The dimensions of the table and chair are 57.3 cm. in the three basic directions, whence the name 57³. As the chair can be dismantled it can be packed in a container measuring 10/10/60 cm. The smaller tubes can be slid into the larger and so on. The seat is mainly made of leather. The table is lacquered and being also able to be dismantled it, too, can be placed in a container. In this respect it should be mentioned that nearly all the parts that can be taken to pieces of the item in question have the same length.
Manufacturers: Wilde and Spieth, Obereßlingen.

Tapestries (page 443)

At the present time we are going through a veritable renascence in woven and knotted tapestries. True, it is not a question of Gobelin-like tapestries which cover large surfaces or entire walls even. Modern tapestries are relatively small and can be compared with paintings. These tapestries are particularly effective when it comes to producing certain contrasting effects between architecture and tapestry, either by way of colour or design. A good example is to be found in the Mirò tapestry in the reception hall of the Seagram Building in New York (see No. 1/1959 p. 6, ill. 1). In Finland Osakeyhtiö Neovius has been successful in reviving the Rye tradition and, furthermore, has been able to combine this technique with the aims of modern art. Neovius has participated successfully in a number of competitions.

Sales Methods Employed by Braun (pages 446—451)

There are several ways to create one single work which is above average, but there is no possibility at all of creating works all of which are above the level of the average. Intelligence, knowledge and know-how are not the only elements leading to this high level of creation. It is also necessary to possess a certain way of thinking, a way of thinking that is the hallmark of the creator. The same phenomenon arises in architecture as well: the architect — even the talented one — is incapable of creating a high-quality piece of work effortlessly and, as it were, entirely by chance. More is required than mere will power and talent: there is also needed strength of character, what may be referred to as definite norms.
What holds for the individual also applies to the team or the firm. The house of Braun employs the very same know-how and the same vigour in production as in publicity. Its appliances and its advertisements alike bear witness to a uniform over-all policy. Let us take as an example the Braun brochure on kitchen appliances: production and selling are both inspired by the same general conception. Obviously enough, this kitchen appliance brochure has nothing or almost nothing to do with an architectural journal; nevertheless, it will serve as an example covering many other cases, disregarding even its graphic conception which might be assumed to be of interest to us. In fact, the architect is well aware how useless is the purely graphic brochure devoid of technical information; likewise every buyer knows how ineffectual the purely technical brochure is.
In the brochure in question we find all the necessary facts relating to the external appearance of the appliances, their functioning and prices. Moreover, owing to very happily conceived publicity methods, we learn how to spot the advantages of the appliances, their applications, their special features, etc. The language in which all this is couched is also worth our examination: it is clear and direct just like everything else about the brochure.
And what applies to the language and the brochures, applies also to the sales rooms and exhibition displays of Braun: everything is clear and direct. They are in perfect correspondence with the general conception, to the norms already described. A great dynamic will maintains the principle, and the general way of proceeding provides this principle with its rationale, whose effectiveness is entirely natural. Everywhere there is discernible the spirit of order, of clarity and of discretion.
Otl Aicher and Hans G. Konrad have created a transportable system for Braun's temporary exhibitions; the construction, of steel sections and removable wooden partitions, is extremely simple and light in weight. Assembly and dismantling are easy and very quick. The lay-out of the elements can vary according to the needs of the exhibition.
The hallmark of this system is compounded essentially of simplicity of construction, utter clarity in the interrelationships of structural elements, high quality of the materials utilized and complete flexibility. The dimensions of certain appliances determine the modular measurements: 3 x 3 m. This clarity in dimensioning invests each exhibition with the precise ordering principle that has been envisaged for it.

Here are Olivetti products sold (pages 452—453)

What we have just discovered in the case of Braun applies as well to the firm of Olivetti. But whereas Braun has pursued the same policy for several years, Olivetti, unlike Braun, is undergoing a kind of metamorphosis; it would no doubt be misplaced to speak of baroque or classical tendencies. The trends discernible in the house of Olivetti correspond quite simply and fundamentally to the movement in Italian architecture as a whole, which seeks novelty at whatever cost, the quest for novelty here becoming a principle in itself. Let us examine some examples of stores in Paris, London, New York and Venice, all constructed by Carlo Scarpa. Carlo L. Ragghianti's article on the example in Venice shows us how intense the search and the spirit of experimentation are. Concepts of gigantism are set forth, sweeping formulas and jargon are employed, but the very function of the store, to display and sell, is neglected.
Ragghianti speaks of the stairway or of the sculptural work of Alberto Viani as "modular elements;" he sets forth the principle of "flux of impressions," of "sublimated formalism," of the essence of the "structural intent," of "practical existence," etc. Recourse is had to "Bauhaus" and to "Stijl," and there is talk of "problematic essence." The finished work, we are informed, is neither "plastic" nor "economic." Inspiration itself has been transcended. We are hearing talk of a "humanization of the technical instrumentalities" and of the "constitutionalism of intellectual interpretation."
Ragghianti's intentions are perhaps sincere and true, but what is the connection between such "acrobatics" and a store? It seems to us that these trends are exposing Olivetti appliances to a certain danger and with it perhaps the whole of Italian architecture. Tendencies like these are more than likely to obliterate any clarity and order in the sector of international architecture.

Werner Blaser

"Intermöbel" Display Room in Cologne (pages 454—456)

It would, perhaps, be too much to claim that period furniture has been completely swamped by modern work. Nevertheless the position of modern furniture on the market has become extremely strong. Modern pieces of furniture are to be found everywhere: in flats, restaurants, hotels and offices. In every country in the world —above all, in Scandinavia—the manufacture of period furniture has been replaced by that of modern furniture.
Rigorous criticism will show that not all these articles are of the same quality. Some are very successful, others less so. Obviously enough, all tastes have to be catered for, even bad taste! The great advantage that the "Intermöbel" firm possesses is that it is objective. Under the management of Josef Pesch it has become the furniture centre in Germany, similarly to "Wohnbedarf" in Switzerland founded by Rudolf Graber in 1930.
Werner Blaser's display areas are extremely successful. They correspond exactly to the goal aimed at. The former windows have been renovated, the ground-floor elevation set back, the entrance is new. A staircase joins the ground-floor hall with the first floor. The steps of this staircase are of wood and the rail of aluminium. Blinds and ceiling elements make a noticeable difference to the depth of the shop. The slats in question are made of aluminium oxydized in various matching colours. The suspended walls are made of wooden frames holding interchangeable panels. The ceiling is painted in Blanc-fix. The distribution of the lighting

fixtures is excellent. A large amount of glass-work allows daylight to enter. Certain walls are covered in wood. The display area thus set up permits a captivating and well-ordered show of furniture.

Max Rasser and Tibère Vadi

Store in Basle (pages 457—459)

When it is a matter of building a shop in a narrow street on a small site, then it must be built upwards rather than horizontally.

It is for this reason that the store in question runs to three floors. The store rooms are sited in two different basements. Two staircases—one entirely given over to the staff—serve this building and in addition there is a lift. The glass in the ground-floor windows is uninterrupted and in this way makes the shop window continuous. This window is set back towards the inside of the building so that there is enough room for pedestrians to study the goods displayed. The upper part of the elevation is of opaque and transparent glass. Behind the sections of opaque glass on the second and third floors are placed various display items.

These articles are made prominent thanks to the diffused light coming in through the opaque glass.

The ceilings of each storey rest on a wall on one side and three concrete pillars on the other.

Max Rasser and Tibère Vadi

Rhinoceros House at Basle Zoo (pages 460—463)

The building in question is an example of two themes handled in this issue: dwelling and display. The nearer the home of the animals approaches their real habitat the greater is the spectators' pleasure. Nothing is more depressing than an impression of confinement, of "caged animals." The rhinoceros house at Basle Zoo is a complete success from this point of view; its dimensions and area correspond perfectly to the size of the animals "displayed." Moreover, spectators are able to examine the rhinoceroses from every angle. The three rhinoceros stalls are arranged in such a way that the public is not blinded by the light: the daylight and artificial light only fall on one side of the spectators' gangway. (See page 462, ill. 1 and 2.) Illustration 1 (page 460)—general view—shows that the building (left wing) was only intended to house three stalls—from the smokestack to the edge of the picture on the right. A supplementary stall, a pool and storage space make up the unit. Two more stalls are envisaged for the hippopotamuses and tapirs. The hippopotamus section comprises three stalls and a pool, which are not open to the public. This area is reserved for the raising of the animals.

The open-air areas for the rhinoceroses and hippopotamuses are surrounded by security pits separating the animals from the public. These pits are sited in the most unobtrusive manner possible and spectators can observe the animals close up and from every angle. The setting is discreet and realistic; the rocks are the work of a sculptor. The building is air-conditioned. Engineer: Heinz Hossdorf.

Rechearch Institute of Architecture in Tokyo

Small one-family house in Tokyo (pages 464—466)

The research institute in question has attempted to prepare and construct a villa corresponding exactly to the daily needs of the foreman, Mr. Noguchi, a designer of patterns.

The utilizable surface amounts to 110 m². The workshop by itself covers an area of 30 m², so that 80 m² remain to house the Noguchi family. The plan has practically no corridor; nevertheless certain passages are extremely narrow. The house is so small that the large wall cupboard is added to the family's living-room (see ill. 2 and 9). Nevertheless these two photographs do not give rise to any impression of narrowness. The areas lived-in are agreeably proportioned throughout. In this way the living-quarters appear larger than they are in fact. This impression is further intensified thanks to the use of the same wood. This uniformity is an essential factor in the impression of size: the doors are not just holes in the wall; they are made of wood (the same wood) and sited exactly on the same plan as the walls.

Economic conditions in Japan do not allow for a surface greater than 13 m² per head for the present type of family, that is to say, much less than is the case with us. It would be an error to want to reduce a plan of 150 m² to a utilizable surface of 80 m². From a practical point of view such an arrangement would be completely impossible, and this holds good looking at the matter psychologically and aesthetically. In Japan it is also impossible to increase the utilizable area, heating being in itself economically very difficult. The same applies as regards the purchase of furniture. It is for this reason that the architect has suggested one single large space to cover within one area all the functions of the house: lounge, dining-room and housewife's working-space.

The entrance to the house leads directly into this large living-room. The tatami room is sited next to this spacious room. It is used for visitors and guests. In addition, the workshop can also be used for certain family festivals, parties and other occasions. Sited behind the house in an internal courtyard separated from the other there is a small one-storey building containing the maid's room. A spot in the open air is especially given over to certain forms of housework. The plan and the wood structure are based on a square grid. Individual walls in the house are covered with material.

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