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Rubrik: Summary

Cet édifice peut être considéré comme un exemple valable du développement américain le plus récent qui cherche à remplacer la structure en métal léger alliée à l'emploi multiple du verre, une construction en béton qui réponde en même temps à certaines exigences d'une présentation adéquate. En effet, le grillage en béton répond non seulement aux besoins fonctionnels en partant de la largeur des tables, mais donne satisfaction, par là même, dans ses conséquences formelles, au point de vue esthétique. En résumé, il convient de dire que le projet réalisé en cause n'appartient point à ces solutions erronées qui sont caractérisées par la mise en œuvre exclusive d'éléments décoratifs à base de matériaux de tous genres, un prétendu style dont l'expansion s'accentue de plus en plus dans toute l'Amérique.

Heinz Laubach, Günter Müller, Mayence

Bibliothèque universitaire à Mayence

(Pages 356–358)

Pour des raisons urbanistiques, le magasin de livres est projeté sous forme d'une tour de 16 étages (réalisation: 10 étages).
Un bâtiment de $2^1/_2$ étages comprenant le catalogue à deux niveaux relie la tour de magasins, les salles de lecture à double hauteur groupées autour d'une petite cour intérieure et les locaux administratifs et techniques à 3 niveaux.

Construction de la tour:
Squelette en béton armé avec dalles indépendantes de 36 d'épaisseur, tous les 3 niveaux; hauteur sous plafond 2.20 m; rayons de livres à potaux jumelés. 80 000 volumes par étage, entre-axe: 1,35 m.
Revêtement du sol: lino et liège. Climatisation complète. Monte-charge (750 kg) et 3 petits ascenseurs.

Pietro Belluschi et Carlo Koch, Cambridge/Massachusetts (USA)

Bibliothèque du collège Bennington à Vermont/USA

(Pages 359–361)

Un collège de jeunes filles en style colonial est complété par une nouvelle bibliothèque (75 000 livres) située sur un terrain légèrement en pente.
Les trois salles de lecture dont l'une donne directement accès à l'extérieur sont superposées. L'administration se situe au niveau d'entrée. Les salles spéciales (salle d'audition, machines à écrire, séminaire) se trouvent au 2ème niveau. Une terrasse protégée à l'extérieur par des brises-soleil entoure tout le rez-de-chaussée.
Une deuxième enveloppe extérieure en bois et acier répondant aux exigeances d'un climat chaud recouvre tout le bâtiment bien proportionné, et s'accorde avec les escaliers extérieurs et les balustrades.

Erik Uluots, Stockholm

Bibliothèque à Växjö en Suède

(Pages 362–365)

Situation urbanistique:
Parc central aux environs du théâtre et d'autres institutions culturelles.

Parti:
Flexibilité complète pour tous les niveaux. Presque pas de cloisons fixes. Deux types d'espaces: rez-de-chaussée complètement ouvert vers l'extérieur (invitation), niveau supérieur introverti, donnant sur une cour intérieure tranquille (concentration, méditation).

Plans:
Rez-de-chaussée: grand hall sur pilotis (1000 m^2). Vitrages allant du plafond au sol. Comprend: prêt, sections de lecture journaux, places d'écoute avec tourne-disques, deux entrées et un petit noyau d'installations décentralisé (fixe) avec deux escaliers.
Niveau supérieur: entièrement flexible; cloisons mobiles posées sur sols en lino. Petite divisions de vitrages vers la cour (remplacent les cloisons). Salle avec scène (150 places), salles d'exposition, cellules de recherche, salles de travail.
Sous-sol: magasin de livres avec unités de rayon mobiles (Compactus).

Construction et matériaux:
Revêtements extérieurs: marbre blanc.
Revêtements des solis: extérieurs et rez: pierre calcaire grise.
Ferblanterie: alu.
Dalle du rez: caissons «Frenger» (isolation phonique, chauffage, ventilation et corps d'éclairage intégrés).
Vitrages du rez: cadres en laiton oxydé, verres thermopan.
Meubles du rez: chêne clair.
Rayons de livres: tôle d'acier peinte en blanc. Rideaux blancs. Ecritures blanches ou en laiton.

Georges Addor, Genf

Ecole de Commerce supérieure, Genève

(Pages 366–370)

C'est grâce à l'Etat de Genève qui, en 1958, a ouvert un concours d'idées pour la construction de l'Ecole de Commerce que sa réalisation a pu se faire sur la base du projet qui avait été classé premier.
Le principal impératif qui a déterminé le choix du parti architectural est l'adaptation au terrain permettant ainsi la disposition très distincte des trois corps de bâtiments principaux, soit les classes normales, les classes spéciales et l'administration et les salles de gymnastique.
Cette réalisation tient compte de la seule vue existante, puisque le plan de quartier prévoit l'implantation des bâtiments importants en bordure de la future route qui reliera le pont de Sous-Terre à la rampe de Saint-Jean. Les classes normales au nombre de 60, bénéficient donc toutes d'une vue entièrement dégagée sur le Rhône et le quartier de la Jonction. Elles sont toutes orientées au sud.
Les accès sont extrêmement distincts. En effet, la construction s'adapte au terrain et utilise la pente au maximum, ce qui permet aux élèves d'accéder aux étages supérieurs et inférieurs depuis le niveau d'entrée. Il y a donc trois noyaux principaux d'escaliers; les élèves ont, au maximum deux niveaux à descendre ou quatre à monter, alors que le bâtiment lui-même comprend effectivement sept étages.
Le projet initial prévoyait, depuis le rez-de-chaussée intermédiaire, trois étages de classes, mais en cours de travaux et en raison du nombre toujours croissant d'élèves, le Département des Travaux Publics a décidé de procéder à la construction d'un étage supplémentaire.

Summary

Philip Johnson, New York

Plan for the new art gallery of the city of Bielefeld

(Pages 334–336)

The very elongated site occupies an area of 9,000 sq. m. (north-south). Location at the south entrance to the city. The square plan yields a very compact cubic structure. This effect is stressed still more by the paucity of openings in the outer walls; the second level is lighted entirely via the roof; the first level, the ground floor with the youth centre and the café, as well as the basement with the administration offices, the auditorium and the library open, in part, on to the countersunk interior courtyards.

The architectural articulation is dictated by the highly plastic effect created by the two lower levels.

The linear supporting elements are accompanied by spatial forms (lifts, ducts, utility premises).

Marcel Breuer, Hamilton Smith, Michael Irvin, New York

Museum of American Art

(Pages 337–339)

Site: on the corner of Madison Avenue and 75th Street in New York.

Organigram: A maximum of flexible exhibition surface with a minimum of supporting elements.

Organization: Juxtaposition of several fixed rooms without interior supporting elements.

The entrance, to which there is access via a footbridge, as well as the sculpture court, is covered by the canopy formed by the upper four levels, which are almost entirely closed in towards the inside.

A large spiral staircase connects the ground floor with the exhibition area on the basement level.

Beneath the reinforced concrete decks are concrete stringers which house the lighting fixtures and the attachments for hanging the pictures. The air-conditioning ducts, which are visible, are located underneath these elements.

Elevation facing: polished grey granite (= courtyard walls).

Bronze window elements.

Edi Franz, Zurich

Gallery of Contemporary Art and Design Center, Zurich

(Pages 340–341)

This museum, which is designed in one single volume, is intended to make available to the public not only modern art as such, but also all kinds of formal and aesthetic experimentation ranging from the applied arts to objects of daily use designed for industrial production.

It will form part of the Institute of Design, which is to take the place of the School of Applied Art and its Museum, now undergoing reform. The latter study, carried out between 1962 and 1964, comprises research into the basic conditions, information services, visual communication media, etc., with a school and the art gallery and design center, as they appear here in this Issue.

The author thinks that such an institute has to serve an information function as well as to carry out an educational responsibility, familiarizing the public with present-day events on the art front.

For this reason, the author proposes as the site one of the most beautiful stretches of the Zurich lakeshore; one that is heavily frequented by Sunday strollers.

Between the school and the gallery there is located a series of exhibition windows designed to attract the public. The promenade ends in an open-air exhibition area and a restaurant surrounded by broad terraces, from where there is a fine view out over the lake, on to the exhibition area and the contemporary art center. The tour of the gallery itself starts on the roof, from where the visitor goes down ramps which spiral about the interior courtyard, the glazed roof of which can be slid back in summer.

Daylight indirectly enters the different parts of the building, regulated by mobile reflecting slats. At night, these slats could be given artificial lighting, so that the light could proceed from the same direction as in the daytime. Each panel, measuring around 15× 35 m., is support-free. Movable partitions, not running all the way to ceiling height, can help to frame the objects on display.

For open-air exhibitions, there is envisaged the roof-garden, also equipped with movable partitons, the grounds around the restaurant and around the contemporary art gallery, which tracts are covered with roofs.

Arne Jacobsen, Otto Weitling Assoc., Copenhagen

Museum of Painting and Sculpture in Hanover

(Pages 342–344)

The relatively small site is located near a lake in the centre of the city and surrounded by a park, the city hall and other public buildings. The museums are distinguished one from the other by their lay-out and their volumes.

The Hanover Museum houses mainly paintings and sculptures ranging from the 12th to the 20th centuries.
All the galleries are subdivided into three principal sections:

1) exhibition and auditorium
2) administration and library
3) workshope and storage.

Lay-out of Hanover Museum: separation of the public tracts (exhibitions) and the service functions (administration and restorations).

Principal functions of a museum: preservation and exhibition of works of art, which, when they are very old (wood!), are highly sensitive to the variations of temperature and humidity. For this reason, the construction materials selected are highly inert.

The main gallery is made up of temporary exhibitions, medieval works, those of the Renaissance and the 19th and 20th century collections, all of which are arranged in such a way that they can be visited separately (fire walls) or on a single tour. The lay-out plan called for differentiated volumes permitting emphasis on the special features of the different works of art. The lighting (the overhead and lateral percentages being decided on with the builder) has two functions: aesthetic and preservative.

The northeast skylights are supported by very high stringers which function as sunbreaks from the early morning and thus are a constituent part of the air-conditioning system. Artificial lighting complements the natural overhead illumination. The natural lighting from the east side is controlled by sunbreaks 1.50 m. in depth. The southwest side is filled in solid.

The main entrance is situated in a corner (typical Jacobson detail) at the end of a long solid wall.

It gives access to the mezzanine level, with the Saxon Gallery, from where easy ramps lead to both the lower and the upper levels where the temporary exhibitions are held. The sculpture court is a countersunk area.

The caretaker's lodgings, the service premises, the information desk and the sales department are all grouped at the entrance.

On the basement level, giving access to the sculpture court, there are located the café and the auditorium.

The medieval gallery (3 levels) and the Renaissance gallery (2 levels), as well as the 19th and the 20th century gallery (3 levels) constitute independent volumes. This partitioning off of the different sections creates great variety among the various volumes, which can be freely arranged on the inside as different needs arise.

The shops situated on the basement level are serviced on the north side. A hydraulic lift permits distribution of material to all floors.

The structural skeleton and the roof are composed of perforated stringers, poured section by section, assembled in situ and prestressed. Span: 42 m. The interstices house the air-conditioning installations.

The galleries are supported independently on freely disposed pilings (concrete poured in situ).

Exterior facing of façades: natural stone. Gables and skylight units: eloxidized aluminium sheets.

Le Corbusier †, Paris

Le Corbusier Centre, Zurich

(Pages 345–348)

General:
A roof structure freely applied over a complex of interiors, independent of one another – such was the basic idea behind the Le Corbusier House in Zurich. Le Corbusier evolved this concept over a period of thirty years. All the dimensioning is based on the Modulor invented by Le Corbusier, which reduces the proportions of the human body to mathematical terms. The Le Corbusier Centre is made up essentially of metal pre-fab elements which are assembled on the building site.

Its extraordinary design and lively colour scheme will introduce a vivid accent into the entire Zurich-Horn region on the shores of the lake.

Roof structure:
The roof structure is composed of two square, interconnected elements. One of these elements, with dimensions of 12×12 m., is made up of 4 levels assembled in the shape of a saddle and reinforced diagonally on the upper side. A central frame structure along with the peripheral stringers transmit the loads to the exterior columns. The steel columns with round sections take up only the vertical loads, whereas the rectangular columns, which are stronger, also transmit the oblique stresses to the foundations. Rain run-off is effected through the 4 low points of the roof.

The roof structure measures 12 m. × 26.3 m. It weighs 40 t.

The roof structure was readied at the factory and then transported in sections to the building site; there welded together on the ground and then set up, its final height being 9 meters.

Interior volumes:
The interior premises will be constructed in the autumn under cover of the already assembled roof structure.

The interior complex is composed of cubes measuring 2.26 m. on one side, assembled by means of steel tubing (3 mm. diameter).

The vertical and horizontal elements are attached to this steel skeleton by means of bolts.

The wall elements on the outside are faced with enamel panels (1.13 m. × 2.26 m.). They are arranged in line with a definite rhythmical system.

The complex as a whole is set up on an underpinning of reinforced concrete. The two-storey building is composed of 5 units per floor and one unit two stories in height (H = 2.26 m. and 4.52 m.). An inside stairway also gives access to the roof. A concrete ramp gives direct access to the outside. The interior fittings as well as the furniture are of modern synthetic materials.

Krüger, Burghardt, Deneke, Municipal Works Department, Hanover

Central Technical Library for the German Federal Republic in Hanover

(Pages 350–351)

This new construction constitutes part of the renovation, modernization and expansion programm for the German universities.
The University of Hanover will comprise, besides the already existing technical faculties, located near the former palace and its gardens ten minutes walk from the centre of the city, the faculties of medicine and of letters.
The new technical library, making up part of this complex, was subjected in planning to precise town-planning considerations: it was not to dominate the remains of the former summer residence of the kings of Saxony; also, it is composed of three apparent levels comprising on the ground floor the catalogue department for the use of visitors and of librarians, and the administration offices grouped around 3 interior courts. A large staircase leads to the gallery, which gives access to the four large reading rooms. The second upper level is served by internal stairways.
The stacks, situated on the basement level, accommodate a very large collection of books, in heavy demand for external circulation (120,000 applications annually), the microfilms, and a rare collection of newspapers in Slavic languages.
The building is constructed of concrete, reinforced, with dark-toned light-metal curtainwall elevations.
Cost of construction: 10,750,000 DM (51,600 cu. m.).

A. Quincy Jones and Frederick E. Emmons, Los Angeles

Research Library of the University of California, Los Angeles

(Pages 352–355)

The University of California in Los Angeles is a complex of new buildings constituting a typically American university "campus". In the centre, in the midst of parklike grounds, stands the University Library.
It is six stories high and is built on a square plan.
The building reflects the modern American conception of a library, in which the three principal functions: book storage, reader service, administration, are all accommodated within the same uniform cubic structure.
This architectural procedure is in keeping with the internal operation of an American library, in which the three main functions are fully integrated. There is no longer any barrier between book and reader or between reader and administration. The student has access to the stacks; in fact, that is where he works. He is checked only at the main entrance.
There are three cores, the central one housing the lifts, the toilet facilities and a stairway running from basement level up to the 1st floor; the other two accommodate north and south stairways. Aside from these, all the floors display a high degree of flexibility owing to their movable partitions, which permit the library to adapt to varying conditions without costly renovations being rendered necessary.
In the basement are located the large card catalogue room and small-scale reading rooms as well as the central administration offices. At ground floor level (the entrance floor) there is a lobby along with a Reference Reading Room and periodical rooms. On the 1st floor is the first large stack with reading rooms and study cubicles; on the three uppermost levels there are, again, three large stacks with reading and study cubicles running all around the four elevations.
This building will probably serve as a good example of the new trend in American architecture which is opposing concrete to glass and light metals. At the same time it serves a definite prestige function, the concrete screen growing functionally out of the desk dimensions on the inside and meeting the highest requirements of formal design. The building is **not** to be regarded as a bizarre structure working with purely ornamental elements of the most various materials such as are to be increasingly encountered nowadays all over America.

Heinz Laubach, Günter Müller, Mainz

University Library in Mainz

(Pages 356–358)

Owing to town-planning considerations, the book stacks are envisaged in the shape of a high-rise unit 16 floors high. (Realization: 10 floors.)
A building of 2½ floors comprising the two-level catalogue department connects the stacks, the reading rooms (double height grouped around a small interior courtyard) and the administration offices and technical installations (on 3 levels).
Construction of the high-rise unit:
Skeleton of reinforced concrete with independent decks 36 cm. thick, every 3 levels; height beneath ceiling 2.20 m.; bookshelves in double-pole structure. 80,000 volumes per floor; interaxial span: 1.35 m. Facing of floor: linoleum and cork. Complete air-conditioning. Freight lift (750 kg) and 3 small lifts.

Pietro Belluschi and Carlo Koch, Cambridge, Massachusetts, U.S.A.

Library of Bennington College in Vermont/USA

(Pages 359–361)

A women's college in Colonial Style is here complemented by a new library (housing 75,000 books) located on a gently sloping site.
The three reading rooms, one of which gives direct access to the outdoors, are superimposed one above the other. The administration offices are situated at entrance level. The special rooms (audio room, typewriting room, seminar room) are located on the 2nd level.
A terrace protected on the outside by sunbreaks runs around the entire ground-floor level.
A second exterior skin adapted to the exigencies of a warm climate (in summer), of wood and steel, faces the entire well proportioned building, and it harmonizes well with the outside stairways and the railings.

Erik Uluots, Stockholm

Library in Växjö, Sweden

(Pages 362–365)

Site:
Centrally situated park near the theatre and other cultural centres.
Organization:
Complete flexibility on all levels. Almost no fixed partitions. Two types of space: ground floor completely opened towards the outside (invitation), upper level closed in, facing a quiet interior courtyard (concentration, meditation).
Plans:
Ground floor: large hall on pilings (1,000 sq.m.). Windows running from ceiling to floor. Comprises: circulation desk, newspaper sections, record-player units, two entrances and a small decentralized installations core (fixed) with two stairways.
Upper level: entirely flexible; movable partitions set on linoleum flooring. Small window subdivisions on side facing courtyard (replacing partitions). Hall with stage (seating capacity 150), exhibition rooms, research cubicles, work rooms.
Basement: book stacks with mobile shelf units ("Compactus").
Construction and materials:
Exterior facing: white marble.
Facing of floors: exterior and ground level: grey limestone. Metalwork: aluminium.
Ground-floor deck: "Frenger" caissons (acoustic insulation, heating, ventilation and lighting fixtures built in). Windows on ground level: frames of oxidized brass, Thermopane glass.
Furniture on ground level: light oak.
Bookshelves : sheet-metal painted white.
White curtains. Desks white or brass.

Georges Addor, Genf

Commercial High School, Geneva

(Pages 366–370)

The Canton of Geneva made it possible, in 1958, by opening a competition for the building of the Commercial High School, to develop a first-rate plan, the execution plan having been awarded first prize.
The main factor determining the selection of the architectural organization is the adaptation of the complex to the site permitting a highly distinct location of the three main units, i.e., the standard classrooms, the special classroom wing including the administration offices and the gymnasiums. This realization takes into account the sole existing view, since the general plan for the whole district envisages the sitting of large structures along the future road which will connect the Pont de Sous-Terre and the Rampe de Saint Jean.
The standard classrooms, 60 in number, thus enjoy a completely unobstructed view over the Rhône and the Jonction district. They are all oriented towards the south.
The approaches are extremely distinct elements in the plan. In fact, the construction is adapted to the contours of the site and makes maximum use of the slope, which fact permits access, from the entrance level, to both the upper and the lower floors. Thus there are three main stairwells; the pupils have to go down a maximum of two floors or up a maximum of four, whereas the building itself actually contains seven stories.
The initial plan called for three classroom level, starting from the intermediate ground floor, but in the course of the building project and owing to the ever mounting number of pupils, the Department of Public Works decided to go ahead with the construction of an additional floor.