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La parenté avec l'habitation japonaise est évidente. On accède à cette maison par la cuisine pour arriver dans une grande salle à manger/salle de séjour à laquelle la chambre à coucher ouverte est reliée; de cette dernière, on arrive, en passant par une antichambre, aux bains, à une petite toilette, aux WC, ainsi qu'à deux petites chambres à coucher. Vers l'est, la salle de séjour donne sur une véranda couverte.

#### Maison de vacances d'un architecte-peintre à Cape-Cod, Mass. (page 98)

La maison de vacances est située, avec d'autres maisons, dans une pinède. Elle semble se composer de cubes colorés. Les murs extérieurs sont divisés en parties de squelette de forme carrée et triangulaire. Les parois fermées se composent de panneaux peints à entretours diagonaux. Une véranda est partiellement couverte d'un appentis et limitée par de minces flèches en bois. Les parois fermées sont peintes en blanc/rouge, jaune/bleu et blanc/noir. La maison repose sur des pilotis et ne touche jamais le sol. L'architecte y a soigneusement évité tout rapport avec la nature environnante. La vue de cette maisonnette rappelle les pavillons et fanions sur les voiliers.

#### Projet pour une habitation familiale à Stuttgart/Kemnat (pages 99—100)

Le programme comprend une grande salle de séjour, un groupe composé de la salle à manger et de la cuisine, et un groupe de 3 chambres à coucher. Trois marches séparent la salle de séjour du niveau supérieur qui contient toutes les autres pièces. Une terrasse couverte par la toiture relie la salle de séjour à l'extérieur. Le sous-sol comprend un hall de jardin avec sortie directe sur le jardin où il y aura un petit bassin juste sous la terrasse de la salle de séjour.

#### Jardins variés (pages 101—104)

Le public amateur de jardins est nombreux en Suisse et nous ne pouvons que nous féliciter de cette affection du Suisse pour son jardin.

Le jardin aménagé librement est encore très en vogue. Bien que le romantisme débordant qui en est né suscite toujours l'admiration générale, il est sans conteste condamné à disparaître, c'est-à-dire qu'il fait place à un néo-romantisme ou romantisme moderne et qu'il mène à des excès tout aussi effarants! Qu'on me comprenne bien. La soi-disante variété de nos jardins n'existe pas, au contraire on peut constater une certaine identité d'aspect de nos jardins qui, malgré les diversités des terrains, de structure du sol, de climat et de caractère de l'architecte-paysagiste, ne reflètent pas de différenciations. Ce fait n'est pas nécessairement inquiétant tant que les résultats sont au-dessus de tout soupçon. Or, l'aménagement actuel, libre de toute signification symbolique et obéissant au crédo de subordination du jardin à la nature, frise de trop près l'imitation de la nature. La recherche de voies et de lois nouvelles, les tentatives de faire valoir un nouveau principe d'aménagement plus défini n'ont pas encore été couronnées de succès.

Mais cela n'est probablement qu'une question de temps, car l'évolution de l'architecture, les influences étrangères, les créations généreuses de Burle Marx en Amérique du Sud, et enfin le haut niveau de culture des jardins japonais, qui exerce un rayonnement extraordinaire, mais dont l'essence n'est pas toujours comprise des Européens, incitent à la réflexion sans qu'on ait à négliger les bases totalement différentes de ces témoignages culturels. Nous tendons à nous excuser en parlant d'une part d'un plein emploi (imaginaire) et d'autre part de l'immense concurrence, facteurs vraiment négatifs pour l'aménagement d'un beau jardin. Seuls le retour sur soi-même et la création d'une base spirituelle nous sortiraient de cette impasse: qu'est-ce qui nous empêche d'en faire un culte, doté d'un champs libre illimité en profondeur, de renoncer à tout ce qui est courant et ordinaire, à tout ce que nous sommes sur-habitués et qui ne sort pas des profondeurs de notre être? Il en résulterait certainement quelque chose de consistant, d'éternel, une forme ennoblie, bref un chef-d'oeuvre. Il en résulterait aussi un amour illimité du métier — exigence qui, actuellement, est bien poussée.

#### Projet pour la maison d'une actrice près de Munich (pages 105—106)

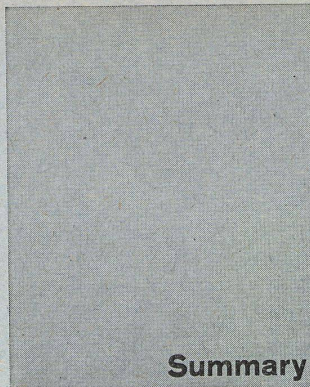
Le projet prévoit une séparation nette des fonctions principales de cette habitation: séjour d'un côté, coucher de l'autre, sont aménagés dans les deux ailes flanquant la cour-jardin entourée de trois côtés. On pénètre dans la maison par une porte au nord et arrive dans le hall s'ouvrant sur la cour-jardin et comportant, à droite, un bar pour le petit déjeuner et, à gauche, l'escalier menant à l'étage des chambres à coucher et à la cave. La salle à manger et celle de séjour sont vastes et orientées vers l'ouest. Les trois chambres à coucher avec deux salles de bains et deux garde-robes sont au-dessus du garage, d'un cellier-buvette et des pièces techniques. Le plan est d'une simplicité et d'une clarté convaincantes, les façades forment de merveilleux contrastes de surfaces entièrement fermées et complètement ouvertes.

#### Habitation familiale à Heerbrugg/St-Gall (pages 107—108)

Pour ce projet, actuellement en chantier, il s'agissait, fait bien rare en Suisse, de construire une habitation moderne à la seule condition de n'employer que les matériaux et n'appliquer que les conceptions les plus récentes.

Le propriétaire disposait d'un grand terrain absolument plat dans la vallée St-Galloise du Rhin d'où l'on jouit d'une très belle vue sur les Alpes du Vorarlberg et du Liechtenstein, ainsi que sur les Préalpes Appenzelloises. Dans son projet, l'architecte s'est inspiré du Modulor du Corbusier qu'il a suivi, pour toutes les surfaces et aussi dans les détails. L'habitation consiste en 3 parties: séjour vers l'ouest, coucher vers l'est et, entre ces deux, le service avec la cuisine, l'office, l'escalier à la cave et la chambre de la bonne.

La spacieuse salle de séjour donne sur le sud, avec vue sur le site, un séjour couvert en plein air et une vaste terrasse-jardin. Une cheminée double face peut être desservie de la salle de séjour et du séjour extérieur. Un hall de jeu entièrement vitré est placé devant les chambres d'enfant et d'hôte; la chambre des parents s'avance vers le sud et est séparée des autres chambres à coucher par la salle de bains et les douches avec WC. Le toit est divisé en deux appentis séparés par une longue et étroite fenêtre qui dispense un supplément de lumière du sud à toutes les pièces.



### Summary

With this issue we present in response to requests by many readers a number devoted to the one-family house. Later on other issues on special themes will appear.

The one-family house is probably the most common building assignment. At first sight it appears to be simpler than many a large scale building. In actual fact there is probably no other problem that has to be worked out from such a welter of often conflicting requirements. It is the task of the architect — and this part of the design is not the easiest — to deduce from the numerous wishes expressed by the homeowner and his wife what precisely is to be the principle governing the design of the house. These wishes are often nebulous and not always clearly expressed, and it is therefore worthwhile to be become acquainted with the homeowner's living habits. The architect should be in such close touch with the owners that he gets to know their most significant habits, their hobbies, their family traditions. What architect really takes the time and trouble to do this? The examples presented in this number are not assembled in accordance with any definite group category. What they have in common is the broadmindedness of the owner's attitude to modern architecture, his determination to live, to keep house, in line with modern ways without dependence on by-gone, sentimental styles. It is a rare opportunity to discover such owners and to build for them. The Editors

#### One-family house in Turramurra (pages 73—75)

The plan comprises a large living-room with fireplace, a dining area, a roomy kitchen with service hatch, a parents' bedroom with direct access to the bath, as well as a separate guest room with shower and lavatory.

The house is entered up a flight of steps on the south side, which lead to a large upper floor area comprising the living-room proper, the dining area and the kitchen. In the middle is installed a fireplace standing in isolation. Likewise isolated is a wardrobe area, containing a clothes press and the pantry with service hatch to the dining area. Like our previous examples by the architect Seidler, this house too is oriented with its principal openings facing north and on that side has a 1.80 m. wide, continuous terrace reached separately by a second stairway.

The house is distinguished by four ferro-concrete columns running through both storeys to which by means of two diagonal pipe struts is fitted a ferro-concrete slab, which forms the floor of the upper storey. On this floor structure is erected a wooden skeleton framework, which, partially glazed, partially sheathed, forms the exterior walls.

The two columns on the north side stand free, whereas the columns on the south side are situated behind the windows. The east and west elevations are for the most part closed in and display only small windows in the bedroom and on the terrace. Toward the north the house seems like a box, sharply accented by the two columns and the diagonal struts. The one-floor north wall recessed by about 1.80 m. is entirely glazed. On the south side appear two large glazed openings of the living- and dining-room running from floor to ceiling, the front door and a low, slot-like window, which provides light for the passage-way next to the kitchen and the bedroom entrance. The actual sheathing of the elevations consists of narrow, closely fitted wooden beading and toward

the top is bounded by a thin sheet metal cornice.

The north side is one-half composed of storey-high, fixed glass panels. The north terrace is reached from the three main rooms through large sliding doors without cross-pieces. On the south side living- and dining-rooms are glazed from floor to ceiling and in fact three quarters of this consists of large fixed panes, the last quarter of air vents opening outwards, built in between a glazed parapet and a narrow upper window.

The guest room is surrounded with exterior walls of untreated brick. A wooden lattice separates the parking area from a garden seating space.

#### Two-family house in Stuttgart-Degerloch (pages 76—78)

The house is situated on a very small site on the rim of the basin-shaped valley of Stuttgart. The steep west slope, which is closed off on the side facing the valley by a small residential street, provides a fine view on to a lateral valley of the great urban basin. At the same time it faces north toward the centre of the city.

The owner's plan called for two roomy four-room apartments with maids' rooms and garages. For himself he wanted an apartment on the upper floor with living- and dining-area as large as possible, a balcony open to the sun where meals could be taken and full exploitation of the fine view. His apartment was to be arranged in such a way that it could be easily taken care of with practically no servants. The ground-floor apartment, to be let, was to be integrated with the garden on the south side.

The ground-floor apartment had to be worked out so that its rooms were parallel to the southern slope, with small openings as windows on the street side, the view being into the garden. The owner's apartment, on the other hand, could be oriented toward the distant view above the level of the street.

The ground floor is reached by garden steps leading in from the street. At the level of the main entrance is situated the tenant's maid's room (or guest room) with wardrobe and laundry nook, as well as its own W.C.

Both residents share one flight of the two-flight staircase running up to the entrances of the two apartments. They are situated on the upper level of the ground-floor apartment. The living area along with the kitchen, as well as the bedrooms and the bath open out from a vestibule with cloak-room. A small dining balcony connects the kitchen and the working area with the living area, which is five steps lower. Three small windows on the street side of the large living space make it possible to look from the dining area outdoors. However, the living space gets most of its light through an undivided garden window, which, along with a door to the roofed seating area, brings the garden on the south side into relationship with the whole. The more elevated work area is again situated at grade level with the upward sloping garden. The upper floor was planned without hallways. The stairway runs up from the first landing unhindered through the entire house. With the dimensions of an apartment-house stairway there was achieved the spatial impression of a roomy stair-well without "trapped" rooms being created. The folding of the cross section gives rise to two levels, the lower of which comprises the living-room, cloak-room, W.C. and maids' room (the common rooms), the upper bedrooms and bath, kitchen and dining-room (the family area). In the ground plan the roof was also raised up in the air. The resulting illumination from above provides twice as much light in the deep stair-well and permits the kitchen to be placed in the middle of the house, right where normally would be found an inside hallway. On the same level with the kitchen is the dining-room, which, with its window opening southwards, is only slightly above the steep slope. Some steps run down into the large living-room, the west window of which and the one providing the view reaches from floor to ceiling and has the width of the dining area. Just as in the stair-well, in the living area too the differential in level, with a flower trough treated with concrete and clamped down, becomes a connecting element between the different sections. An open fireplace of banded Jura marble projects into the dining area from the narrow side of the living-room. As for the living-room, it opens out into the balcony. The latter owes its irregularly staggered shape to the owner's various requirements. Where it bulges out from the house, it is a dining area facing east, open to the slope, on

the street side ending in a solid wall. A sharp bend produces two sunny spaces open to the south, their privacy again being assured by a wall. Finally part of the balcony runs out like a tongue, as it were, along the west side of the house site and offers a view to the north over the entire valley of Stuttgart.

The flat-pitched roof serves at the same time as ceiling for the rooms. In spite of the low interior elevation of 2.10, the outer walls create an unusual impression of great spaciousness still more emphasized by the varicoloured treatment of the wooden ceilings (the lower ones lead-grey, the upper white).

#### One-family house at Füllinsdorf (pages 79–81)

A convenient house was to be erected for the family of four of a young publisher and adapted to the chairs, tables and beds already in use. Ways and means were left entirely to the architect, but for clearing, construction and fitting out a maximum of 60,000 Fr. could be spent.

Entrance and garage are reached up the concrete approach ramp, and both are roofed by the projecting bedroom area. The light stairway running up to roof level leads past the cloak-room to the bedroom area with 3 rooms open to the east and the bath. The living-room and the kitchenette, at a different level, are reached by 3 steps. The living-room opens wide to the south on to the seating area which is spatially delimited by the sleeping area and the slope and cannot be seen from the outside. From the living-room one can look out into the valley and down on the village roofs through the glassed-in stair-well. The kitchenette window offers an intimate glimpse of the trees in the ravine.

The ground and landscaping work was restricted to the excavation of the driveway and the basement as well as the re-filling of the construction ditches. Over the basement walls is spread a solid slab which projects on all sides as far as the normal curve of the concrete irons permits. At the head ends the slab is folded up and forms the gable ends. The solid slab of the living-room is spread over 2 reinforced supports, which are fitted into the walling of the basement on one side, and on the other side rest on individual foundations. The legally prescribed shelter is produced by simple bevelling. All longitudinal walls consist of bricks with B 25 brick (insulation brick).

Roof construction: corrugated asbestos cement, wooden temples, Durisol insulation, under-layer of ceilings pine sheathing. The concrete walls are insulated with Korabit, the solid slabs with Algaflor. Windows: about 60% of the window surface fitted with fixed double panes.

#### Week-end house in Indiana for a town-planer and an interior-decorator (page 82)

With a restricted ground plan area of 13 x 9 m. at their disposal, the architects have succeeded in evolving a standard plan for a dwelling house consisting of living-room, bedroom, kitchen and bath. They have installed the bath, a small heating room and the pantry in a utility area standing isolated in a large rectangular space one side of which is used as a living-room, with an adjoining bedroom area opening into it, and a third section as kitchen.

#### One-family house in Rotterdam (pages 83–85)

A single closed cube with, at grade level, an adjoining kitchen and entrance wing projecting to the rear: this is the way this simply designed house strikes the observer. The entire south elevation of the structure is glazed. A large, two-storey high living-room with fireplace takes up the west half of the house, in the middle facing this living-room a balcony has been constructed, on which is situated the parents' sleeping area, and from which there is direct access to an outside balcony. A stairway runs down from this outside balcony directly into the garden. A continuation of the living-room under the sleeping balcony serves in part as a dining-room, and a studio which can be separated by sliding French doors. The adjoining rear wing contains the kitchen, the entrance hallway and a consultation room. The continuation of the upper floor comprises a second bedroom, a dressing nook, a bath-room and a W. C. with shower.

#### One-family house in the Burgenland (pages 86–87)

All required rooms are arranged in the ground-plan at grade level—there is no attic and no basement. The entrance hall connects two areas: the living area on one side, the bedroom area on the other. In all the rooms except the kitchen the pitch of the roof appears as the lowest layer of the steeply sloping ceiling, whereby the rafters support the innermost sheathing (threefold glued boarding or natural wood sheathing waxed). Following the slope of the site, the floor of the bedroom area is about 30 cm. above the entrance hall, that of the living area, on the other hand, about 30 cm. lower. The mid-elevation of the living-room is 2.6 m.

#### House for two architects near Helsinki (pages 88–90)

Not an everyday assignment: A double house for two architect friends. The site is located amidst tall pines in the wooded environs of Helsinki and slopes gently to the south. The ground plan as a whole is Z-shaped. On the garden level are situated the studios of the two owners, as well as a garage for each. The studios are reached from the garden and from the south; the living areas, which are situated on the upper floor, from the north. Narrow, one-flight stairs connect studios and living areas. Both living areas have large living-rooms with fireplace and dining nook next to the kitchen. The bedrooms are each accessible from a small vestibule.

In the interior appear unplastered brick walls, wooden beading partitions and large-dimensional wall Slabs. The fittings are homogeneous and on a grand scale.

#### One-family house in Turramurra (pages 91–95)

A construction plan on a grand scale has here once again been worked out on a grand scale. The living-dining-room-kitchen-work-room group (on the north) and the bedrooms (on the south) are installed in two sections of the house, each of which appears roughly rectangular on the ground plan. Between these sections are located two garden courts; one — facing east — is used as entry-way to the house, the other — facing west — as outdoor lounging area. The courts are divided by a roofed passage, which serves as main entrance and also as connecting element between living and bedroom areas. On the east the living area is closed off by a walled-in backyard, adjoined on the other side by a roofed parking area for two cars.

Structurally the house displays the utmost clarity and impressiveness. A slightly pitched pent roof, broken by three large openings over the courts, covers the bedroom area, the courts and the garage, the slope of the roof following the contour of the site which falls away gently to the north. As a counterbalance a second pent roof rises above the living area, making the latter open to the north. Not only the house as a whole but also the sections in detail are constructed along logical and clear lines:

The living-room, with a window front extending from the floor to the ceiling, opens on to a garden terrace and the garden court. On the west side, the living-room is closed off from the terrace — with the exception of a narrow aperture — by a quarry stone wall. Next to it are situated the long rows of low windows in the kitchen and the maid's room, and they are clearly discernible as such in the elevation. This section of the house, consisting of plaster, glass and quarry stone surfaces is on the east side lightly "capped" by the wooden garage. The walls of this covered parking space run freely down to the ground. The bedroom wing is in principle worked out in exactly the same way, all three rooms of which open to the south. In this case, as in the living-room, the glass fronts are deeply recessed behind the outer edge of the masonry wall, thus producing covered verandas. The bath-room group, like the kitchen group, appears as an even plane with rows of low windows.

The living- and bedroom sections are bounded by wide, clearly defined cornices composed of 4 narrow, horizontal planks with narrow, sharply edged borders of sheet iron. The garage group, on the contrary, is bounded on top by narrow metal sheeting only. The house, straightforward and simple, stands in a sunny meadow in the forest, and with its differentiated, clearly defined cubic form, a

lively and self-contained whole, it is an expression of the human mind pure and simple and makes no attempt to harmonize with nature.

On the inside too we encounter the consummate organizing ability of the architect, who has succeeded in creating an unambiguous atmosphere of spaciousness and roominess with quarry stone walls (in the fireplace, in the west wall of the living-room), wooden beading panelling, quarry stone floors, wooden beading floors, smooth ceilings, into which are fitted lighting fixtures, and comfortable furniture of straightforward cubic design.

#### House at Wellfleet, Mass. (pages 96–97)

The Wilkinson home is built on the same principles as the holiday house presented on the preceding page and gives the airy appearance of a circus-like structure, broken up into its two structural elements, one serving as supports and the other forming the façade. Individual sections of the walls appear here also as diagonal struts, others quite open, others again glazed; the floor rests on a few round pilings; the roof is loosely superimposed like a lid on the entire structure.

The affinity with the Japanese house is unmistakable. The house is entered through the kitchen, beyond which is a large dining- and living-room, into which opens a bedroom. Farther on the bath, a dressing-room and the W. C. as well as two smaller bedrooms are reached through a small vestibule. On the east side the living-room is adjoined by a porch running up for two storeys and partially roofed.

#### Week-end House of an Architect and Painter on Cape Cod, Mass. (page 98)

The week-end house of an architect and painter is situated along with other houses in the midst of a tall stand of pines. It gives the impression of having been put together from children's wooden blocks. The outside walls are broken up into skeletal segments, partly rectangular in shape, partly triangular. Solid walls consist of diagonal struts and panels painted in various colours. A veranda is partially covered by a pent roof and surrounded by thin skeletal wooden columns. The solid walls are painted white-red, yellow-blue and white-black. The house rests on wooden pilings and does not come in contact with the ground at any point. As is known, the architect avoids making any adaptations to nature and places in the midst of nature his original, independently conceived building. When looking at this little, simply designed house, one is reminded of the festive streamers and pennons on sailboats.

#### Project for a one-family house in Stuttgart/Kemnat (pages 99–100)

The plan comprises a large living-room, a dining-room-kitchen area and a group of 3 bedrooms. It is arranged on two levels, the living-room being situated three steps below all the other rooms. A terrace covered by an amply overhanging roof brings the living-room into relationship with the outdoors. On the lower floor is a greenhouse with direct access to the garden, in which, beneath the living-room terrace, will be situated a small pool.

#### Types of Gardens (pages 101–104)

There is a considerable public in our country too that is trained to appreciate gardens, and we may take pleasure in this notorious affection of the Swiss for his garden. The so-called casually arranged, natural garden is still very popular today. Although the resulting undisciplined romanticism is still celebrating its triumphs in the world at large, there is nevertheless no doubt that it is bound to wane; that is to say, it is in many places giving way to a neo- or modern romanticism, with equally regrettable results. Let there be no misunderstanding! The apparent variety of our gardens does not on closer inspection exist; on the contrary, there is obviously a rather remarkable conformity of expression in all gardens, which does not reveal any great difference of conception in spite of the variety of the sites, the structure of the ground, the climate and the character of the landscape architect. This did not need, in and for itself, to be cause for alarm, in so far as the results were beyond question successful. How-

ever, the formal principle, which is maintained in its present-day form without any significance at all, with its credo of subordinating the landscape to itself, comes appreciably close to an imitation of nature. Until now very little success was achieved by the efforts of a few to seek other ways, to set up other rules, to give validity to a more definite structural principle. However, this could only be a question of time, for the development in architecture, influences from abroad, the prolific garden creations of a Burle Marx in South America, then the Japanese art of the garden possessing an extraordinary fecundating power, but no means as yet grasped by us Europeans in its essence, are all clamouring for attention, without its being necessary to be sure to overlook the essentially different conditions underlying these cultural manifestations. We are inclined to fall back on, as an excuse, a mythical full employment on the one hand and the simultaneous competitive struggle which goes to unheard of lengths on the other, both unfavourable points of departure for garden planning. At this juncture only introspection can be of help, the creation of a spiritual basis; this prevents us from making a cult of it, creates endless possibilities of development in depth, and enables us to renounce what is excessive and banal, what we are used to and does not come from within ourselves. This implies orientation toward the absolute. In the long run something might arise that has substance, would become timeless, ennobled form, in short mastery. And above all, an all-embracing, boundless love of the profession — a very severe requirement in our time.

#### Project for the house of an actress near Munich (pages 105–106)

The plan provided envisages a definite distinction between the two chief functions of a house: living area on the one side, bedroom area on the other, each is installed in a wing of its own on both sides of a garden which is enclosed on three sides. The main entrance—which turned out to be rather too narrow—is situated on the north side and leads into a hall which opens out into a garden. To the right of the hall is a breakfast nook, to the left the stairway to the bedroom floor and to the basement. Living- and dining-room are combined in one roomy area on the west side. The bedroom area consists of three bedrooms with two baths and two dressing-rooms. Beneath the bedrooms are installed the garage, a bar and the utility rooms. The ground plan is convincingly simple and clear, and the elevations create an effect of tension with their alternation of completely open and completely closed-in panels.

#### Project for a one family house in Heerbrugg/St. Gallen Rhine Valley (pages 107–108)

We are concerned here with a plan, now being carried out, offering what is for Switzerland an unusual construction assignment, in which the owner merely directs the architect to erect for him a house that is to be modern in every respect, utilizing all the latest materials and technical knowledge.

There was at the architect's disposal a large, completely level site in the Rhine valley in St. Gallen, with a view in front of the Vorarlberg and Liechtenstein Alps, as well as, on the other three sides, the pre-Alpine landscape of Appenzell. In his design the architect drew his inspiration from the Modulor by le Corbusier. He hit upon the happy plan of adhering unreservedly to the proportions of le Corbusier not only with respect to the dimensions of the façades as a whole but also to details. The house consists essentially of three parts, the living area facing the west, the bedroom area facing east, and, installed in between, the utility area with kitchen, pantry, basement stairs and maid's room.

The spacious living-room opens toward the south and the expansive view on to a roofed seating space and the broad, inviting garden terrace. A two-way fireplace serves both the living-room and the roofed seating space. On the south side a completely glassed-in play-room extends in front of the children's and guest's bedrooms; the parents' bedroom projects southwards and is separated from the other bedrooms by the bath and a shower with W. C. The roof is divided into two pent roofs, between which a long, narrow window facing south gives additional light to the rooms.