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Corbusier and of Häring came into sharp confrontation. Le Corbusier calls for a "modern architecture," while Häring calls for "a new-style construction." Le Corbusier demands a return to geometric purity, Häring speaks of organic construction, etc. When all is said and done, it can be said that this confrontation was necessary: the clear simple language of Le Corbusier was likely to convince young architects of the need for a renewal.

Are Häring's principles still viable at the present time? We believe that the work of Hans Scharoun clearly reflects these principles. In 1957, for example, Scharoun seeks to create a concert hall in Berlin (competition in Berlin) aiming at the realization of a harmony of function between musicians and audience. Herbert von Karajan, head of the Berlin Philharmonic, will do everything he can to make this project a reality.

Häring has condemned the alternative "geometry" vs. "organism." In this way we are brought back to where we started: it will thus be necessary to study the conditions behind proper design, avoiding any sort of formalism or expressionism not in correspondence to the essence of the given assignment. When the problem is looked at from this standpoint, it can be said that Häring's conceptions are of paramount significance.

Colin St. John Wilson and Alex Hardy
Extension of the University of Cambridge, School of Architecture
 (pages 423—426)

The new building is placed back to back with a nondescript edifice dating from the 19th century. The materials employed are everywhere visible, without rendering and without paint—except for some timber

elements. The proportions of the windows, doors and others are based on the principle of the modulator. The structure of the building pays heed to the properties of the different materials utilized right down to the most minute details. Several structural elements, generally considered indispensable, have for this reason been eliminated.

The two-storey building is very rich from the point of view of the plan, and at the same time it is very clearly conceived and simple in line. There are located on the ground floor: day room and other assistants' rooms. In the central core: storage, heating plant and a telephone booth. Warm air is blown into the four assistants' rooms directly without the use of ducts.

The advanced intense study that went into the building shows how carefully and

with what attention to spatial variety the project was conceived. It is obvious that the few plans and photographs included in this issue can by no means take the place of an on-the-spot visit. Direct inspection would show us a number of carefully worked out details: microphones, projection booth, etc.

The building in question recalls the article by Jürgen Joedicke on Hugo Häring. But perhaps this article calls for the following remark: To be sure, the design corresponding to the "organic" is the right one and is functional, but then again there is needed a knowledge of how to apportion the different details in relationship to the whole complex. We do not believe that a projection booth, no matter how organic, can be the expressive central feature of a projection room: a very minor part of a given complex can not be accentuated to such a point!

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