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cheminée. Cette pièce ne possède aucune porte. On passe librement d'une chambre à l'autre, c'est-à-dire vers le nord en direction du hall d'entrée d'où l'on atteint l'appartement des parents, l'aire de petits déjeuners et la cuisine. Derrière ceux-ci se trouvent les chambres d'enfants ainsi que les locaux annexes. Neutra aime les pourtraisons apparentes et les avant-toits prononcés. Pour permettre une suite harmonieuse des différentes pièces, la hauteur de celles-ci varie afin d'accuser certains éléments de construction.

Hammond et Roesch, Chicago

Maison à la campagne à Grayslake, Illinois

(page 520-521)

Cette maison a reçu en 1963 la médaille de l'«American Institute of Architects».

Le projet se développe en trois parties sur un plan rectangulaire. Au centre se trouve le grand living room avec la cheminée et, intégrée dans la pièce, une petite cuisine. Les fenêtres ont été aménagées au nord et au sud. Une annexe immédiate, contenant les chambres à coucher ainsi que les salles de bain est isolée de l'extérieur. Un jardin muré complète cette partie. L'ensemble de repos, avec son caractère médiéval, est en contraste frappant avec l'esprit et l'atmosphère de l'aile de séjour où tout est libre et ouvert.

A l'ouest du living room se trouvent les installations techniques. Les prés et la forêt voisine poussent librement jusqu'au pied de la maison.

Les matériaux employés sont de la brique apparente pour les murs extérieurs et les parois intérieures. Certains ont été crépis en blanc. Des carrelages en terrazzo blanc et vert, complètent la gamme de couleurs. L'illumination indirecte de la pièce de séjour est provoquée par des ouvertures dans le plancher dans lesquelles ont été installés des tubes fluorescents qui rendent toute autre lumière superflue.

Kiyonori Kikutake, Tokyo

Maison d'une pièce à Tokyo

(page 522-524)

Quatre parois de béton de chacune 2,50 de large, supportent deux dalles de béton entre lesquelles se trouve l'unique pièce. Les parois extérieures sont formées de verre, de grilles et de boiserie. Les 4 parois de béton portantes sont situées au centre des dalles. Ces dernières sont en porte-à-faux. Les parois coulissantes ont été aménagées 1,20 m en retrait de l'arête extérieure des dalles, ce qui forme une loggia circulaire couverte. Ce balcon est protégé de l'extérieur en partie par des grilles et par un parapet.

Toutes les activités de la vie du propriétaire et de sa femme s'écoulent dans l'unique pièce de la maison. La seule séparation réside dans un groupe d'armoires s'élevant à mi-hauteur. La cuisinette a été incorporée dans une niche ouverte pratiquée dans la paroi extérieure de la pièce de séjour. Le bain est un élément étroit situé à proximité de l'aire de repos sur la loggia. Tous les détails révèlent la construction traditionnelle en bois des japonais.

E. Zietzschmann, Hanovre

Maison de l'architecte à Hanovre-Herrenhausen

(page 525-527)

Un plan de situation comprenant un quartier de Herrenhausen d'environ 50 maisons fut étudié jusque dans ses moindres détails. La hauteur des bâtiments, la hauteur d'étage, la hauteur de la corniche au-dessus du niveau de la route, et l'orientation des bâtiments furent exactement définies. Le résultat est très satisfaisant et révèle une unité homogène quoique chaque villa ait été conçue par un architecte indépendant. Les conditions existantes, et le manque de terrain disponible pour construire suffisamment de maisons familiales nous obligent à concevoir l'habitat individuel sous un

autre angle. A Herrenhausen il a été essayé de démontrer la possibilité de résoudre ce problème avec succès. La maison reproduite avec sa surface habitable, se maintient dans les limites fiscales avantageuses. Néanmoins, il fut possible de disposer une grande pièce qui remplit 4 fonctions: séjour, manger, travail et récréation. Ces différentes fonctions ont pu être réparties sur différents niveaux.

La partie repos a été maintenue très juste; la chambre des enfants mesure 10 m². Le tout est complété par une modeste chambre de parents, un corridor comprenant l'aire de travail de la ménagère, le bain et enfin le jardin.

La cuisine et la chambre de la bonne ou de l'hôte se trouvent derrière la chambre de séjour. La cuisine est reliée à cette dernière par un élément d'armoires avec passe.

Critiques personnelles de l'architecte: Au cours des années, nous nous sommes aperçus qu'il est désavantageux d'atteindre la partie de repos en passant par la chambre de séjour. En plus, nous fumes frappés par le fait qu'une vie de famille animée et dynamique ne pouvait se concevoir dans une seule pièce.

Paul Ammentorp et Peer Haubroe, Naerum, Norvège

Maison de l'architecte sur un plan en forme de croix

(page 528-530)

La parcelle dont dispose l'architecte pour bâtir sa maison se situe sur un terrain valonné et boisé. C'est la raison pour laquelle le plan révèle de grands espaces. Un mur central en briques jaunes s'étend du nord au sud. A l'est de cette paroi se trouvent la cuisine, la salle à manger, le chauffage et le studio du propriétaire. Plus loin, avec la même orientation, on distingue l'aile de la chambre à coucher des parents. A l'ouest du mur de briques s'étendent la pièce de séjour avec cheminée et la terrasse, ainsi que la salle de jeux et les chambres à coucher des deux enfants. L'entrée se trouve à la tangence du plan et se compose d'un hall de communication vers la pièce de séjour. On l'atteint depuis le nord-ouest.

Les matériaux employés sont la brique et un revêtement de boiserie imprégné en sapin pour les parois et les plafonds. L'isolation est assurée par 10 cm de rockwool et carton. Le chauffage à radiation dans les planchers est en tuyaux PWC; le revêtement du plancher en vinyl gris et linoleum. Le vitrage des fenêtres est en thermopane. Les seuls éléments de couleur sont les 4 portes coulissantes.

Edi Franz, Zurich

Deux maisons à toits plats sur les pentes du lac de Zurich à Männedorf

Projet 1961/62, exécution 1962/63

(page 531-533)

Les rives des lacs suisses posent à l'architecte presque toujours les mêmes problèmes d'esthétique: doit-il tenir compte des bâtiments existants, tels que fermes, granges etc., ou bien peut-il se permettre de construire selon les tendances actuelles. Nous nous permettons de traiter cette question dans un numéro ultérieur. Nous présentons aujourd'hui deux maisons à toits plats, construites au milieu d'un lotissement campagnard d'un village zurichois. Le parti adopté correspond à l'architecture actuelle. Ces deux maisons sont superposées et ne gênent la vue sur le lac et les montagnes à aucun des voisins.

La maison supérieure ainsi que l'inférieure s'élèvent sur 2 étages chacune. On accède à la première au niveau du jardin, où sont aménagés deux chambres d'hôtes et les locaux techniques. Un escalier mène au hall de l'étage supérieur qui est relié directement avec le séjour et l'aire des repas. En retrait se trouvent les chambres à coucher. Une terrasse, en partie couverte et en partie ouverte, entoure toutes les pièces.

L'unité de construction de ces deux maisons ne gêna pas les exigences du programme.

Chaque maison repose sur une dalle symétrique en porte-à-faux que supportent 4 piliers doubles en béton

armé. Le squelette fut vitré ou rempli de plots isolants. Les dalles en porte-à-faux de chaque maison ont été dimensionnées de façon à ce que les fenêtres en thermopane situées au sud soient protégées des rayons du soleil, alors qu'en hiver les pièces sont entièrement ensoleillées.

Diedrichsen et Hoge, Kiel

Maison d'un architecte à la périphérie de Kiel

(page 534-536)

La maison est située dans les faubourgs de Kiel d'où la vue s'étend sur les campagnes du Slesvig-Holstein. Les exigences du projet étaient protection contre les vents et vue maximale sur le pays.

Il en résulta un contraste frappant entre les parties ouvertes et fermées. A l'ouest se trouvent les grandes ouvertures avec la place de repos, la cour intérieure et la cheminée. Cette partie de la maison permet de jouir des rayons solaires automnaux alors qu'ailleurs la température est déjà très basse.

La trame du squelette métallique est de 3,67 m, les remplissages sont de bois. Le soubassement est en pierres naturelles et certains murs sont en klinker.

Le plafond des pièces de l'intérieur est boisé en sapin.

Le coût de la construction fut de DM 120,- le m².

Summary

Hans Scharoun, Berlin
Spotlight on music

Philharmonic of Berlin

Construction 1960-63 (Plan awarded 1st Prize 1956)

(page 497-504)

During the 1920's Scharoun elaborated plans for low-cost housing. Later on, the political developments of the 1930's prevented him from carrying out on a grand scale the visions of his youth. His studies for the theatres of Kassel and Mannheim after the last war had the same fate as his earlier works.

The entry into prize competition of the Berlin Philharmonic, and the award of 1st Prize, finally permitted him to realize and to express a personal vision. This is the reason, no doubt, why this building does not resemble any other structure. It is the result of an act of faith professed by a great architect. His close associates were Werner Weber and Hans Enderlein. The Berlin Philharmonic hall is not only sui generis from the biographical point of view, but the idea behind it and the architectural conception leading up to it place it in a class by itself. What was realized here was not in the first instance an architectural design but rather the result of studies made to establish, via the erection of a prestige building, the relationship between the individual and society. This is one of the reasons why it is difficult to analyze the different elements of this building. It is quite certain that objective criticism is necessary. However, it has to be remembered that some stop short at questions of detail only and so miss the general view, as a consequence presenting but a one-sided view. These details have in this case been elaborated in line with and subordinated to the master idea behind the project.

What the Berlin Philharmonic expresses and shows, especially the concert hall, is the ancient doctrine to the effect that architecture is above all the creation and disposition of spatial volumes in a way that is functionally meaningful. In one word, the Philharmonic is one of the rare masterpieces of modern architecture.

The plan is based on a very simple principle. It is composed of two buildings: one, elevated, with the foyer and the concert hall, the other forming an L. The main entrance is situated in the annex at the angle formed by the two wings. The public arrives in the lobby and is led toward two different sections. On one side are the stairways placed opposite the lobby, the stairs going up to the first floor, where the cloakrooms are located; from there several stairways lead independently to the concert hall itself. On the other side, to the left, on ground-floor level, there is situated the foyer reached via a number of cloakrooms. Several levels above the foyer is the concert hall. The ceiling of the foyer, or, that is to say, the floor of the concert floor is built on an incline. The foyer is connected to the communication level by a stairway identical to that located opposite the lobby. Also identical are the stairs leading independently to the concert hall. The connecting principle allows for the disposition of a sequence of spatial volumes, all different with regard to their horizontal and vertical dimensions. This presents

the possibility of disclosing unprecedented aspects. Lighting is effected by means of glazing starting from the foyer and by two skylights. With special licence from the fire department it was possible for the first time to create a foyer in direct and independent connection with the various premises. Between these different sequences of rooms is the concert hall proper. The entryways leading from the foyer to the hall are narrow. They are sluice-like passageways separating two worlds; one complex, the other clearly defined. Everything is focused on one subject: music. The hall is elongated with multiple angles. Three stairways give access to the outside. The plan in relation to the longitudinal axis is symmetrical.

The hall and its 2,200 seats expresses a harmonious unity. This is due to the arrangement of the seats. The individual spectator does not feel lost in the mass here, but, on the contrary, is integrated within a clearly defined space and in connection with the audience as a whole. The question could be raised as to whether the hall is not the reflection of a democratic institution in which the individual lives freely in the heart of an organized society.

It is not within the architect's power to overturn a social order. On the other hand, he can conceive of and design premises which the coming generations will need. It is probable that Scharoun's work is a concrete example pointing in this direction. Whatever one may think of the Berlin Philharmonic hall, it merits an objective appraisal. It would be wrong to regard it as does Giedion in "Space, Time and Architecture" and as do many other critics. It must be borne in mind that the revelation of space is a subjective matter.

To pick up another misapplied expression, the concert hall is in no way a functional unit in an articulated organism. The wall has no right angles, but the spatial quantum here transcends its functional definitions and its rational aspects. Häring has written: "The aspect of an object defines the configuration of a moment."

The crucial problem in this building was that of acoustics. Scharoun has not made the mistake of building a hall in the shape of an arena. What he has created resembles much more an amphitheatre with the open part behind the orchestra and the choir. This hall, with its multiple partitions and its inclined floor, as well as its convex ceiling, favours uniformity of acoustic effect.

At the grand opening a string ensemble played the 2nd movement op. 76 by Haydn. The sound was vibrant and warm. Who would have thought it possible to play chamber music in a hall of these dimensions? The evening programme was devoted to the 9th Symphony of Beethoven. I listened to the orchestra in the morning and in the evening from different seats. I then discovered that it would be possible to improve the acoustic effect by shifting the position of the musicians. In any case, the experiment was a success.

The arrangement of the hall would permit a new way of listening to music. Most of the audience would, as usual, be seated facing the orchestra, and the other part would be off to the sides of and behind the orchestra. The music lover will specially appreciate this new aural and visual field. It gives to a much greater number of spectators the possibility of direct contact with the orchestra and permits a closer understanding of the art and the technique of interpreting musical works. The question can be raised, reading Werner Oehlmann who claims that this new disposition of spectators is not favourable to the symphonic music of the 19th century, as to whether a tradition stemming from one epoch ought to be considered an absolute.

The architectural qualities of the hall are excellent. The materials employed, along with the colour scheme, are discreet. The floors and the partition elements are of wood. The seats are of the same colour as the wood. The parapets are white with natural stone sills, and the ceilings are of a light

shade interrupted here and there by tetrahedrons necessary for the acoustics.

Unfortunately, although the interior reflects a unity of colour and design that is perfect, the same cannot be said of the exterior. The separation of the buildings into a main structure and an annex does not express in any way the horizontal and vertical continuity of the interior rooms. Even the colour scheme leaves something to be desired. The white foundation structure is a disturbing element in relation to the main tract. It should be pointed out that the architect, owing to financial reasons, was not able to carry out his initial idea, which was to employ facing on the outside.

The building, nevertheless, is distinguished by its interior spatial qualities, which rank it above the usual projects of our time. It happily demonstrates that it is possible to design, with specific given resources, a modern structure in keeping with the required purpose. It could very well be that the Berlin Philharmonic is the beginning of a new era in the performance of music. This building could be the model of that relation between the individual and society of which we are the disciples.

This homage to Scharoun is also intended as a tribute to the city that permitted its realization. Arndt said: "To be a Berliner is to dare." Could it be possible then to have public authorities and a cultural ministry as protagonists of such advanced ideas? Jürgen Joedicke

Stuttgart, October 21, 1963

Craig Ellwood Associates,
Los Angeles

Houses of synthetic prefabricated elements with aluminium framing (page 505-510)

Industry at the present time is advancing the fabrication of houses of pre-fab elements. Its suggestions and computations ought to help us resolve all outstanding building and housing problems. Visits to pre-fab houses in Hamburg, Frankfurt, and Brunswick have resulted in the marshalling of a number of impressions which, when subjected to more careful analysis, reveal certain disadvantages. In general, it is the plan on the elevation, and often even both, that are not in keeping with present-day needs and functions. It is astonishing to find that nearly everywhere the absence of the consulting architect entails errors of design. A second point in this connection has to do with the cost of these houses. Aside from certain rare exceptions, the estimates presented before construction starts cover only $\frac{2}{3}$ of the final construction cost. The builder omits all mention of costs of connections to public mains, foundations, preliminary work, fees, rates, etc. The third disadvantage, and the most important in this new present-day trend, lies in the fact that, once this house is purchased, delivered and assembled, there is no way of transforming or extending it. The exception proving the rule is provided by the architect Dr. Weber, Hanover, in his plans for houses for a firm in Lower Saxony. What is lacking today is a program of pre-fab housing that would allow for variation in accordance with individual needs and wishes, at the same time respecting the housing fundamentals.

To achieve this aim, much time is needed, as well as patience and a great deal of teamwork. The architect, the engineer, the owner and the manufacturer, perhaps even other specialists, ought to be able to express themselves and make a contribution to the final realized project. The studies submitted by Gropius and Wachsmann to an American firm took 5 years to complete.

We present here a house of synthetic prefabricated elements with aluminium framing. Its creator is Craig Ellwood Associates. This project is in keeping with the needs and conditions insisted on above, from the standpoint of flexibility of plan, quality of construction and architectural design. These elements can be employed as interior walls and as ceilings. The interior walls and the roof structure

are composed of polystyrol elements set in aluminium sections and faced with laminated wood $\frac{1}{4}$ " thick. The exterior laminated wood surface can be left natural or faced with vinyl or aluminium.

The joints are covered with a hardened vinyl profile section. The pillars of the exterior wall are reinforced so as to support the roof load. This design allows for maximum freedom in the elevation structure. It is possible to have face elements solid, with fixed panes, others with windows and sliding doors, suspended doors and even completely glazed elements.

Joachim Schürmann, Cologne-Lindenthal

House with two Winter Gardens in Cologne-Müngersdorf (page 511-513)

The house rests on a ground plan whose vertical element is nested in two transverse wings. Between these two sections of the building there have been laid out two winter gardens; one of them on the east side, the other on the west.

The entrance consists of a central hall at the angle of the vertical element and the median wing. Here begins the living room with a piano and a lounging area grouped around the fireplace. To the left, the hall leads as well into the children's play and bedroom tract. To the right, there are situated the dining room, the kitchen and the laundry. To the south, on the left, of the winter gardens are the studio and the master bedroom and, on the right, a private room for family use.

To the south of the living room, a spacious retreat accommodates a swimming-pool. One of the gardens contains plant troughs, whereas the other includes a pool with aquatic plants. The structural basis of this house is a steel skeleton with panel elements of light materials. The ceilings are of wood covered below with reed matting rendered. The metal window frames take simple glazing, some having Venetian blinds. There are sliding doors. The flooring consists of natural stone flagging, polished wood and synthetic tiling.

J.-M. Lamunière

House at Venne above Lausanne (page 514-517)

The slight slope here allows for the incorporation of one floor at garden level, this floor extending along the east and south of the house and reaching under the large living terrace. The latter is on a square plan. To the south succeed 3 rooms: the dining room, the living room, and the library. These rooms are separated by cupboard units. To the north are the utility premises like kitchen, laundry, WC and bath.

A covered exterior tract surrounds the house. This area, elevated in relation to the interior ceiling, was used to instal the sliding doors and the exterior wall elements complemented by shutters. On the outside the deck is carried by 12 double-T steel supports, on the inside by 8 massive supports of steel.

Richard Neutra, Los Angeles

House on Silverlake Boulevard in Los Angeles (page 518-519)

Neutra has built an entire group of villa residences on Silverlake Boulevard in Los Angeles. We are presenting on the opposite page one of these houses. The core of the house is the living room with its large fireplace. This room has no door. There is free communication among the rooms, that is, toward the north in the direction of the entrance hall, from where there is access to the parents' quarters, the breakfast nook and the kitchen. Behind these are the children's bedrooms as well as the utility rooms. Neutra likes visible beams and emphatic canopies. To allow for a harmonious sequence among the different rooms, their height varies in order to accentuate certain structural elements.

Hammond and Roesch, Chicago

House in the country at Grayslake, Illinois (page 520-521)

It is not surprising that this house received the 1963 Award of the American Institute of Architects. Not often can such a clearly designed building be found.

It consists of three tracts and is based on a rectangular plan. In the middle, completely glazed on the north and south, is the large living room with fireplace and the smaller kitchen projecting into the living area; next, the tract enclosing the bedrooms, completely closed in on the outside, consisting of two double bedrooms and two baths and a walled-in garden. This almost cloistral sleeping tract contrasts very markedly with the utterly open living tract.

West of the living tract is another completely closed-in installations and equipment tract.

Unspoiled meadowland comes up close to the house. The forest is nearby.

The construction material is sand-coloured untreated brick for outer and inner walls, plus white-painted rendering. The severe colour scheme is supplemented by white and green terrazzo flagging.

The lighting of the large living tract is indirect and is effected via floodlights in the floor, which are so bright that all standard lamps become unnecessary.

Kiyonori Kikutake, Tokyo

One-room house in Tokyo (page 522-524)

Four concrete walls each 2.50 meters wide support two concrete decks between which is the single room. The exterior walls are of glass, screens and wood. The 4 supporting concrete walls are situated in the centre of the decks. The latter project. The sliding walls have been set 1.20 meters behind the outer face of the decks, this arrangement forming a covered loggia going around the house. This balcony is protected in part by screens and by a parapet.

All family activities take place in the one single room of the house. The only separation consists in a group of cupboard units coming up to half-height. The kitchenette has been incorporated in an open nook in the exterior wall of the living area. The bath is a narrow element situated near the sleeping area on the loggia. All the detailing displays the traditional Japanese way of working with wood.

E. Zietzschmann, Hanover

Architect's house in Hanover-Herrenhausen (page 525-527)

A site plan comprising a district of Herrenhausen of around 50 houses was studied in exhaustive detail. The height of the buildings, the floor height, the height of the cornice above street level and the orientation of the buildings were exactly defined. The result is very satisfactory and displays a homogeneous unity although each villa was designed by an independent architect. The already existing conditions and the lack of available ground for constructing a sufficient number of family residences compel us to conceive of the individual dwelling unit from another standpoint. At Herrenhausen an attempt was made to show the possibility of successfully resolving this problem.

The house reproduced here with its living surface was economical to build. Nevertheless, it was possible to instal a large room serving 4 functions: living, dining, work, and recreation. These different functions could be distributed on different levels.

The sleeping tract was deliberately kept restricted; the children's bedroom measures 10 m². The whole is complemented by a modestly scaled master bedroom, a corridor comprising the housekeeping area, the bath and finally the garden. The kitchen and the maid's or guest room are situated behind the living

room. The kitchen is tied in with the latter by a cupboard unit with service hatch.

Personal observations of the architect: Over the years we have realized that it is inconvenient to get to the bedrooms via the living room. Moreover, we were struck by the fact that an animated and dynamic family life was inconceivable in one single room.

Paul Ammentorp and Peer Haubroe, Naerum, Norway

Architect's house on a cruciform plan
(page 528-530)

The site available to the architect is broken and wooded. This is why the plan displays large open spaces. A central yellow brick wall runs north-south. To the east of this partition are the kitchen, the dining room, the heating plant and the studio. Farther on, with the same orientation, there can be distinguished the master bedroom wing. To the west of the wall are the living room with fireplace and the terrace, as well as the game room and the children's two bedrooms. The entrance lies tangential to the plan

and is made up of a hallway leading into the living room. It is entered from the northwest.

The materials employed are brick and impregnated pine boarding for the walls and the ceilings. Insulation is given by 10 cm. of rockwool and cardboard. Radiant heat fed to floors by PWC pipes; the flooring consists of grey vinyl and linoleum. Thermopane glazing for windows. The only brightness in the colour scheme is offered by the 4 sliding doors.

Edi Franz, Zurich

Two flat-roofed houses on the slope of the lake of Zurich at Männedorf
Plan 1961/62, execution 1962/63
(page 531-533)

The shores of the Swiss lakes almost always present the architect with the same aesthetic problems: ought he to consider the presence of already existing buildings, like farms, barns, etc., or, rather, can he allow himself to build in accordance with the latest trends in architecture? We shall take up this question in a subsequent issue. We are presenting here two flat-roof-

ed houses, built in the midst of farm-houses in a Zurich village. The style of the new houses follows modern lines.

These two houses are superposed and do not detract from the view on to the lake and the mountains enjoyed by the neighbours.

Both houses have 2 floors. The first is entered at garden level, where there have been installed two guest rooms and the utility rooms. A stairway leads to the hall on the upper level, which is connected directly with the living room and the dining area. The bedrooms are in the rear. A terrace, partly covered, surrounds all the rooms.

The uniform construction of these two houses did not in any way jeopardize the requirements of the plan.

Each house rests on a projecting symmetrical deck supported by 4 double reinforced concrete pillars. The skeleton was glazed or filled in with insulation panels. The projecting decks of each house have been dimensioned in such a way that the thermopane windows on the south side are protected from the rays of the sun, whereas in winter the rooms enjoy abundant sunshine.

Diedrichsen and Hoge, Kiel

Architect's house on the outskirts of Kiel

(page 534-536)

The house is situated on the outskirts of Kiel with panorama over the fields of Schleswig-Holstein. The basic requirements were protection from the wind and maximum view of the countryside.

The result is a striking contrast between the open and closed-in parts of the plan. On the west side are the large openings with the lounging area, the interior courtyard and the fireplace. This part of the house is suited for sitting out even on cool autumn days.

The house has a steel skeleton with an axial measurement of 3.67 m. The interstices are of wood. The foundation structure is of natural stone, and some of the walls are of clinker construction.

The ceiling of the interior rooms has pine boarding.

Construction cost: DM 120.- per cu. meter.

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