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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.

Research 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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