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Cooperative Mill at Uznach

33

Architect: J. Schader, FASISIA, Zurich

This mill of the Agricultural Cooperative of the Canton of St. Gallen was erected as part of the reconstruction programme carried out after a large fire which occurred in 1952. On a long, narrow site (70 by 15m) along the railway the new buildings (silo and storehouse) reveal in every way, even in their cubic elevation, the various purposes they serve, albeit with great functional flexibility.

New Buildings of the SIBIR Refrigerating Company, Zurich

38

Architect: F. Schwarz SIA, Zurich. Engineer: G. Kruck, Zurich

From about 1911 to 1945 the bias of functionalism had the effect of giving factory buildings a predominant role in the working out of architectural style, but in doing so it deliberately subordinated man to technics. Today, on the contrary, every effort is being made to reinstate human values. The essential aim of this new factory building is to be a centre where workers are brought into touch with each other and with their work. The big square planted with trees serves, for example, not only to facilitate traffic, but as a kind of "civic centre" or "core" at the very heart of the works. In achieving this it conforms to the ideas developed by the CIAM (cf. the book "The Heart of the City"), while the green area for relaxation – in line with the town-planning conceptions of Todi and Venice – is a link with nature. To date one hall and a section of the square have been completed.

Personnel Canteen of the Rohner Chemical Products & Co, Pratteln

44

Architect: W. Rohner, Liestal

This personnel canteen for 250 employees comprises a large dining hall for the workers, a smaller dining-room for the office staff, and a room for visitors. In the basement there have been installed cloak-rooms and shower stalls which must be passed through on entering or leaving the factory, this because of the dirty work involved and the unpleasant odour of the chemical products. Each worker has two clothing lockers, one solely for his work clothes. The canteen also is accessible only through the showers and cloak-rooms. – The large hall can be used for meetings and for film projections.

Extension of the Elastic Fabric Plant in Gossau

48

Architect: Danzeisen & Voser, St. Gallen; Engineer: H. Hossdorf, Basle

These workshops with an area of 1400 sq. m. available for use were constructed for reasons of rationalization. In order to avoid waste space, a thin parabolic shed construction was resorted to. As sunlight affects the product, indirect lighting was installed by means of cylindrical sheds, which moreover have permitted a saving of 12% in the costs that would have been entailed with conventional sheds.

Contemporary Painting and Sculpture in Europe and in the United States

52

by John McAndrew

Scarcely a generation ago American art, confronted by the art of Europe, was roughly on the footing of a gifted pupil as against his master, whereas today the relationship between the two could be said to be based on a brotherly rivalry, which has developed to such a point that American art and European art can from now on be studied as an organic whole. In first place, distances have shrunk but above all, everyone today, far from following in the footsteps of his local predecessors, draws inspiration from the same sources, from the same "imaginary museum". In Paris, for instance, during the first quarter of this century, nothing was as yet known of German art, of Munch or of Orozco. This is no longer the case today. Paris – the success of the recent exhibitions from America proves it – has given up its isolation as sole capital of art in order to form a part of the world-wide sphere of art, at a time moreover when the Americans, in art, have more and more given proof of that faculty of rapid assimilation which is typical of them in all fields. There is also the fact that, after having for two centuries been from the artistic point of view a "colonial" people, to whom the famous "Armory Show" of 1913 suddenly opened up the world of post-impressionist art, they now have

at their disposal not only the "imaginary museum", but 350 very real museums (The Museum of Modern Art and the Guggenheim Museum, both in New York, are only the most well known) containing more modern paintings than can be seen in Europe. This factor has had a considerable influence in making American painters independent of the old continent. For if, before the first world war, American artists had already begun to work on the other side of the ocean, it is only after 1913 ("Armory Show") and especially after 1918 that there becomes definite, on the other side of the Atlantic, a general movement in the direction of modern art, the works of which find their way not only into the museums but still more into the large private collections (John Quinn, Mrs. Bartlett, Miss Dreier, etc.). This movement was by no means simply an "assimilation" of an influence, whereas the latter, among those who count (Marin, Hartley, Sheeler, the most significant of his generation, Gorky), was not in any way mere passive imitation; but there was also a rejection, conscious or unconscious, of European ideas: Demuth, Spencer, Sheeler and other "immaculates", while being sensitive to the aesthetic possibilities of cubism, rediscovered similar qualities in the strict canons of "native" painting (including folk art). A rejection that was still more unmistakable with a Hopper and some others, all artists, despite a technique that was still pre-Manet, genuinely contemporary and American, but very difficult for foreigners to appreciate. – But the greatest advantage of the universality, from now on an established fact, of modern, international art consists perhaps in the assimilation, on the part of American artists, of foreign techniques and aesthetic theories, carried to such a point of integration within their creative effort that they become, as it were, Americanized. Truly creative syntheses (these syntheses, moreover, are constantly being effected in America). As examples there can be cited Stuart Davis, Ben Shahn, Loren MacIver, and also, the most international of all, those representing abstract expressionism, which displays a seriousness entirely lacking in Dada and deliberately bases itself on the anguish of humanity in a world on the brink of the abyss. – And if, nowadays, Americans, Frenchmen, Englishmen, Germans, Italians, etc. speak the same modern pictorial or plastic language, they do so not by denying their own natures, but by working their way not towards the "European federation" but towards world unity.

Restoration of the Baptistery of Riva San Vitale (Tessin)

60
by Linus Birchler

This baptistery, the oldest structure still standing in Switzerland, the history and successive dates of which were established by Suzanne Steinmann-Brodbeck in 1941, dates in part from the 5th century. Prior but interrupted restorations took place from 1919 to 1924. For a long time, the wish to isolate the baptistery (originally with peristyles) was met with hesitancy; but the labours of Ferdinando Reggiori, restorer of S. Ambrogio at Milan and to whom was entrusted the final work of restoration, now completed, on the baptistery of Riva S. Vitale, convinced people that this was the proper solution. The restoration of the frescoes of the early middle ages was undertaken by Mario Rossi, Varese. A detailed report by the Department of Public Instruction of the Tessin devoted to the restoration of the baptistery in the Rivista tecnica della Svizzera italiana (Lugano), September 1955, has been printed separately.