

**Zeitschrift:** Das Werk : Architektur und Kunst = L'oeuvre : architecture et art  
**Band:** 49 (1962)  
**Heft:** 4: Hochschulen, Wissenschaftliche Institute  
  
**Rubrik:** Summaries in English

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**Reflections on the Flexibility and Adaptability of Universities and Scientific Institutes 113**

by H. G. Schenk

The tremendous development in science and technology and in their industrial application necessitates an entirely new approach to our institutes and universities. Building them, because it requires global solutions, will offer an architect the opportunity to renew the universalism of the Renaissance. At the same time, however, the rapidity of scientific progress and the increase in the number of students makes it necessary right from the start to evolve solutions that are free of tradition and of a deliberate flexibility capable of being adapted to the changes demanded by progress.

**Regarding the St. Gall School of Economics and Public Administration 115**

From these notes made by Mr. Lucius Burckhardt following a conversation with one of the originators of the St. Gall project, it is at once apparent that in Switzerland at the present time there are two main projects as regards problems connected with the architecture of universities and institutes: that of the St. Gall School of Economics and Public Administration and, in Zurich, the transfer of the Physics Institute of the Swiss Federal Institute of Technology to the Hönggerberg. Thus from the outset one is forced to study the construction of buildings intended for higher education with the primary thought in mind—not a very encouraging one—being that they age rapidly. In Zurich the shifting of the new Physics Institutes away from the old university centre was inevitable, but the same inconvenient factor is to be found as in Basle, namely, the separation of the places for study from those for research. In the case of a completely new college, as in St. Gall, the problems arising are simpler, for instance, those connected with the relations between the town and the scholastic centre. Furthermore, it is easier to approach the question of obsolescence right from the beginning and, for example, to concentrate the demand for "prestige symbols" on buildings that will remain as they are, at the same time retaining enough flexibility in the basic planning to see that the present cannot exercise a deleterious influence upon the future.

**St. Gall School of Economics and Public Administration 119**

Commencement of projects:

1957. Architects: W. M. Förderer & R. Otto & H. Zwimpfer, Basle

The complex consists of a main building (four storeys) and several subsidiary buildings. A clear distinction between the "stable" sections and the more flexible elements.

**The Institute of Odontology of Zurich University 121**

1961. Group of architects FAS/SIA: R. Steiger, H. Fietz, M. E. Haefeli, H. Weideli, J. Schütz, W. M. Moser, Zurich

Three architectural groups: one for instruction, one for research and the administration of the five departments, and one for surgical work.

**Alteration and Extension of the Institute of Zoology in Basle 124**

1959/61. Architects: F. Vischer FAS/SIA and G. Weber FAS/SIA, Basle

This section—the oldest in the university—now extends in part to the Rhine embankment itself but still retains its 1860 appearance.

**Girl's High School at Suma (Kobe) 126**

Architects: Tomoya Masuda, University of Kyoto

This is a school for instruction that is both traditional and modern. The high school, which was completed in 1961, will be followed by the gymnasium, the programme as a whole extending over ten years.

**New Building for Courses at the Advanced Technical College of Stuttgart 128**

Architects: R. Gutbier, G. Wilhelm, C. Siegel

Please see plans for layout as here we merely wish to stress the error that has been committed in the simultaneous use of a cheap material like concrete and a luxury wood (teak) and the regrettable fact that the next building, 55 m high, will be only 37.50 m away from the present one.

**The Berlin Academy of Fine Arts 130**

1959/60. Architect: Werner Düttmann, Berlin

Founded by the German-American Henry H. Reichhold, this academy comprises: (1) an inner zone for meetings and work; (2) exhibition halls for outside work; (3) a "studio" for discussions, films, drama, ballet, etc. In addition, there are archives of considerable importance and, soon, a film library.

**El Salvador University City 133**

Town-planning: Karl Katstaller, architect, San Salvador

The town-planning scheme, begun in 1955, has brought within its scope the older buildings dating 15 to 20 years back, whereas other buildings were added one by one between 1957 and 1960; the realization of the programme as a whole may take a number of years yet. The administration forms the centre of the complex and round it have been grouped the various faculties. All the buildings have been handled in such a way that the patios enhance their character.

**Masterpieces of Nigerian Sculpture 137**

by Maria Netter

An important exhibition held at the Basle "Kunsthalle" in January this year under the title "Nigeria—2,000 years of sculpture" proved to be a revelation. From now on Benin art will no longer be a solitary instance of a high level of culture in Africa. In point of fact, we still know nothing of the genesis of the two main cultures to which the works displayed belong—on the one hand, the Nok culture, which can be dated about 200 B.C. to 200 A.D., and, on the other, the art of ancient Ife, whose zenith was in the 14th century and to which tradition and legend relate the art of Benin. Whereas the terracotta portraits of the Nok culture are characterized by a high degree of stylization, the surprising "idealized naturalism" of the Ife works, by virtue of the memories they evoke in us of ancient Greece and Egypt, are a source of danger in that they can lead us to evolve interpretations that are as tempting as they are erroneous. All this is true without speaking of the even more profound mystery which surrounds the sculptures of the "House of Images", which was discovered in the vicinity of Esie only in 1930.

**Salem Abbey Church 143**

by Albert Kneepfl

The abbey church of the Cistercian cloister of Salem (Southern Germany), which since 1299 replaced an earlier sanctuary consecrated 120 years before, bears eloquent witness to the ascetic reform undertaken by St. Bernard in reaction to the excessive mundaneness of spirit and decorative hypertrophy found in the art of Cluny. Despite the renovation carried out in 1750 by Gaspare Bagnato, the high seriousness of its inspiration can still be found today in the absence of flying buttresses so that the building calls to mind the body of an insect with folded shards and in the "rigorous leanness" (Dehio) with a lack of all excess ornamentation which characterizes the crystalline purity of the architectural principles underlying this structure. The interior, which was once accessible only to members of the order, is marked by the clear separation of the area for lay brothers from that of the monks.

**A Swiss Neo-Gothic: Johann Georg Müller 146**

by Adolf Reinle

J. G. M., who was born in Mosnang, canton of St. Gall, in 1822 and who died in Vienna in 1849, was the most creative of the Swiss neo-gothics. After having first been trained in architecture by Felix Wilhelm Kubly, he went to Munich to continue his studies. Thanks to a church project in Mulhouse, he found on his way to that town a place for himself with an architect in Basle; then he had the opportunity of going with Rudolf Merian-Iselin to Italy, where he conceived a passion for, amongst other things, Gothic churches and had the idea of finishing Florence Cathedral. When he returned to his own country he was made responsible for the restoration of the St. Laurent Church in St. Gall (carried out according to his plans after his death); he then went to Vienna in 1847, where he went from success to success. It was there that he had the opportunity of carrying out his most famous work, the renovation of the Altlerchenfeld Church, one of the main examples of late Romanticism. He soon became a member of the Imperial Academy and was elected professor of architecture in 1849, the year of his death. In the eyes of J. G. M. the Romano-Gothic style possessed, as regards religious architecture, the same absolute value that Semper, for his part, found in the Renaissance by virtue of its being the consummation and sublimation of the experience of antiquity.