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# Summaries in English

## Meeting places

(see page 139)

This title is too gentle for what follows. It should be: *Meeting machines*. Air-, sound-, light-conditioned machines that stand ready to receive the masses that want "to meet".

Preprogrammed meetings mean: bus arrivals, forms to fill, signs and lapel buttons, press releases, simultaneous translations, typing and travel service, sales and souvenirs. These tiresome activities require toilets, lounges, saunas, cafeterias and what not. To make these possible, one needs roads, parking, transformer stations, radio and tv stations, mechanical services and their ramifications. And to hold this all up, one needs pilings, plates, large span girders, insulations, waterproofing.

What I envision is a peaceful walk on the edge of a forest in spring time when the wild cherries are in bloom. Around the corner I would accidentally meet a friend who also loves cherries in bloom. We walk together until we decide to step into a local pub. There we talk. Two local characters happen to be there and join us at the table. Edge of forest and pub are meeting places. Every place is a meeting place, outdoors or in. It is the happy accident of the meeting that gives a place its meaning. The tree where Luther met with God, for instance.

But we must – as modern architects – go with the times of course and solve all problems, by inventions. Invention for instance of the mass meeting machine.

So we see here the gigantic contact machine of Schüller and Witte in West Berlin with its tentacles, its tower, its underground roads, or the surrealistic IMI Hall of the Passarelli brothers in Rome featuring a dialogue between a mechanical roof and a sculptural floor, or the congress mountain by Gisel in Zurich where sunny apartments cover the multi-level center functions, or last but not least the great happening of the 20th century in Paris, Piano and Roger's Beaubourg center which in bold terms says everything that can be said in terms of multi-functions, structure, urbanism and pedestrian movement.

As far as I am concerned in this matter, I have chosen with George-Jacques Haefeli to bury our watch museum in La Chaux-de-Fonds underground, stating thereby our belief that walking outdoors is still relevant, even downtown, and that there is no need to panic before the masses and forget the simple pleasure of an accidental meeting at the edge of a forest. ■

## Centre Beaubourg

(see page 140)

The center answers a wide variety of needs. Our problem is to make it live, to both entertain and to inform, for the specialists, tourists and those who live in the neighbourhood, a neighbourhood in crisis. A center where all can participate just an elitist cultural monument made of a number of watertight departments but a people's center, a university of the street capable of reflecting the constantly changing needs of its users. The building is an urban machine, fluid, flexible, easy to change, full of technical resources inside and outside, on top and underneath. It is our belief that the people of both

today and tomorrow, the curators, the specialists and the amateurs must have the possibility of designing their own changing needs into the building, as far as possible freed from the limitations of the architectural form. By the use of modern techniques one can design flexibility with movable partitions, internal and external walls, services, movement systems and structure, the architecture being the expression of this change, a really easy to understand meccano machine.

If there were pedestrian engineers as well as traffic engineers, then it might have been possible to pedestrianise from the Avenue de l'Opéra to the Place des Vosges by the way of Palais-Royal, les Halles, over Boulevard de Sébastopol, across Beaubourg, under rue du Renard and through the little streets of the Marais, but the vehicles won, apart from the immediate environment, which we have pedestrianised (cf. Plan).

In front of the main building is a large piazza full of activities with two smaller quieter piazzas to the south and south-west. To avoid obstructing the view of the 16th century Eglise St. Merri, the Boulez Acoustic Research Center is sunk completely underground. On its roof, it is programmed to have outdoor concerts under temporary awnings. The other small square plateau de la Reynie is to be heavily planted and mounded to be used for quiet relaxation.

The main square is in the form of a large paved sloping amphitheatre approximately 3 meters down from the surrounding level and protected to the north by trees from the traffic on Rue Rambuteau and surrounded on all other sides by buildings that spill directly onto the piazza, houses, shops, restaurants, community centers, etc. ... Around the edge of the amphitheatre, are cafés, children's reception area, shops, information booths, etc. ... The piazza is highly serviced with a grid containing electricity, water and sound so that a wide variety of activities can take place for old and for young, for the specialist and the amateur, different activities for different occasions, flower market, chess tables, magic circus, poetry reading, participatory activities, art exhibition, blood doning, cinemas, zoo, meetings, audio-visual presentations, happenings, bumper cars, lazer shows, mimes, picnic spaces, dancing, etc. ... This multi-purpose, public participation entertainment, information area continues both under the building at ground level and over the whole west facade. Under the building, at piazza and road levels, is a large public forum some 15 meters high by 24 m x 38 m size, surrounded by shops, rest areas, supermarkets, banks, cafés, exhibition areas, children's play area, information and reception areas, design and documentation centers, newsreading room as well as the national center for contemporary art.

The building eliminates the traditional closed facade, instead there are 28 meters deep structural zones in which the horizontal activities of the surrounding area continue vertically. On the outside of the piazza facade, all horizontal and vertical movement takes place, in the open and enclosed passerelles and the lifts. Clipped on to the outside of the structure, is the escalator leading from the piazza to the museum and restaurant overlooking Paris. This structural grill also carries clipped-on information screens with news, what's on in Paris, films, participatory games, audio-visual happenings, art shows, general information, etc. ... On the opposite side, rue

du Renard, all the *mechanical services* pass through the structure zones. These 8 meter grids with clipped-on accessories inside and outside give *scale shade* movement and allow constant change to and on the facades. Between these structural zones, lie the 5 great totally uninterrupted floors, approximately 48 m x 170 m, each the size of two football fields. So as to offer maximum freedom of use to the user of these vast loft spaces, each floor is highly serviced by an exposed accessible system of ducts, ganntries, movable mezzanines and containers, running under the ceiling between the deep tubular trusses; further services run under the computer floor. The facades behind are independent from the structural grids.

We have programmed for a much richer range of activities, a living urban machine; as the Futurist, Constructivist Wladimir Majkowsky said: «We do not need a dead mausoleum of art where dead works are worshipped, but a living factory of the human spirit – in the streets, in the tramways, in the factories. The Beaubourg information center will be linked up with information dispersal and collections throughout France and beyond. The center is a public event thus the greater the public involvement, the greater the success. The center must be organized for these events, for the old and the young, for the specialist and the amateur, for fun and for study, different activities for different occasions, Summerland in Winter and Winterland in Summer. Exciting things happen when a variety of overlapping activities meet in a flexible environment opening up the possibility of interaction outside the normal confines of institutional limits. Then Beaubourg could become a forum, a real meeting place, not a place for one way performance but for real participation. A place for the underprivileged as well as the privileged.

*Brief: Public Library*, answering up to date information research needs for 12 hours a day, backed by sophisticated computerised information services. *New reading room*: including books, records, audio-visual materials, magazines, newspapers, graphic documentation, from all over the world; one part will be for children. *Museum of Modern Art*: The existing museum will be transferred to Beaubourg. It shows the evolution of art during the 20th century, the display being periodically changed. *National center of contemporary art*: It will show the works of less well known artists together with individual and collective experiments as well as organizing travelling exhibitions. *Specialists and documentation on modern and contemporary art*: providing a wide range of books, catalogues, manuscripts, posters, audio-visual documents backed by an automated classification system. *Cinématique*. *Center of industrial design*: will present applied and industrial art products, which fulfill the requirements of technical and visual quality together with exhibits of planning architecture and graphics. *Temporary exhibitions space*: will be organized by the various departments. *Institute of Research and Coordination for Acoustics and Music*: The institute will bring musicians and scientists together in a new effort of interdisciplinary research. For the first time, domains of research which are normally apart – computers, electro-acoustics, inquiries into instruments and the human voice – will be united under the same roof. Experts in theory and practice, composers, instrumentalists, acousticians and scientists belonging to various disciplines will collaborate in research which is at the same time theoretical and practical. This research should result in a better knowledge of musical phenomena and direct musical creation in unexplored areas. *Temporary Exhibitions*: Part of the building will be used for temporary exhibitions organized by the various departments of the Centre (painting, sculpture, books, industrial design).

*Public entertainment meeting spaces and informa-*

tion dispersal system. Multi-purpose spaces and system have been designed for a variety of changing activities both inside the building and outside. It has been the designers intention that these spaces should be as important to the life of the building as the more specifically programmed spaces.

*Figures:* The total enclosed spaces including car park, storage, etc... is approximately 105,750 m<sup>2</sup>. The average unobstructed floor area above ground is approximately 7,500 m<sup>2</sup>. The piazza including Plateau de la Reynie et Plateau St.Merri is 22,000 m<sup>2</sup>. The size of the main structure is 166 m by 60 m. The open terraces and galleries are 32,000 m<sup>2</sup>. The cost is approximately 300,000,000 F.

## The International Watch Museum, La Chaux-de-Fonds

(see page 151)

### Brief statement

The city is La Chaux-de-Fonds, the center of Swiss watch making industry, birthplace of Le Corbusier.

This project was developed after winning first prize in an architectural competition sponsored by a private foundation. Required were 20,000 sq.ft. of exhibit space for an exceptional collection of watches and other time measuring instruments.

The museum is to serve teaching functions too. After construction the foundation turns the building over to the city and dissolves itself. The site is a well used public park on which there are already two museums: the art museum built under the auspices of L'Eplattenier, Corbusier's teacher and the historical museum, housed in a converted 19th century mansion.

It was felt that any new building of the required magnitude would destroy the park and unnecessarily compete with the other buildings. That's why it was put underground. Furthermore the strict conditions of air temperature, constant humidity and light could be much better fulfilled away from the harsh local mountain climate.

The only parts that are visible outside are: the entrance in the north slope of the park, the skylights for teaching laboratories, the showroom for astronomical instruments with its roof used as arena, and the administration and library with a strip of skylights dividing the two exhibit areas below.

The park enlarged and embellished, was returned

to the public after completion of the underground structure.

### Construction

Structural skeleton and visible shells are in reinforced concrete, job poured. The grid is 15 feet with varying spans in north south direction. The ceiling carrying the gardens is made of 400 prefabricated brick faced concrete vaults.

### Equipment

The building has a perimetral air space between outside earth retaining wall and inner skin used for mechanical supply ducts, return air being taken back through a central channel to the mechanical space. Heat is provided by a municipal garbage destruction plant. Ceiling and floor have modular electrical raceways and outlets for free light and sound displays. The whole building is burglar proofed.

### Project figures

Duration of construction 30 months; cubic content of building 950,000 cub.ft.; cubic content of earth taken out 1,200,000 cub.ft.; usable floor area 40,000 sq.ft.; developed site area 110,180 sq.ft. ■

# Ausstellungskalender

## Schweiz

<b>Aarau</b>	Aargauer Kunsthaus Galerie 6	Die Sammlungen. Täglich 10-12, 14-17 h Do 12-14 und 20-22 h. Mo geschl. Verein für Originalgrafik	5.4.-19.4.
<b>Auvergnier</b>	Galerien Numaga I & II	J.-M. Jaquet, Dessins G. Delachaux, Sculptures	1.3.-30.3. 1.3.-30.3.
<b>Baden</b>	Galerie im Kornhaus	Eidg. Kunststipendium 1975	7.2.-2.3.
<b>Basel</b>	Kunstmuseum Gewerbemuseum Völkerkundemuseum Galerie Liatowitsch Galerie der Kunst	Die Sammlungen. Mo geschl. Di-So 10-12, 14-17 h, Mi 20-22 h «Leben im Raume Basel - Wohnen und Arbeiten» El dorado - Goldschätze aus Kolumbien Erté (Romain de Tiroff) Salmones, Schwarz, Beer	18.1.-16.3. 18.1.-23.3. 8.3.-25.4. permanent
<b>Bern</b>	Kunstmuseum Kunsthalle Gewerbemuseum Historisches Museum Anlikerkeller Galerie Verena Müller	Die Sammlungen. Tägl. 10-12, 14-17 h, Di 20-22 h A. R. Penck Eidg. Stipendienwettbewerb für angewandte Kunst Keramik aus Iran E. Schütz, Ölbilder, Aquarelle Annemarie + Ernst Graupner	14.2.-23.3. 21.2.-16.3. 28.2.-Herbst 1.3.-31.3. 22.2.-16.3.
<b>Bremgarten</b>	Galerie Cobra	Lucebert	10.1.-13.3.
<b>Chur</b>	Bündner Kunsthaus	Jahr der Denkmalpflege	22.2.-23.3.
<b>Frauenfeld</b>	Kunstsammlung	Thurgauer Malerei um 1900, Sa-So 14-17 h	
<b>Genève</b>	Musée d'art et d'histoire Artel Galerie Galerie Anton Meier Galerie Ziegler SA	Les collections. Mo vorm. geschl. Tgl. 10-12, 14-18 h Accrochage Peter Stein: Bilder + Graphik Friedrich Vordemberge-Gildewart	Feb./März 3.3.-29.3. 7.2.-15.3.
<b>Glarus</b>	Kunsthaus	Die Sammlungen. So 10-12, 14-17 h	
<b>Lausanne</b>	Musée Cantonal des Beaux-Arts	La Collection. Tägl. 10-12, 14-18 h, Mo vorm. geschl.	
<b>Lugano</b>	Galleria Bolli-Heeb	Gemälde alter und neuer Meister	permanent
<b>Luzern</b>	Kunstmuseum Galerie am Mühlenplatz Galerie Raeber	Das ganze Museum ist geschlossen Carlos Duss Carl Gali Jean-Claude Agosti, Bilder + Zeichnungen	6.1.-15.3. 21.2.-21.3. 18.1.-15.3. 22.3.-10.5.
<b>Olten</b>	Galerie E. Kaufmann Kunstmuseum	Martin Disler, Anton Egloff Die Sammlungen. Tägl. 10-12, 14-17 h	1.3.-29.3.
<b>Riehen</b>	Galerie Demenga	Shapiro, «Tor des Todes»	1.2.-31.3.
<b>Schaffhausen</b>	Museum zu Allerheiligen	Die Sammlungen. Tägl. 9-12, 13.30-17 h, Mo geschl. Hans Josephson, Bildhauer, Zürich	9.3.-6.4.
<b>Solothurn</b>	Museum Schlösschen Vorderbleichenberg	Die Sammlungen. Mo geschl. Tägl. 10-12, 14-16 h, So 10-12, 14-16 h Ausstellung Frank Buchser in Amerika	4.3.-13.4.
<b>Thun</b>	Kunstsammlung der Stadt Galerie am Rathausplatz	Die eigene Sammlung J. R. Schläppi	1.2.-9.3. bis 15.3.
<b>Winterthur</b>	Kunstmuseum Am Römerholz Stiftung Oscar Reinhart	Sieben Winterthurer Konkrete Sammlung Oscar Reinhart. Tägl. 10-12 h, Mo geschl. Sammlung Oscar Reinhart. Tägl. 10-12, 14-17 h	16.3.-24.4.
<b>Wollerau</b>	Galerie Angelo	Urs Hanselmann: Objektbilder, Graphik	7.3.-30.3.