Summaries in English

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Summaries in English

New Cantonal Hospital Buildings, Glarus 245

Architects: Associated Architects for the Cantonal Hospital
Execution plans: Jakob Zweifel BSA/SIA, Glarus and Zurich

The Cantonal Hospital is given a preferential site in the city plan of Glarus, which was admirably laid out after the fire of 1881. The new buildings are intended to further the old conception in such a way that the functions of the individual parts or sub-sections are clearly reflected in the cubic massing of the complex, in the construction and in the articulation of the buildings. This conception also permits a viable combination of horizontal and vertical communication routes so as to form an efficient internal system. The ward building and the economy building have now been completed, and there is now under way the conversion of old buildings 1 and 3. An additional nurses' residence and apartments for doctors are under construction. After the demolition of old building 2 there will also be erected a subterranean emergency hospital.

District Hospital at Niederbipp 248

Architects: Brechbühl & Itten BSA/SIA, Berne

In a region of around 16,000 inhabitants the already existing District Hospital had to be expanded by one additional unit. The five-storey new building lies parallel to the old construction, but laterally displaced by the building length of the latter and recessed in the terrain. This site gives the building, especially its wards, an optimum southerly position, and there are shade trees in the vicinity. The ward tract straddles the treatment tract, with the treatment rooms being compactly grouped around the lift. A small hospital has to treat both bed patients and out patients; this called for a treatment tract accessible from two separate corridors, and, correspondingly, two entrances for the two categories of patients.

Total Renovation of the Insel Hospital in Berne 252

Architects: Brechbühl & Itten BSA/SIA, Berne
Dr. Rudolf Steiger and Dr. Hermann Fietz BSA/SIA, Zurich

A complex of buildings on this scale is subject to continual renovations. The present total renovation is based on a general plan dating from 1956. In 1960 the nurses' residence was erected, and in 1961 the dermatological out-patients' clinic. Then there followed organizational development projects and the overhauling of the system of mains, jobs which do not immediately strike the eye, and in the years just past the economy building and the east part of the operations tract have been put into service. Since only approximately half of the patients are accommodated in the actual wards, the other half, however, in external quarters, it was not intended to put the kitchen in the high-rise structure, but, rather, in the vicinity of the central staff dining-rooms. Thus about half of the meals can be supplied without being transported. Connection with the hospital buildings is assured by a network of corridors and by a double-deck bridge over the operations tract. The east operations tract constitutes a part of the future operations building, which on the north side adjoins the ward tract with its approximately 800 beds and which will comprise, in all, 13 operating theatres. The external impression made by the building is to a great extent determined both by the two-storey connecting tract leading to the wards and by the auditorium situated above the neuro-surgical operating theatres. This auditorium contains around 340 seats and is to be used for the large lectures and demonstrations of the two main clinics.

Olten Cantonal Hospital 256

Architects: Ernst Schindler BSA/SIA, Zurich, Hermann Frey BSA/SIA, Olten

This project involves a 600-bed unit, to be finished in stages. The economy tract, now being completed, is designed for around 4000 patients and can be expanded by one-third. The maternity division, the eye clinic and the division for chronic cases are left in the old building. The contagious ward comprises 34 beds and can be easily subdivided into four care units. The most important part of the present construction stage is the ward building with its seven floors. Likewise new are the treatment building, the X-ray division and the operations division. The economy building furnishes all the buildings, via conveyor, with 'Dry Heat'. At the same time, this building houses the staff dining-rooms, which are conveniently located in relation to the hospital and to the staff residence now under construction. The latter building, containing 196 single rooms on 14 floors, will conclude the present construction stage.

Bombach Hospital in Zurich-Höngg 260

1962–1965. Architects: Joseph Schütz BSA/SIA, Hans von Meyenburg BSA/SIA, Zurich

This hospital for 189 patients was erected in an outlying district in a fine stand of trees. The building consists of a ward tract with 8½ floors set on a basement level and a smaller complex with occupational therapy facilities and staff residences. A glazed portico connects the two main tracts. It serves as a lounging area in bad weather and contains seating groups and display windows for patients' work.

The development of household appliances 264

by Enzo Frateili

The article by Enzo Frateili on the development of household installations and their influence on architecture will be concluded in the August Issue. Its first part deals with the technical and sociological preconditions for the development of such installations. Many of the starting-points which are necessary for the production of our installations have only very recently been created, such as electricity and electronics. Others, however, such as the laws of hydraulics have been known for centuries and yet led only in the 19th century to the introduction of the appliances that now strike us as so indispensable in the private home. There are, then, social and technical prerequisites that jointly contribute to the development in question.
Also the installations themselves are going through a significant phase of growth. In the first century of the middle-class way of life they assumed the character of furniture; stove, kitchen range, sink and lift were generally camouflaged in the traditional lines of a cupboard, a dresser, a small movable piece of furniture, if they could not be hidden entirely. In the second phase of development installations in the home moved in the contrary direction: that is to say, seeing that they can hardly be concealed any longer, they are beginning to affect architecture itself and are becoming one of its constituent elements. At the present time, on the other hand, the installations of a house tend to be organized as its actual mechanical core, and a large-scale building would no longer be able to function at all without it. Buildings are being constructed now of lighter materials, increasing hygienic requirements are being set and, finally, buildings are growing in height: all these circumstances are entailing an ever increasing importance for the technical installations of a building, and this enhanced significance is bound to be reflected in the externals of a building and in the entire architectural conception.

Frank Kupka and the Czech Avant-garde 273

by Friedrich Czagan

Whereas the Czech avant-garde at the beginning of the century produced various groupings, manifestoes and journals of very lively character, Frank Kupka was a lone individualist. He came from North Bohemia, and he studied in Prague and Vienna; as early as 1894 he was travelling in Scandinavia, ending up in Paris, where he finally settled for good. Starting in 1909, he took a radical step in the direction of symbolic abstractionism. The transition to nonfigurative art is evidenced by the painting 'Keyboard – Sea', 1909; the very title points to the ambivalent approach. He increasingly subdues his wide-ranging imagination within the geometric severity of pictorial composition, and yet the dynamic tensions remain permanently visible. – The Czechs who visited Kupka in France did not adopt his ideas but adhered to cubism. In 1907 the 'Osma' group was formed and in 1911 the 'Skupina' group. A big exhibition of French art in Prague (1912) and the collection of Dr. Vincenc Kramař furthered the influence of the French avant-garde. The following were mainly influenced by cubism: Bohumil Kubišta, Emil Filla, Antonín Procházka and the sculptor Oto Gutfreund; by purism: Josef Čapek; by orphism: Vaclav Špala.

Kokoschka and Hellas 281

by J. P. Hodin

In the late works of Oskar Kokoschka the lithograph occupies a prominent place, and here the theme of Greece predominates. Kokoschka regards Hellas as the first European land to recognize the value of individualism. This theme appeared in 1950 in the London ceiling painting 'The Prometheus Legend', then in the great triptych 'The Thermopylae'. In the sixties there appeared the lithograph series entitled 'Hellas' (two folders each containing 12 lithos) and 'Odyssey' (44 lithos).