Summaries in English

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Le Corbusier 1

by Gillo Dorfles

The well-known Milan art critic, who has recently made a name for himself with a number of important works ('Il divenire delle arti'; 'Simbolo comunicazione consumo'; 'Nuovi riti, nuovi miti'), outlines in this article the position occupied by Le Corbusier in the development of modern architecture and in the formation of its various schools.

New English university buildings 5

England is currently undertaking considerable steps to expand its higher educational facilities. Six new regional universities have been established since the war. Other universities are being appreciably expanded. Nicholas Thompson, who handled this issue, reports in his introductory article on the resolution of two problems: on the translation of the English college system into terms of modern architecture and on the problems of growth that are to be taken into consideration in the construction of universities.

University of Nottingham. Pure and Applied Sciences Development 9

Architects: Andrew Renton and Peter Howard. Associates: Gordon Price and Derek Dredge, London

The pilot plan of the University was elaborated by Sir Basil Spence in 1957 and it laid down the site and the interrelationships among the buildings.

Electrical Engineering and Architecture Building

The high-rise building has fifteen floors; the six upper floors contain the architecture division and the lower floors the engineering division, with the laboratories being accommodated in a one-storey annex, owing to the heavy installations involved.

Science Library

At the other end of the central street and as antipodes of the high-rise building, there stands the science library, which is designed for approximately 500 users and 110,000 volumes. The library is so designed that every user may circulate freely inside the building but has to leave via a check-point at the exit.

The University of Sussex 14

Architects: Sir Basil Spence, London
Associates: Gordon C. Collins, Nigel Grimwade (Falmer House); Francis A. A. MacKenzie (Physics Building)

There has been taken over from the English university tradition the arrangement about quads. The main problem consisted in harmonizing the idea of growth with that of a permanently secluded unit. The first quad of Falmer House is for pedestrians. The second quad is bounded by the library, the fine arts building and the science building and is likewise accessible only to pedestrians, but borders on the concealed parking sites. The system of quads and service roads can be continued in the future. In the first stage 1,200 students can be accommodated. All buildings possess expressly pre-fabricated concrete parts.

University of York 17

Architects: Robert Matthew, Johnson-Marshall & Partners, Welwyn Garden City, Herts

The architectural setting ought to express the nature of the academic community embracing students, professors and researchers. In keeping with the college system the residential groups have their own libraries, dining-rooms and common rooms. The special-purpose university buildings are not easily integrated in such a complex; nevertheless, they are very accessible from all points. With the growth of the university there is likewise entailed an increasing density of contact in the covered passageways and in the buildings that are frequented by all students. At least half the students are to reside in Colleges.

Churchill College in Cambridge 20

Architects: Richard Sheppard, Robson & Partners, London

The assembly plan calls for accommodation for 530 persons, of which 250 have been built up to the present time; in addition, there are 20 flats for married teaching staff members. The focus of the college is the central building complex accented by the dining-hall. All buildings including the planned auditorium and the library will be connected by means of covered passageways. The irregular disposition of the buildings gives rise to perpetually changing compositions.

Leckhampton House of Corpus Christi College, Cambridge 23

Architects and engineers: Arup Associates, P. M. Dowson. Associate: C. T. Sturgis, London

There is being erected in the park of Corpus Christi College, near Leckhampton House, a residence for advanced students and research staff, consisting of two interconnected blocks of varying heights. By means of this irregular arrangement and the utility connecting unit, different types of building can be interrelated, even though they serve different purposes. The system is readily adapted to further extensions.

St. Anne's College, Oxford, Wolfson Block 26

Architects: Howell, Killick, Partridge & Amis, London

The assembly plan for the reconstruction of St. Anne's College is based on the idea of a covered passageway at grade level running through all new college buildings. The Wolfson Building, the first of six (Dining-hall, architect: Gerald Banks, and Hartland House, architect: Sir Giles Gilbert Scott) contains 45 student's rooms and two professors' tracts on four levels. The walls of each room converge at an angle of 4°. There results a block which can be more easily brought into a non-right-angled relation to neighbouring buildings. The student rooms are slightly varied; however, this differentiation had to be subordinated to the standardization of the structural elements.

Floor mosaic by Otto Tschumi in the Neufeld High School in Berne 29

For the large five-storey hall in the new Neufeld High School the painter Otto Tschumi created a large floor mosaic around 20×13 m in area, composed of geometrical black-and-white pieces. It was laid by specialized Italian workmen. There was employed as material pebbles of black and white marble from Bergamo and Carrara. The stones were set in the wet concrete, segmented by white plastic stripping.

Max Ernst's mural painting of 1934 for the Corso Bar in Zurich 32

by Carola Giedion-Welcker

In 1934 the Corso Theatre in Zurich was modernized by the architect Ernst F. Burckhardt. For the bar the architect sought to achieve an integration of painting and architecture. Instead of the intended photomontage the architectural historian S. Giedion proposed a mural painting by Max Ernst. The artist accepted the assignment and appeared in July 1934, on holiday, and it was during this period that the mural was created. The composition, measuring 400×538 cm, was painted on the actual premises on the canvas that was glued to the wall; it did not represent a statically decorative feature, but transmitted its dynamic rhythms to the space around it. At the present time this important work of the artist is adequately accommodated in the stairwell of the Zurich Kunsthaus.

Giorgio Morandi in the Oskar Reinhart Collection 34

by Heinz Keller

The Italian painter Giorgio Morandi left his native land only three times. Around 1950 he went to see the Thyssen Collection in the Villa Favorita in Castagnola near Lugano. On June 23, 1956, he went to the opening of the exhibition of his own works in the Winterthur Art Museum, and in the autumn of the same year he visited the Cézanne Exhibition in the Zurich Kunsthaus. The decision to obtain a passport and to make the trip to Winterthur was no doubt furthered by the prospect of seeing the Oskar Reinhart Collection there with its pictures by the great French masters which he had little opportunity of seeing in Italy. This article renders a report on the tour of the private Oskar Reinhart Collection, during which Morandi was mainly interested in the paintings by Pieter Bruegel, Chardin, Corot, Renoir and Cézanne.