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Community Hall at Niederurnen 1955/56, H. Leuzinger, arch. FAS/SIA, H. Howald, arch., Zurich; Eng.: Dr. G. Kruck, Zurich	115	"Good Design" by Max Bill	138
<p>This is a hall intended for public gatherings, for banquets and meetings, financed by a donation on the part of one the local citizens. Hexagonal construction. 260 to 340 seats. The hall proper is on the first floor. Excellent acoustics.</p>			
Employees' center of Sulzer Brothers Ltd., Oberwinterthur 120 1955/56, E. Bosshardt, arch. FAS/SIA, Winterthur			
<p>Many preliminary plans. 1 hall with 550 seats with service, 1 hall with 250 seats with self-service, 1 hall with 120 seats for employees with service. Straightforward architecture, in harmony with landscape.</p>			
Employees' center of Wild Ltd., Heerbrugg (St. G.) 123 1955/56, E. Brantschen, arch. FAS/SIA, St. Gallen			
<p>Plan selected in a competition among 6 contestants. In the main building, dining-room, with stage, for 350 people; view of mountains. Gallery: employees' dining-room, executives' dining-room. On first floor, flats for manager and personnel of the canteen.</p>			
Recreation Building of Schindler & Co., Ebikon (Lucerne) 126 1955/56, A. Boyer, arch. SIA, Lucerne			
<p>New factory still under construction, canteen already in service. For 2000 office employees and workers. Central self-service counter. On ground floor, entrance, newsstand and toilets. On first floor polygonal canteen. Abstract mural paintings by E. Renggli.</p>			
Mural paintings of Coghuf in the canteen of the Schweizerhalle factory of J. R. Geigy Ltd., Basle 129			
<p>The results of a competition, these three paintings, which subordinate their subject (the Jura) to the formal elements fortunately take account of available surfaces and bring to this old factory canteen an atmosphere of youth and brightness.</p>			
Two Thousand Years of Swedish Design 130 by Benedikt Huber			
<p>There was organized in Zurich in the course of January and February of this year the "Sweden Weeks 1957", the object being to acquaint the Swiss public with the culture, the industrial products and the applied art of Sweden. There were stage performances, lectures, an exhibition in the Helmhaus and another in the Jelmoni Department Store. Sweden has for a long time occupied an eminent position with respect to the creation of beautifully designed objects of daily use. This was clearly revealed on the occasion of the exhibition "From city-planning to spoons" (1949). However, in the meantime, many objects of dubious quality have unfortunately been palmed off on us under the label "Swedish Style". But this is no reflection on Sweden. Sweden is a large agricultural country possessing a remarkable tradition of peasant art, which had world-wide attention drawn to it at the beginning of the century by architects and designers; and, moreover, in 1930, the architect Gunnar Asplund, at the Stockholm Exhibition, was able to integrate Swedish art with international modern art. As to actual designs, all honour is due to the Swedish Handicrafts Association, which has been in existence since 1846: it has behind it 20,000 patrons and 300 active members, edits 2 journals with a wide circulation, organizes exhibitions (often travelling ones), public information offices, etc. These exhibitions are frequently visited by organized groups of school pupils. Moreover, the designers of models append their names and the factories often place studios at their disposal, for it has been realized and this is too seldom taken into consideration in Switzerland - that the element of design is an important factor in increasing exports. - There are certain weaknesses in Swedish design: only a few bold conceptions, a certain lyrical softness, the architecture is less daring than in Finland, the furniture is influenced by Denmark. Nevertheless, as a whole, it is on a very high level of excellence. Main fields: architecture and town-planning (Stockholm is being completely transformed, creation of satellite towns); furniture; very fine china, excellent glassware and, most satisfying of all, fabrics, especially for tapestries. - Also great importance is attached to what is called in German "Heimatwerk".</p>			
Max Gubler by Walter Kern	141		
<p>In these notes on the most recent works of M. G., the author endeavours to define, as far as is possible in words, the fundamental characteristic of this painting, which is pure painting. Nothing is abstract with M. G. Even when he departs from outward form, and without trying to see ideologically behind things, he knows what problematic qualities they possess, but he never endeavours to express this secret part of the real except in so far as the expression can be pictorial. Nothing a priori, literary, deliberately symbolic: reality, taking form, becomes symbolic.</p>			
Serge Brignoni, painter, graphic artist and sculptor 146 by Walter Scheidegger			
<p>The author of this article has purposely referred in the title to these three forms of artistic creation which are inseparable from B's work. Born at Chiasso in the Tessin in 1903, B. attended the Berlin Academy in 1923, but from 1924 he settled in Paris which he was not to leave again until 1940. Afterwards he came to Berne. He exhibited with the Independants, at the Bonjean Gallery (1930); in 1956 he took a leading part in the Swiss Pavilion at the Biennial Exhibition at Venice. He himself says that he would have preferred to have been only a sculptor and that he has become a painter by force of circumstances. Long fascinated by the "metaphysical painting" of Chirico, the friend of Lipchitz, of Brancusi, Villon and Giacometti, in whatever medium he works, he seeks the "secret affinities" between forms, the structural elements, volume and colours, without on that account becoming a "formalist". Form is for him a means of creating expression.</p>			