

Zeitschrift: Das Werk : Architektur und Kunst = L'oeuvre : architecture et art
Band: 44 (1957)
Heft: 4: Wohlfahrtsbauten - Formgebung

Rubrik: Summaries in English

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

Conditions d'utilisation

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 14.09.2025

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>

Community Hall at Niederurnen

115

1955/56, H. Leuzinger, arch. FAS/SIA, H. Howald, arch., Zurich;
Eng.: Dr. G. Kruck, Zurich

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.

Employees' center of Sulzer Brothers Ltd., Oberwinterthur

120

1955/56, E. Bosshardt, arch. FAS/SIA, Winterthur

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.

Employees' center of Wild Ltd., Heerbrugg (St. G.)

123

1955/56, E. Brantschen, arch. FAS/SIA, St. Gallen

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.

Recreation Building of Schindler & Co., Ebikon (Lucerne)

126

1955/56, A. Boyer, arch. SIA, Lucerne

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.

Mural paintings of Coghuf in the canteen of the Schweizerhalle factory of J. R. Geigy Ltd., Basle

129

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.

Two Thousand Years of Swedish Design

130

by Benedikt Huber

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 Jelmoli 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".

"Good Design"

138

by Max Bill

This article in pamphlet form is intended to acquaint the exhibitors and visitors to the Industrial Fair of Basle with the conception and the practical application of "Good Design". In it M. B. gives an objective summary of the principle of "Good Design", its origin and its practical realization. The constant technical improvement in production should be reinforced by an equal improvement in the design of all products of everyday use, which are, as we realize today, constituent elements of our cultural life. Manufacturers are beginning to realize what their responsibilities are in this respect and can make use of the technical literature as well as of the advice of the Werkbund, which has existed in Switzerland since 1914. The first "Good Design" Exhibition, organized by Max Bill, was held in 1949 in connection with the Industrial Fair of Basle, and it was also shown abroad. The "Good Design" award has been bestowed annually since 1949 on the products with the best design, which are brought together each year in the "Good Design" Exhibition. The relevant literature which should be consulted in Switzerland consists of a card-file, a Catalogue of the Werkbund, the journals "WERK" and "Bauen und Wohnen" and the book entitled "Form" by Max Bill. In England, the same ideas are furthered by the "Design Centre", the "Council of Industrial Design"; in Germany, the "Rat für Formgebung" and various other organizations. Likewise in the United States the "Good Design" award given by the Museum of Modern Art, etc. is well-known; in Italy, the Triennale of Milan and the "Compasso d'Oro" of the "Rinascenza", in France, the "Salon des arts ménagers" and the "Beauté France" award all advance the same ideas. – The training of specialists in industrial design goes back to "Bauhaus" (Weimar-Dessau-Berlin, 1919-33), whose tradition so tragically interrupted by the war has been given new life in the "Hochschule für Gestaltung" in Ulm. – M. B. concludes by defining the criterion of good design, which should be a manifestation of "the aesthetic function as the visible unity of all the functions of the object".

Max Gubler

141

by Walter Kern

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.

Serge Brignoni, painter, graphic artist and sculptor

146

by Walter Scheidegger

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.