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**Instruction at the School of Applied Arts in Zurich**

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by *Hans Fischli*

The name of this School is not at all in keeping with the spirit by which it is animated. Something of this spirit can be better grasped by an examination of the kind of work carried on in this institute, which is devoted to the teaching of art as applied to the practical needs of our age. Two points of view are embodied in this School, that which still stems in part from the handicrafts tradition and that relating to industrial production, the latter assuming increasingly greater importance. Those working here, moreover, are, among other things, endeavouring to show themselves worthy of the renown won for the School by directors and professors such as Praetere, Altherr, Itten, Sophie Taeuber-Arp, Meyer-Amden, Vermeulen, Kienzle, E. Keller, Hans Finsler, Alfred Willmann, etc. – Along with evening courses (1600 pupils and 50 teachers), which are optional and reserved for advanced occupational training, there is the so-called day school, to which the account below is in the main devoted. It comprises 6 preparatory courses of 2 terms (in all 120 pupils) and 8 advanced classes for a total of 160 pupils (if "auditors" are included, 320), the duration of the course being 3 to 4 years. – The preparatory courses constitute the real key to an understanding of the teaching methods applied in this institute. Their weekly schedule is as follows: the first two days devoted to fundamentals: colour (E. Mehr), modelling (L. Conne and O. Teucher), geometric design (W. Bertschi and H. Binder), letter and type design (H. Meyer) and finally, as a supplementary course, history of civilization and aesthetics (H. Curjel), the latter subjects being offered mainly owing to their cultural significance in an age like ours. Then come 3 days and a half of work under the direction of the "master", studio projects by which the pupil familiarizes himself with the properties of materials, makes sketches from nature, etc., along with which he is required to keep his notebook in order. There is an entrance examination, which is made purposely difficult, and in which character counts for at least as much as artistic talent. Average age: 15 to 17. Approximately one half of the pupils in the preparatory courses then enter an apprenticeship, the other half go into one of the advanced classes: graphic arts (Müller-Brockmann), photography (W. Binder and S. Stauffer), lettering and typography (K. Sternbauer, F. Bösch, etc.), bookbinding (F. Morf), interior design (W. Guhl), textiles (E. Giauque, H. Hürlimann, W. Roshardt), styles (Carolina Lanfranconi), design (W. Roshardt, H. Kümpel, L. Leuppi). Moreover, the applied art apprentices are required to attend some of the courses. And mention should also be made of a new section, a training institute with two terms of practical work, intended to train specialists in occupational therapy, directors of homes, teachers, etc. The School of the Pro Juventute Foundation is associated with this new institute. – The numerous, and sizable, functions assumed by the School are making an expansion programme increasingly urgent.

**Hans Hofmann: In Memoriam (1897–1957)**

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by *William Dunkel*

The present issue reproduces an extract from the address given by W. D. on the occasion of the funeral of the late professor and architect on December 31, 1957. Hans Hofmann is described as an inspiring example of a harmonious balance between man and artist, and an example of a man whose magnanimity was placed wholly at the service of his fellow man. Hence this art the sterling modernity of which contains nothing to frighten away the man in the street, as was demonstrated so masterfully by the Swiss National Exhibition in 1939, of which H. was chief architect. This same breadth of understanding characterized his 16 years of academic service. H.'s creation testify to his love of shapes, of light, of ornamental lakes, in short, of everything that can contribute to human happiness.

**The Club House of the Swiss Reinsurance Company, Zurich**

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1955/57; Architect: *Prof. Hans Hofmann†*

This building is situated between two important tree-lined thoroughfares and is connected by a covered passage with the offices of the Reinsurance Company. The building is to serve as a luncheon restaurant for directors and staff (since 1917 the company has observed English working hours), as well as to provide premises for general meetings, numerous other meetings and also conferences and receptions. The glass partitions open up a splendid view over the city, the lake and the mountains. Flower beds surround the entire building, which is magnificently illuminated in the evening.

**Recreation Hall of a Motorcar Factory in Barcelona**

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1956; Architects: *C. Ortiz Echague, M. Bosbero Rebolledo, R. de la Joya Castro, Barcelona*

This hall is intended for 1600 workers, 300 office employees and 100 engineers, and is constructed in conformity with the social welfare legislation of the country. It provides premises for a dining-room for the noon meal and also for recreational and cultural facilities. The building is based on the pavilion system, in a garden, the pavilions being connected with one another by covered passages. Last year, the architects received the "R. S. Reynolds Memorial Award", an award for the best utilization of aluminium in architecture.

**Jean Baier**

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by *Henri Stierlin*

J. B. was born in Geneva in 1932, and has worked since 1947 as painter. In 1953 he went over to abstract painting. Beginning in 1955, he has been elaborating his own technique. Various exhibitions in Geneva and Berne.

**Pierre Terbois**

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by *Henri Stierlin*

Like the above artist, he was born in Geneva in 1932, and has also worked since 1947 as a painter. A stay in New York in 1953 had a profound influence on him in his quest for a style of art in keeping with the technological spirit of our age but at the same time balanced and classical. In 1955, there set in a progressive transition to the non-representational.

**Harry Buser**

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by *Walter Kern*

The painter H. B. was born at Schaffhausen in 1928, and was influenced first by Werner Schaad. He was subsequently a pupil of O. Morach and W. Binder at the School of Decorative Arts in Zurich. From 1948 to 1950 he was in Paris, where he was acquainted with Vantongerloo and was interested in the work of Seurat, Léger and Juan Gris, whose motto he adopted for a time: "I love the rule that corrects the emotion." – Has been working since 1950 in Zurich-Altstetten.

**Henry Moore's New Works**

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by *J. P. Hodin*

The international success achieved by Moore at the Biennale of Venice in 1948 and the world-wide reputation which he enjoyed since then appear to have induced the artist to create over the last few years in an expansive spirit. Thus during '56 and '57 he was engaged for the most part in large-scale creations, such as the "Reclining Figure" intended for the UNESCO Building in Paris, the "Ascending Figure" cut directly in the trunk of an elm, or the "Pregnant Woman" of life size. At the same time, Moore continues to work on older motives – such as the "Mother and Child" group – often elaborating shapes based on "objets trouvés" but not in a surrealist but in an organic sense, in accordance with aesthetic principles basically opposed to those of classical art, since for this artist, far from imposing its "rules" on nature, art functions in terms of the very same primordial forces as nature itself and ends by creating for the spectator an effect that can be described as magical, elemental or metaphysical. In this connection, see in particular the "Glenkin Cross", a good example, like the figure for UNESCO, of what Moore is above all seeking for: monumentality in space.