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The buildings for CERN, European Organization for Nuclear Research, Geneva 345

1954–60. Architects: R. Steiger FAS/SIA and P. Steiger, Zurich. Engineers: Fietz and Hauri SIA, Zurich

Up to and including the time of the discovery of radioactivity by the two Curies, scientific research could be carried on with very simple apparatus. Nowadays the work has to be performed by teams using the finest of equipment, and this is the case with the buildings for the European Organization for Nuclear Research in Geneva. The general lay-out is determined by the siting of the two giant accelerators (proton-synchrotron and synchro-cyclotron) and the necessity for arranging for an isolation area for each of 80 m and 100 m diameter respectively and also for taking into account the "bise" (north wind often encountered in Geneva) as regards the orientation of the multi-storey buildings. The group of buildings as a whole comprises 4 areas: proton-synchrotron, synchro-cyclotron, the section given over to general laboratories, the theoretical physics section and the library, and the power-house. Architecturally speaking, the problem lay in avoiding a chaos of design, in spite of the multiplicity of functions, by means of a general plan. The lucid architectural design of the building for the *proton-cyclotron* stems from the rigorous analysis of the technical elements and this has resulted in the experiment hall assuming a symmetrical T-shape. The *synchro-cyclotron,* which is essentially for the study of protons and neutrons, comprises two experiment halls. The *laboratories and workshops* are centrally sited, as is the library. As for the main building, this contains 4 storeys of offices together with a lecture hall seating 300. To the southeast there is a self-service restaurant next to the assembly room.

Research Laboratory for Eternit Ltd., Niederurnen 352

1959–60. Architect: Th. Schmid SIA, Zurich, in collaboration with W. Bitterli, Uster

Two years ago, Eternit Ltd. commissioned the architect to design a new laboratory and, moreover, to look into a system of panel construction, these panels to be composed of one asbestos-cement sheet together with Grisotex insulation and the cost price not to exceed that for a traditional form of construction, i.e., about 80 Fr. per m^3. Constituents of the present building (extensions can be made at a later date): 1 large laboratory with annexes, 1 lecture room, 1 library, 1 machine room, 1 dark room and storerooms and a hall for large-scale trials (pilot plan). A corridor at the perimeter is used for display purposes on the part of the undertaking.

School of Medicine in Lausanne 356

1958. Architect: M. Piccard FAS/SIA, Lausanne

New installations for 150 to 200 students, the plans tend to group together the sections given over to study in a logical fashion, avoiding any confusion with the scientific research laboratories. Access to the large lecture hall and the microscope room on one floor. Out of the total area of the site of 20,000 m^2, 5,000 have been set aside for a very imaginatively designed garden.

Extension to Helsinki Surgical Hospital 358

1955–57. Architect: Veli Paatela, Helsinki

The new buildings are devoted to neuro-surgery and to the secondary sections (policlinic, psychiatry, radiology). Neuro-surgery is a branch apart, whereas the other sections are principally intended to serve the old hospital. The extremely deep building does not rise very high and leaves the beautiful trees in the park intact. The discreet tones of the exterior and the plastic sense of design that imbues the building make it one of the great successes of recent Finnish architecture.

The competition for the W.H.O. building (World Health Organization), Geneva 362

by Benedikt Huber

This is a truly international competition, both by virtue of the composition of the jury and because of the fact that the architects invited to submit projects came from 15 countries. First point: the projects in question scarcely show any national differences. At the present time contemporary architecture seems to be dominated by a preoccupation whose influence is making itself felt on a planetary scale. To the extent that such a competition makes it possible to assess trends in modern architecture, the projects laid before the jury can be divided into three groups: 1. The group where simple shapes are predominant (Tschumi, Gradov, Saarinen, Dubuisson, etc.) and where the architect concentrates on large proportions; 2. The group where the solutions stem from a pattern adopted for the plan and, following a view held by Wright, make use of a general formal law covering all buildings, thus allying liberty and unity (e.g. the Bernasconi-Fiocchi-Nizzoli project); 3. The group—the most difficult one to define—where the projects tend to elicit a plastic design from the construction programme that ranges from functionalism to pure expressionism (projects of Rewell, Haefeli-Moser-Steiger, Kenzo Tange, etc.). If it is borne in mind that the programme comprises a large council hall, 4 committee rooms and 11,000 m^2 of offices and the organization's basic work is carried out in the committee rooms, it will be noticed that it is the first group that pays least heed to the programme, whereas if the second tries to derive an architectural law from it, it is the third that tends to be inspired by it. Without at all wishing to critizice the decisions of the jury (for all the views presented have their own value), one will observe that the preference shown towards the first group has as one of its causes the predominance of the Latin element,

Concrete Art 367

by Margit Staber

During the summer of 1960 Max Bill has presented a general review of the 50 years' history of concrete art in the form of an exhibition organized at the Helmhaus in Zurich. The expression was coined in 1930 by Theo van Doesburg, who at that time founded a group and a magazine of the same name in Paris. The movement, however, goes back much further. Bill establishes its commencement with Kandinsky's "Abstract Watercolour" (1910), the first work of this artist that was carried out free of all recourse to nature as regards subject matter. From 1912 onwards Delaunay and Kupka in Paris proceeded to a complete renunciation of external reality. Towards 1918 the artists grouped around the Dutch review "De Stijl" and the Russian Suprematists tended towards an art based on geometric forms. Above all, it was the artists in the Dutch group that spread the idea that concrete art must only proceed by way of geometric shapes. On the basis of more recent developments, Max Bill in the exhibition in question has extended the meaning of the idea of concrete art, appealing to its structural principle in this matter, that is to say, formal research based on an organization of the image consciously adopted at the outset and remaining always firmly under control. It is for this reason that the exhibition has also assembled works by Rothko, Mathieu and Dorazio. This article only deals with the pioneering generation.

L'Aubette 375

by Karl Gerstner

Although partially destroyed unfortunately (not by the Nazis, but after the war as a result of stupidity) the Café de l'Aubette in Strasbourg was intended to be a focal point of social life and as such was boldly conceived along modern lines by artists as modern as Jean Arp, Sophie Täuber-Arp and Theo van Doesburg. The numerous illustrations devoted to the Aubette in this issue in our opinion make further commentary unnecessary, in view of the fact that they allow us to gather some idea of what many contemporary figures have considered and consider to be one of the most extraordinary successes of the integration of the arts.