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**Pavilion at the 1959 Automobile Exhibition in Turin**

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*Architect and engineer: Riccardo Morandi, Turin*

Sited not far from the famous exhibition hall of his colleague Nervi, this pavilion designed by Morandi allows us to compare the ideas of these two celebrated architects of modern Italy. Nervi works in a logical fashion, whereas Morandi bases himself on intuition and gives plastic reality to his plans. The best of his earlier work was to be found in bridges as daring as those by Maillart—a source of inspiration, by the way—and it is quite apparent that the present pavilion owes much to this work on the construction of bridges. Also evoked is the former Palace of Machines built by Dutert and Contamin for the 1889 World Exhibition in Paris.

**Factory at Thun**

116

1958/59. *Architects: Atelier 5, Gerber, Hesterberg, Hostettler, Fritz, Morgenthaler, Pini and Thormann, Berne; Engineers: E. Pfister SIA, Olten and Berne, Theiler & Co., Thun*

In spite of a limited budget, it fortunately proved possible to carry out the very varied building programme thanks to the understanding shown by the clients and the authorities.

**Iron Works at Dietikon**

120

1957/58. *Architect: A. Müggler FAS/SIA, Zurich, and E. F. Burckhardt FAS/SIA †*

Well known for his architectural research as regards modern theatres, E. F. Burckhardt, who unfortunately died in 1958, also designed a number of industrial buildings for a Zurich iron works, which are marked by the lucidity of their planning. The one described in the present issue was carried out in Dietikon and is his last work; so our presentation of it is also an act of homage to our late, illustrious colleague.

**Boilerhouse and shops at Weinfelden**

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1956. *Architect: E. Brantschen FAS/SIA, St. Gall; Engineers: Weder & Prim, St. Gall*

Shops to be constructed in three stages. A further storey will invest the complex as a whole with a proper shape.

**Works at Crissier**

123

*Architect: C. Brugger SIA and F. Brugger FAS/SIA, Lausanne; Engineers: Sanin & Girard SIA*

The very close collaboration between the architects and engineers makes it possible for this building to be constructed at a price of less than 30 fr. per m<sup>3</sup>.

**Warehouse at Suhr (Aargau)**

124

1958/59. *Architects: Richner & Bachmann, Aarau; in collaboration with A. Henz; Engineers: Rothpletz & Lienhard SIA, Aarau*

Building sited on land accessible by rail for arriving consignments and by road for despatch by car.

**Sewage Treatment Plant for the Communes of Volketswil, Schwerzenbach and Fällanden**

126

1957/59. *Engineer: G. Kisseleff SIA, Küsnacht; Architect: W. Jucker SIA, Schwerzenbach*

This work was carried out jointly on behalf of the three communes, which have in all 5000 inhabitants (100000 is envisaged in the future). Only the 7 m cylinders are visible. The complex as a whole, which deliberately has not been camouflaged, quite wittingly stands in contrast with its rural environs.

**Sevelen China Works (St. Gall)**

128

1957. *Architect: W. Schlegel, Trübbach (St. Gall)*

One-storey complex containing: factory, intermediate building and dwellings.

**Colour in Industry**

129

*by Max Lüscher*

Creator of the theory of the symbolic function of colours, Max Lüscher shows that far from implying a mournful and denatured chromaticism, functionalism has re-discovered the importance of the world of colour, and this all the more as modern chemistry has given us superb examples of it, the use of which is not merely a question of fashion but rather a transcendence of our age. Although colour psychology is still in its infancy, the expert on its use in industry must above all know the laws touching on the colours themselves if he is to arrive at the harmony necessary to catch our attention (advertising) or to create an atmosphere. Used well, colour can free us from the ultra-utilitarianism of our world and bring gaiety back into life itself.

**Olivetti – the Face of a Firm**

130

*by Fritz Maurer*

Founded in 1908 at Ivrea by the engineer Camillo Olivetti, the famous typewriter factory of the same name was immediately distinguished from the other undertakings of that time by the fact that it was also thought of as a school to train Olivetti's technical staff and their children. Later on the engineer Adriano Olivetti, the founder's eldest son, who died in 1960, was to develop to their full extent the cultural and formal trends in this enterprise, which today employs 8000 people. Struck by the best of American work, Adriano Olivetti gathered around him a team of architects and artists whose work culminated in the determinedly modern stamp given to the company's industrial buildings and its products as well as its sales outlets in many capitals and the buildings intended to house the cultural bodies of the firm: schools, library, kindergartens, health centre, publishers, etc. This attempt is one of the most remarkable made to integrate industry and culture within a framework adapted to Italian conditions.

**The Cultural Work of Adriano Olivetti**

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*by Walter Schönenberger*

Without exaggeration it is possible to compare Adriano Olivetti to the figures of the Renaissance: he, too, was a "uomo universale" who united a passion for beauty with one for technical matters. He was endowed with an extremely lively aesthetic sensibility and also knew how to choose his associates and to give them work best suited to their abilities. It may be that his attempt to found a politico-social movement (Comunità), which was strongly influenced by the writings of the Frenchman Emmanuel Mounier, founder of the Personalist movement, found little support in Italy, but it nevertheless remains a fact that the actual creations of this irreplaceable man—factories, schools, cultural centre, publishers, shops, etc.—will leave a profound mark on many facets of modern existence, especially as regards the emphasis laid on modern design, its influence being most pronounced in Italian life.

**Kasimir Malewitsch**

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*by Helmi Gasser*

The Russian painter Kasimir Malewitsch, who was born in 1878 and died in 1935, was one of the founders of abstract painting, giving to it his profound and original interpretation in the form of Suprematism. Arising from his coming into contact with modern Western art, first in Moscow and then in Paris, there came about in him an approach which, after having followed the various phases of Fauvism, expressionism, and analytic cubism, culminated in the pure abstraction of Suprematism. His design is based on the circle, the cross and the square, and the simplicity of their articulation gives proof of a new form of sensitivity as regards their mutual relationships and those they have to the space that surrounds them. It is typical that Malewitsch should, in his final years, have created architectural models of constructions thought of as being purely artistic works and non-functional plastic achievements.

**The Painter René Charles Aicht**

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*by Alfred Scheidegger*

Born in Basle in 1920, R. C. A., after having gone to the School of Arts and Crafts, undertook his own training, which was marked by the influence exerted on him by the theoretical writings of Klee and Kandinsky. After a cubist phase and compositions formed from linear elements and geometrical surfaces, his painting took on a dynamic freedom which shows the world not as a static object but as something that does not cease to transform itself, as an intermediate phase between crude matter and that which is formed and set. Instead of tangible objects he is today painting the pure qualities of being.